

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

NOVEMBER/DECEMBER 1992





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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 34, NUMBER 6

NOVEMBER/DECEMBER 1992

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

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COVER PHOTO:  
The Saunders' 3/31 Wurlitzer  
Murphy Photo

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## President's Message



As we approach the end of another year, I'd like to review some of the major ATOS achievements realized in 1992:

### YOUNG ORGANIST COMPETITIONS

Through this annual contest, ATOS encourages young, talented individuals to become proficient in theatre pipe organ playing. The winners this year exhibited the outstanding skills, and the high quality musicianship, required to be successful theatre organ performers. Our future looks much brighter because of the infusion of new, young talent generated by the Young Theatre Organist Competition.

### SCHOLARSHIPS

This year, ATOS awarded ten \$500 scholarships to qualified organ students. The money awarded is paid to their teachers for organ instruction. ATOS is committed to encouraging young people to become interested in theatre organ performance.

### ENDOWMENT FUND

The ATOS Endowment Fund was established this year. This fund has the potential to assure that ATOS will be able to continue throughout the twenty-first century. At last, we will be able to financially assist our chapters that are engaged in theatre pipe organ projects of lasting value. You will be receiving additional information in the future about the Endowment Fund. If you are really committed to the goals of ATOS, plan to participate in the Endowment Fund when you receive the forthcoming literature.

### RESTORATION AND CONSERVATION GUIDELINES

Restoration and Conservation Guidelines, for all members who own or plan to own a theatre pipe organ, were adopted this year. If followed, the preservation of theatre pipe organs will become a major goal, rather than breaking up instruments to sell for parts. The emphasis will be placed on excellence and quality in all theatre pipe organ installations. Instruments that meet the guidelines will receive special recognition, which will greatly increase their value. These guidelines will be published in the January/February issue of THEATRE ORGAN.

### RADIO PROGRAM

We now have completed fifty-two half hour theatre pipe organ radio programs. Our program, THEATRE PIPES, is offered to PBS radio stations first. Should a PBS station not wish to air our program, a commercial radio station in that area may do so. You are encouraged to contact the radio stations in your area to see if they will broadcast THEATRE PIPES.

### ATOS WURLITZER

ATOS now has its own theatre pipe organ, installed in a public facility, where it will be heard daily by the general public who pass through the Towe Ford Museum in Sacramento, California. This is one way of getting our message to thousands of people, who might never attend a theatre organ concert or program. We will actively be recruiting new members at this location.

These are but a few of the projects undertaken by your society in 1992. We have many more in the works, and I hope to touch on those in a future message. You can be proud of your Officers, members of the Board of Directors, Editorial staff, and Committee Chairpersons. They work very hard and donate many hours to ATOS. Yes, I said donate, for none of your Officers, Board members, Editorial staff members, or Committee Chairpersons receive any pay for their services.

I want to join all the Officers, Board members, Editorial staff, and Committee Chairpersons to wish each and every one of you a most pleasant and rewarding holiday season. We look forward to a very productive 1993.

Vern Bickel

## It's That Time Again

Elsewhere in this issue, you will see the announcement of the Opening of Nominations for the Board of Directors. We need new faces and ideas to insure that the business of ATOS stays in good hands. The current board is doing a marvelous job. Three positions will open up next spring and here is your opportunity to either volunteer to serve or talk to someone you know who can be a positive voice and influence in the running and administration of our organization. The pay (let's remember that everything good is not measured in dollars, pounds, calories, or cholesterol) is your satisfaction that you have made a positive contribution to the operation and growth of ATOS. Like the Marines, we are looking for a few good people to serve.

Harry Heth, Chairman  
Nominating Committee  
1247 Peden  
Houston, Texas 77006  
713/527-8096

# Letters To The Editor

## Mount Baker Theatre Organist Quits

*Organ alterations will 'ruin historical integrity,' he says . . .*

BELLINGHAM HERALD, 16 June 1992  
by Kim Eckart of the Herald staff with  
contributions by reporter Ben Santarris.

Don Stagg shook his head as his fingers glided across the 65-year-old organ's keyboard to play the theme from *Phantom of the Opera*.

"What could possibly be wrong with that sound?" he asked.

Stagg, 62, an organist at the Mount Baker Theatre for three years, resigned Monday from playing that keyboard to protest alterations to the organ.

The 1927 Wurlitzer 215 is the only one of its kind still in its original home, he said. Aside from minor modifications, the organ also is in its original form.

The changes planned by the Mount Baker Theatre Organ Society include moving the stops — the keys that provide additional instrument sounds — to an inconvenient location, drilling holes in the console and rewiring to add electronic stops, Stagg said.

"You don't get these beautiful sounds out of damned electronics," said Stagg, who also resigned as a member of the organ society. "The additions will not improve it. They will ruin the historical integrity of it."

Jeff Fox, an organist at the theatre since 1973 and former president of the organ society, agreed that the changes will diminish the Wurlitzer's quality.

"When I served as president of the society, I promised that there would be no alterations," he said. "It's one of the few antique instruments left in the U.S. It's absurd to alter it."

The city, which owns the theatre, has contracted with the society for the organ's upkeep.

Eileen Parker, current organ society president, declined comment and referred questions to Mayor Tim Douglas.

"We're trying to balance historical preservation with the playability of the organ for people to enjoy," Douglas said.

The mayor said he delayed a final decision on the alterations to hold a meeting last Friday that included Stagg, Fox,



Mt. Baker Theatre

city Parks Director Byron Elmendorf and representatives of the organ society and the theatre.

The meeting produced a compromise that satisfied the group, Douglas said.

Among points of compromise was a decision to replace a keyboard support span instead of rebuilding it, he said. The older span then will be stored in case of a future restoration.

But Stagg said he "hardly had a chance to get a word in edgewise" during the meeting. He decided later that he would no longer play the Wurlitzer unless many of the proposed changes were scrapped.

"These people are making decisions about this thing, and they're not even playing on it," Stagg said. "Those of us who play it should have more input."

The changes are expected to cost more than \$2,500, a bill which the organ society would foot.

Stagg, who said he has played and restored organs for 40 years, wondered whether the changes would conform with requirements of the theatre's listing on a federal directory of historical buildings, protecting noteworthy structures.

"This is the public's instrument," he said. "We should be protecting it, not desecrating it."

Dear Editor:

As you can see by the enclosure the lack of historical consideration leaves me breathless. All my life I've been saving and restoring so that the next generation may have a tradition and heritage. It really irks me at the mega bucks which are spent preserving Europe's culture, when our own needn't take a back-seat at all. The great movie palaces with their magnificent organs are a case in point.

Just recently, I visited the church in Townsend, Montana, which gave me my pipe organ, and was able to present them with pictures of it as it now sets in glorious splendor in my front room surrounded with my piano collection. Sure, there is now an electric pump for the air supply for the pipe organ, but NO holes bored in the case, or electronic devices, and, indeed, everyone who hears it comments on the gentle tone.

My irritation with the Mount Baker situation is compounded when I think of my background of working in a pipe organ factory in Chicago (LaMarche) spending a year in Australia working with Ron Sharp (builder of the great organ in the Opera House) helping tune and maintain and play mini-concerts for

(continued...)

## LETTERS cont.

the tourists, playing some 65 different pipe organs in Australia, and visiting various organ builders, not to mention having spent 40 years as a church organist, having earned my three degrees by playing organ in night clubs and indeed payed off my mortgage on my home in West Vancouver by playing the pipe organ in the Organ Grinder in Vancouver, and further, given countless hours of my time tuning and playing the Mount Baker organ. Too bad there isn't a differentiation between maintaining and preserving a pipe organ to constantly expanding a model railroad.

In closing, let me share a remark given to me the first night I played the Mount Baker organ. An elderly gentleman came up to me, shook my hand and said "Thank you for that music, I haven't heard the Mount Baker organ played like that since Jesse Crawford played here over 50 years ago." It really made my day.

Sincerely,  
Don T. Stagg

Dear Editor:

Many cheers to Brant Duddy, Brian Jensen, and Richard Neidich for saving Lowell Ayars' Wurlitzer. Since I have been shouting for a long time the need to save [even] the "puny" two-manual organ, some more verbiage of support might be in order.

Lowell was well known for making wonderful music at many conventions on usually a convention's smallest instrument. He believed, and as the "Good News!" piece stated, a smaller instrument should be preserved as most of the theatre organs installed in the early days(?) were smaller installations.

I have already heard some scrapping about why anyone should waste time to install an organ as "small" as a 2/8 in the Smithsonian. These people completely miss the point of this project. The purpose of this project would (correctly) seem to be the preservation of an original instrument that does NOT consist of three or four manuals and dozens of ranks.

We have today many fine large concert instruments — a few "original," and many built from parts. No fool would argue that a 2/8 would compete with or supplant a larger instrument. These smaller instruments were not intended to compete, rather give the effect of a larger instrument. However, Lowell certainly epitomized an individual who recognized these smaller instruments for what they could do, rather than what they might

lack. Understand a small instrument should be preserved, as many have been disappearing at an alarming rate, here thanks to the efforts of the men mentioned above we are preserving at least one small instrument for the future to see and hear. It is more than fitting the previous owner of the 2/8 style 190 should have been Lowell Ayars.

Sincerely,  
Thomas L. DeLay  
Fresno, California

Dear Editor:

Some interesting and valid points were articulated by Steve Levin and Thomas DeLay in their responses to my letter criticizing the general thrust of theatre organ preservation efforts. Both responses, however, strayed appreciably from the focus of my complaint.

Mr. Levin's support of my observations on the showmanship aspect certainly went to the heart of the matter. Unfortunately, to get there, he detoured through a rather vain and largely inappropriate discussion of quality and discriminating tastes.

Gaudiness, innocent escapism and (thank goodness) a general lack of snob appeal have always been essential to the mystique of both the theatre organ and the fanciful showplaces in which that unique musical phenomenon first won its many adherents. Apparently it is still a winning formula, or we would not continue to polish the garish gingerbread on organ consoles or restore the glitter to the auditoriums housing them.

Mr. Levin loses me when he uses my call for "rafter-bending whoppers" (as the opening and closing numbers in a theatre organ performance) as a springboard from which to heap scorn on a whole segment of theatre organ fans — those who "mistake bigness, loudness and gaudiness for quality," as he puts it. He needs to be reminded that every performance has a middle as well as a beginning and end. My prescribed "Wake 'em up and give 'em goosebumps" bookend format leaves plenty of room for more subtle fare.

I hope that by "aspiring to higher standards," Mr. Levin does not mean to strip the theatre organ of that brash and happily outrageous quality that gives it character and distinguishes it from, say, a 19th century tracker.

As for Mr. DeLay, his opinion on the merits of smaller theatre pipe organs versus bigger and grander ones differs only slightly from mine. I, too, can list several larger organs I've heard that don't rate a second listen. By contrast, I cited, in my letter, the little 2/7 Wurlitzer in New Jer-

sey's Union County Arts Center as an example of a smaller organ having exceptional eloquence.

Mr. DeLay's examples did point up one opinion expressed in my original letter that needs reinforcement — albeit at the risk of magnifying my "stupidity" in his eyes. I stand firmly by the opinion that some of the newer and very expensive electronic digital instruments are capable of preserving the *spirit* — mark that word — of the theatre organ even more effectively than do some of the authentic restored antiques. But I should not have confined that argument only to the smaller pipe organs.

The main focus of my letter, however, was on the need to "repackage" some of the more forlorn (plain furniture, motionless) consoles and the way in which the theatre organ is presented to the public, both visually and musically. My affection for the theatre organ dates to the 1940s when the art was best expressed by the unabashed showmanship of skilled young artists like Don Baker. Perhaps it's wishful thinking, but I have this gut feeling that the presentation style of that period (as I choose to remember it) had just the kind of stuff that makes it ripe for rediscovery by today's youth.

I agree with Mr. DeLay that the traditional organ accompaniment of silent films is one acceptable presentation format. But I think the use of the organ to open and close shows and for brief interludes between show segments (e.g. at intermissions) remains the very best format in which to showcase and perpetuate this unique 20th century phenomenon.

For survival's sake, though, whether it is that format or a full concert, it has to be done with a measure of pizzazz and with an old-fashioned sense of true showmanship.

Sincerely,  
Daniel Costigan  
Edison, New Jersey

Dear Editor:

Since I rarely seem to have time to write letters, I would like to break a cardinal rule of letter writing and discuss two subjects in this one letter.

First, in the July/August THEATRE ORGAN Pipes & Personalities section, the article on the Carpenter Center restoration mentions that the organ was restored and installation supervised by an organ company in Tennessee. The organ company is the Klarion Organ Company of Chattanooga, owned by Messrs. Bill Barger and Chuck Nicks. Bill and Chuck are friends of mine and have been involved with theatre organs in this area

(continued...)

## LETTERS cont.

for many years. Bill has been the mentor for several home installations as well as for the initial restoration of the Tivoli Wurlitzer. Bill and Chuck are most meticulous with their work and I'm sure that the Carpenter Center installation reflects that dedication. I hope to have the opportunity to hear the installation in the near future.

Second, I would like to add another voice to the discussion concerning historical restoration versus modernizing and enlarging theatre organs. I would suggest that both "sides" read the "Simonton Says..." column on page 7 of the September/October THEATRE ORGAN, particularly the second paragraph. The admonition against attempts to "regulate" the pleasure of fellow enthusiasts in pursuit of this somewhat unusual hobby is very timely.

I can assure you that no one expends the large amount of effort, hours, and dollars required by these instruments with the idea of creating a dusty "antique" or a digitally controlled "monster." Rather each is following an idea of how to create an instrument for their own and hopefully others' pleasure. Ideally, it will also interest enough of the current generation to ensure its survival into the future.

Rather than denigrate each others' work or opinion, we should provide the courtesy of respecting a different point-of-view. That doesn't mean that we have to agree with it.

With the theatre organ in all its forms rapidly becoming an endangered species, we enthusiasts cannot afford to split along the lines of "purist" and "modernist" (to coin a term). Rather we should learn from and help each other in the pursuit of our mutual hobby. If we don't, we may wind up disagreeing on why the theatre organ disappeared, not on what its proper form is.

Sincerely,  
Bert Allee  
Manchester, Tennessee

Dear Editor:

The Philly Convention has come and gone and the organizers deserve a pat on the head for an excellent week! Unfortunately theatre organ fans love to gripe and will do so about anything and everything, so I must follow suit.

The practice of recording during concerts! The convention brochure says hand-held recorders only and some comply, but most stick the microphone up to block the view of the console and usually occupy three seats — two for equipment, one for them, and are incensed if you should want to sit there and they warn

you to be quiet as if they owned the seats. There was even talk of a special bus so recorders could get there first and clutter up the best seats. I guess what really disturbs me though, it that this is stealing from the performer. The sale of tapes and CDs is one way of supporting the artists we love to hear so they don't have to go back to teaching like Ron Rhode.

Do these people record at the symphony, also, or at the opera? Not likely! They wouldn't be permitted to do so.

It seems like the Society might even be asking for trouble by allowing or encouraging this practice. What about copyright laws, etc.?

Some possible alternatives: (1) Stop the practice entirely, (2) Permit only hand-held recorders with a fee, or maybe \$50 to go to the artists, (3) Charge the "big time" recorders \$100 for the privilege, extra seats, etc. The Society and the artists would split it. (4) Forbid all "pirate" recording and have each performance professionally recorded with copies for sale at a reduced rate for all attendees with the proceeds to the performers.

I know I'm not alone in my feelings. Perhaps others will now come forward with other ideas.

Sincerely,  
Jon Guenther  
Tucson, Arizona

Dear Editor:

As a third generation European-trained craftsman, I can only sit back and laugh at the Three Stooges approach to organ building that has taken over the hobby. The final straw was the letter from Daniel M. Costigan asking us to throw out two-manual consoles in favor of three-manual mock-up behemoths on lifts. The British did this with many of the smaller organs using the third or fourth manual as a coupler manual and this has not stemmed the slow attrition of members (mostly geriatrics assuming room temperature) nor has the practice aided in recruiting new devotees. However, Mr. Costigan is correct in one observation, the music we enjoy will not bring the current generation into the fold. There seems to be no way to properly play rap on an organ! Well, I guess I'll go now and add an extra keyboard to my Steinway and look in the yellow pages for a piano lift. Maybe I can get my almost teenage son interested in keyboard lessons.

Sincerely,  
Al Sefl  
Novato, California

Dear Editor:

Have now "come back to earth" after a truly tremendous holiday in America,

where myself and Jeremy Buck attended the Philadelphia ATOS Convention. This was my very first visit to an American Convention and I just had to write to you to say how much I enjoyed it. Could I, through the columns of our magazine, thank everyone connected with the Delaware Valley Chapter for the marvellous organisation that made this Convention so successful. The Hotel at Sheraton Valley Forge was excellent, and the arrangements made with the various restaurants in the complex for our "peculiar" eating hours were first class. The transportation of 700 of us in buses to and from the various venues was the work of a planning genius! It's not surprising that on only one occasion a few friends were left behind out at Doylestown as they had hidden themselves deep into the organ chambers. I thoroughly enjoyed every venue visited, but particularly the Colonial Theatre in Phoenixville, which I will always remember with great affection. Dickinson High School was also very memorable.

Kind regards to all my American friends.

Sincerely,  
Jeffrey MacKenzie  
London, England

Dear Editor:

As I recall, someone once requested a centralized source for recordings. I know of persons who desire to become ATOS members for this purpose.

The Organ Historical Society does provide such a service for its members — an extensive selection of classical recordings. It seems to me that ATOS might be able to combine forces on such an effort using systems already in effect. This might also be a way to increase the membership of both organizations.

Very truly yours,  
Derryl J. Simoens  
Santa Rosa, California

Dear Editor:

Every year around this time I wonder why I do not see advertisements for Christmas cards relating to theatres and theatre organs in the magazine. I would certainly purchase such cards to send to my family and friends if I saw them offered. I would think that at least one chapter has produced a card for their chapter members which could be marketed nationwide for those wanting a theatre motif/theme for cards, yet I cannot remember one for sale! If you know of any chapter currently offering Christmas cards with a theatre related theme, I would appreciate you informing me.

(continued ...)

## LETTERS cont.

Also, what about T-shirts and other theatre related merchandise relative to each chapter. Here again, no advertisements. I would personally like a T-shirt from theatres I have and have not yet had the opportunity to see. Yet, no advertisement. I think some chapters are missing the boat on a money-making proposition.

Sincerely,  
Lee Green  
Nashville, Tennessee

Dear Editor:

The other day I received a flyer from the Organ Historical Society (this is in addition to the 32-page catalog they regularly send out). It offered a new book, a biography of Robert Hope-Jones, and a Chris Elliott theatre organ CD. It started me wondering; shouldn't the ATOS be doing things like this?

In the past two years CD Review magazine has given some glowing reviews to theatre organ recordings but no information on how to get the recordings. They apparently assume that one can obtain these items at the local record shop.

The National Trust for Historic Preservation regularly runs ads in various magazines ("Historic Preservation — Plan On It"). Why doesn't the ATOS develop a similar campaign? How about "Theatre Organ — Relive the Grandeur," or "Theatre Organ — Experience It," followed by an address for information. Place these ads in CD Review, Historic Preservation, Model Railroader, American Heritage and other such magazines. People responding would receive a brochure/catalog promoting ATOS and offering theatre organ CDs for sale (how about a TO sampler?)

To carry this out ATOS would have to develop a marketing organization or work on setting this up with an existing marketing organization (perhaps Vestal Press or Wayne Green's Adventures in Music or the Organ Historical Society). In order to promote Theatre Organ to the 200 million or so people who haven't got a clue, I feel something like this should be considered.

Sincerely,  
Frank Sele  
Los Angeles, California

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.

# Director's Corner

## Gary W. Jones

O.K. kids, I've got a new project! At the Philadelphia Convention, a Video Committee was formed that I am to chair. We have a tall order from President Bickel and I need your help. First of all, let me tell you what the Video Committee has been charged to do.

There are two areas that we will initially be addressing. One is a professionally produced ATOS documentary. This will be a high quality documentary film/video about the past, present and future of theatre organ and ATOS. It is hoped we can air this on Public Television, the BBC, Arts & Entertainment (A&E), The Discovery Channel, etc. All avenues of broadcast will be explored. The second area is a series of ATOS Instructional Videos. These will primarily be focused for us as ATOS members, i.e. an instructional video on how to properly recover a pneumatic, how to properly recover/rebuild a regulator, etc. This will be an ongoing series covering as many topics as are both appropriate and affordable.

Now, here's where you come in. I need ideas and suggestions on the topics you'd like covered for the Instructional Video Series. Let us know what you'd like to see covered so that we can come up with a priority list.

For the documentary, I need very, very good quality copies of any videos that your chapter has professionally taped. I know many of our chapters use

home equipment and some of this can be pretty professional, but to transfer and edit and transfer and edit and . . . (you get the picture!) we must have a very high level of quality to begin with. Also, if you have copies of ATOS chapter events (these don't have to be "professionally" recorded!), concerts, parties, picnics, swap meets, whatever, we need copies of these as well.

Here's my promise. We will look at **everything** sent in. We will probably use 1/2 of 1% of what we receive so don't be offended if something you've sent in isn't used. We will **not** use anything in the final version(s) without contacting the chapter first and securing permission. If you send a copy of a concert, **nothing** will be duplicated for the general public, **nothing** will be used **without the artist's permission**, and **nothing** will be passed around carelessly.

Finally, if you would like to serve on this committee, or know of someone who would, please contact me and let me know. Also, if any of you out there have a neighbor's mother's preacher's wife's niece's boyfriend who has any contact with the film industry or media that would be interested in talking with us about broadcast of the documentary, let us know!

This is a BIG project and we'll need lots of help. Join in the fun!

Gary W. Jones  
P.O. Box 360655  
Birmingham, Alabama 35236

## If Lyn Kan't, Stan Kann



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## If Stan Won't, Lyn Will



# The Saunders' 3/31 Wurlitzer:

*Preserving the Past — Presenting the Future*

by Allen Miller

From the start, this was to be an unusual theatre organ installation. Karl Saunders presented his concept to me when his Georgian style home existed only as rough floor plan sketches. Would it be possible to install a moderate size Wurlitzer in this Zanesville, Ohio, home without detracting from its architectural style and beauty? Could we include in the construction details the necessary accommodations for such an organ?

Space was to be prepared for an organ of 18 to 20 ranks. The source of the organ tone was to be hidden and the instrument was to blend visually with normal furniture and details of the room. As far as possible, the Great Room was to present an acoustical setting for musical performance of organ and other instruments.

The 24' x 36' Great Room directly beyond the grand entrance foyer was to be the focal point of the home. The foyer flanked by twin curved staircases, main hall, and balcony would extend the acoustically open length of the room to a total of 67'. Extension of this space further beyond the proposed end wall would be impractical and visually damaging to the exterior of the home, but the location of the structure on a hill meant that the basement of the Great Room would be at about ground level at the rear of the building.

A basement chamber was planned with a hidden tone chute camouflaged by wainscoting which transverses the room. Construction of 2" x 6" studding with walls and ceiling of 1 1/4" gypsum with a veneer of hard plaster and gloss enamel, a 19'6" high cathedral ceiling suspended from above, and specially supported flooring of heavy construction and extremely hard Brazilian Walnut was chosen to give the room sound-reflecting surfaces rigid enough so as not to absorb important low frequencies in the audible spectrum. High R-value insulation was installed for acoustical isolation and temperature control. Cherry paneling served to give the room visual



*The Great Room — music room in the home of Karl and Barbara Saunders.*

*Murphy photo*

and acoustical warmth. The audible source of the organ sound was to be by reflection off the end wall and ceiling, thus to give the illusion of the height and distance of the organ chambers in a real theatre setting.

The room was provided with an Acoustical Enhancement System by Allen Miller Associates. The organ sound is picked up by microphones in the tone chute and digitally delayed to provide a tailored additional reverberation in order to compensate for the absorption of sound when the room is full of people. The reverberation effect emanates from speakers hidden in cornices which also incorporate "mood" lighting.

Karl Saunders proposed several unusual demands for the instrument and its installation. As a musician, having

studied organ seriously in both classic and theatre veins, he wanted an instrument of quality in both tone and appearance capable of playing these styles of music as well as jazz. The instrument was to be rebuilt as new to avoid the need for constant maintenance and continual "rebuilding" which is typical of most theatre organ installations. To complete this task would require considerable labor, and it was determined that this work would be spaced out over a period of time rather than as a continuous project.

Two organs form the basis of this instrument. A Wurlitzer Style 260, complete with Piano and 32' Diaphone pipes was located in Kansas City, Kansas, in the home of Roy Emison. It had been installed in the Kansas City Newman Theatre (later Paramount) in 1926 and was identified as Opus 1173.

Unlike most transplants of organs from theatres to homes, this one had been installed nearly intact from an historical preservationist's standpoint. Although it had sustained water damage and was in need of repair, it had been given loving care and had not been significantly modified. After negotiating the purchase, a week was spent dismantling the organ and packing it into a tractor-trailer van for its trip to Ohio. The 32' Diaphonic Diapason pipes had not been anticipated, but they sounded so good in the small home installation that extra effort was made to dismantle them and remove them from the attic where they had been assembled and installed.

As we left Kansas City, Karl asked for a "wish list" of voices which might be added to this instrument to bring it to concert standards, to add soft voices, and to enable him to play classical organ works as well as popular standards normally suited for the theatre organ. I drew up a list with ranks of pipes designated as possible additions in order of their importance to the overall ensemble and original Wurlitzer tonal concepts. Although an additional 12 ranks were listed, I expected Karl to draw a line somewhere at about 20 ranks. Much to my surprise, he handed the list back, saying, "I can't see anything I would want to leave out!"

Since the style 260 contained large scale pipework, a smaller instrument was sought out as a source of the lighter scale

stops needed to round out the stoplist. A 1927 Wurlitzer Style H, Opus 1677 originally installed in the New Haven, Connecticut Paramount, had been removed and stored by the Connecticut Valley Theatre Organ Society for many years. Parts of this organ had been incorporated into another instrument, but it was mostly intact. Although it had been releathered in the theatre and was playable during the 1960s, it had been badly water damaged, and during its storage the chests had become an apartment complex for rodents.

Rounding out the additions were two Horn Diapasons, a pair of Gambas, and a three rank Mixture from an E.M. Skinner, Opus 623 originally installed in a theatre in Ohio, later moved to a church. The Gambas were extended to 16' with a set of 12 Marr & Colton Violones. This covered the list of desired additions and rounded out the classical requirements, leaving only four critical ranks to be added.

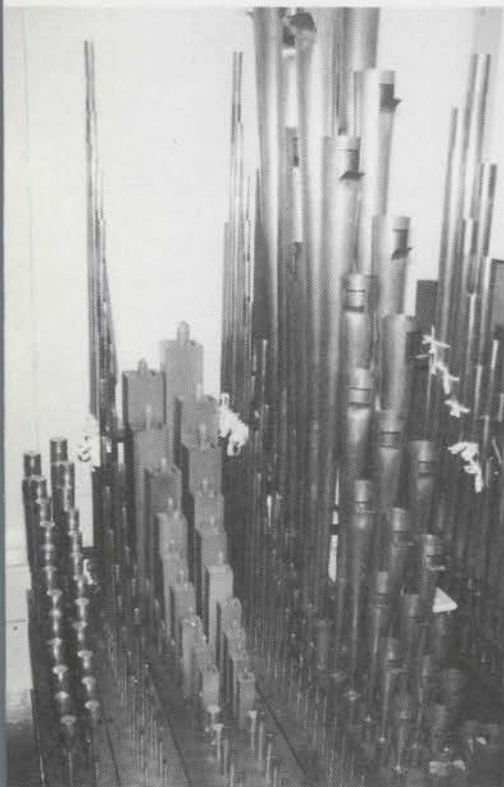
The two loudest ranks, the English Post Horn and Tuba Mirabilis were built new and were exactly matched in both scaling and voicing, to original Wurlitzer examples in the Shea's Buffalo Theatre. These were built by Austin Organs to Allen Miller Associates' specifications. The two softest ranks, the Spitzflute and Celeste, were designed by Allen Miller and built by A.R. Schopps. To insure that these ranks would fit into the ensemble, the

Wurlitzer Concert Flute C's were taken to Schopps' as an initial reference.

The restoration process was taken down to the smallest individual part. All perishable materials were replaced, including releathering of all pneumatics, pallets, gaskets and packing leathers. New primary valves were made, and special attention was given to cleaning and buffing magnet caps, bases, and replating all armatures. All hardware was restored to new condition or replaced.

Chests and other major components were completely disassembled down to individual pieces of wood, cleaned, re-finished and reassembled. Damaged wood parts were replaced and those showing any signs of water damage or joint failure were knocked apart and reglued. Some components were made new, including a complete chest for the 16' Violone constructed to exact Wurlitzer design and appearance. Where the earlier chests and actions had mechanical design deficiencies which were corrected by Wurlitzer in later organs, these later improvements were incorporated in the rebuilding process. This restoration-rebuilding process thus amounted to the complete re-manufacturing of the instrument.

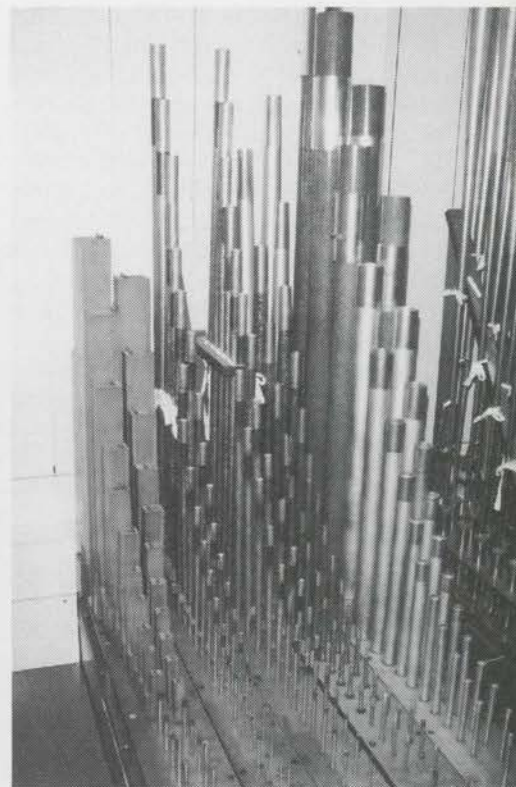
Current National Electrical Code no longer allows the re-use of double cotton covered wire when an organ is moved or modified, so the electrical system was wired from scratch using telephone cable



*L to R: Main Vox, VDO Celeste, Main Tibia, VDO, Tuba Horn.*



*L to R: Clarinet, Concert Flute, Solo String, Open Diapason, Diapason Celeste.*



*L to R: Flute Celeste, Violin, Violin Celeste, Spitzflute, Horn Diapason.*

and ribbon connectors. The connectorized chest bottom boards can thus be removed and taken to the shop for maintenance.

The chamber, designed for an organ half the size of the 31 ranks now realized, presented a challenge. We were determined to keep all components easily accessible for tuning and maintenance, leaving ample height for tonal development and for chest access. Sufficient walk space was to be included to enable the tuning of even the largest bass pipes without resorting to dangerous climbing or temporary ladders. We succeeded by installing the Manual Chests sideways from the ranks being placed from front to back in two or three groups within the chamber, the pipes are arranged so that they run perpendicular to the tone opening from left to right. Every rank has equal tonal placement within the chamber, and all speak directly through the swell shades into the tone chute. Tuning from permanent, sturdy walks is within normal reach. New walkboards were constructed of specially fabricated 1.5" Poplar Plywood and fitted closely between the chests.

Layout of the organ facilitated enclosing the area under the chests containing regulators and tremulants. Thus, a "sub-chamber" was created to reduce the noise produced by these components. It should be pointed out that the process of com-

pletely rebuilding the regulators and tremulants greatly reduced the noise produced by these devices to a degree well below that normally associated with theatre organ installations! Several steps were taken to reduce wind turbulence noise within the wind trunks and regulators. Most effective was the placement of a piece of carpeting upside down on top of each regulator valve board inside each regulator.

The resulting instrument patterned after Wurlitzer's styles 285 and Publix 4, has all of the original style 260 and style H elements intact, and it is possible to play the sounds heard on either of these original instruments today. For historic purposes, the few unused parts from the original instrument were kept and marked for preservation.

Winding was improved from original practice to eliminate tremulants from offset basses, and voices were divided into sub-categories, grouping ranks by orchestral or tonal family, adding several tremulants to give the organ a bigger ensemble sound and better matching of tremulants to individual voices. The stoplist contains all of the usual modern elements required by today's organists, including mutation couplers and several special effects which are new concepts.

One new concept is the Classic Specification control. This modifies the ranks actually played from the stop tabs so that when actuated, the stoplist becomes

suitable for playing classical organ works, especially those of the French organ school. When activated, this control switches the Solo Tibia mutations to the Horn Diapason. The Logic-controlled stops automatically select appropriate ranks for a given registration according to other selected stops. A single Vox Humana tab at each pitch on the Solo registers either the Main or Solo Vox (or both) according to whether the Main or Solo Tibia is selected (or both) or whether a strings/vox combination is registered. This logic scheme is carried out to the selection of concert flute or spitzflute celestes, diapason celeste, the operation of the vibraphone and chrysoglott, and selection of the two pianos.

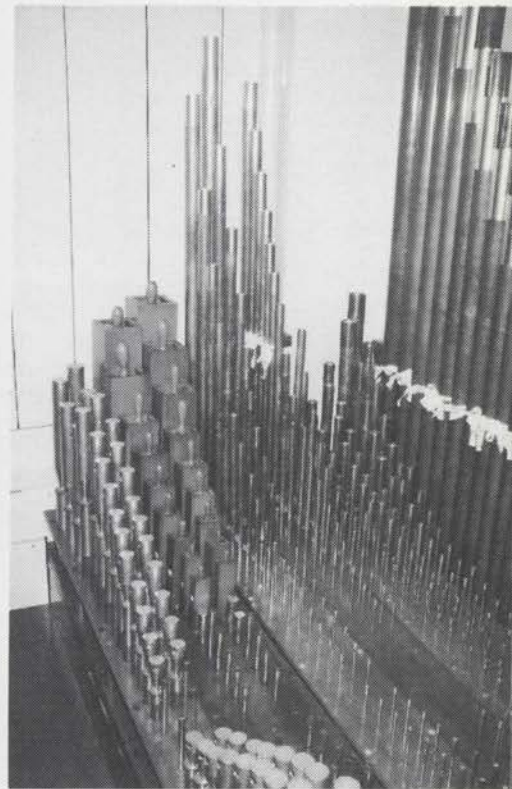
To accomplish the special switching requirements, the organ was provided with a Z-tronics multiplex relay system reducing the electric cables to a minimum of wires. Each stop or logic function is represented by one wire carrying data, thus it was possible to hard wire all the desired switching logic and check out operation with a simple earphone. A state-of-the-art computer interface was incorporated into the console for MIDI control of external modern electronic instruments. Through MIDI, it is possible to add the sounds of a full orchestra. We believe this is a logical extension of the original concept of the theatre organ as an instrument which enabled one person to replace a full orchestra. All MIDI



L to R: English Horn, Spitzflute Celeste, Tuba Mirabilis.

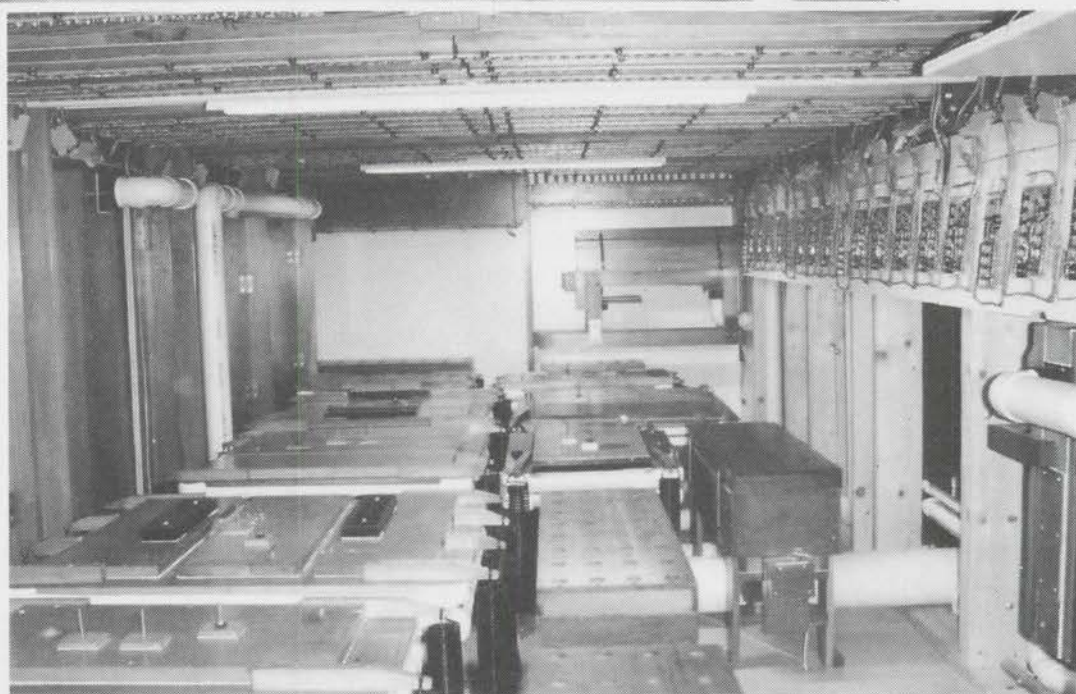
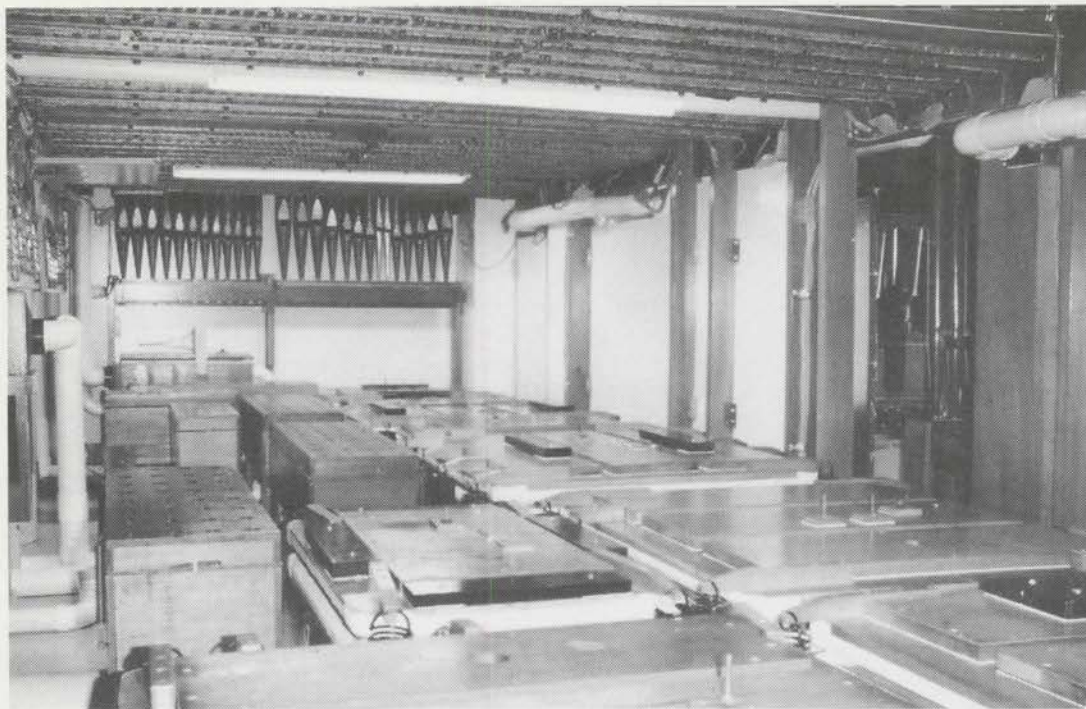


L to R: Kinura, Brass Trumpet, Orch. Oboe, Quintadena, Oboe Horn, Saxophone. Note remote "Magic Tuner" key holding device on chest.



L to R: Solo Vox, Solo Tibia, Gamba, Gamba Celeste, Mixture III, 8' Gamba offsets.

View under chests . . .



*Z-tronics drivers are mounted on hinged panels at right. Bottom boards plug in.*

# George Wesner

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functions are settable through the combination action.

The console was also provided with the capability of recording and playing back actual performances through a separate MIDI IN/OUT interface. The recording device is an inexpensive "sequencer" capable of storing several selections on a floppy disk. Similar to the familiar player piano, the organ itself plays from the recording. The floppy disk allows playback of selected pieces in any order by setting up a "tune list." The recordings are capable of being edited even beyond the correction of wrong notes, and computer software makes it possible to print sheet music corresponding to the notes played at the keyboard.

The original style 260 console was capable of controlling about 170 stops. This organ is unusually large for three manuals. The largest three manual built by Wurlitzer was 27 ranks, and a four manual console shell was used to fit in the additional stops. After much thought and designing, we retained the original three manual case, but constructed a new horseshoe stop rail and fallboard patterned after the expanded radius of the "Fox special" four-manual Wurlitzer consoles. This radius enabled the inclusion of a third row of "partial" stop rails in the three manual shell, and also allowed the use of a stepped fallboard incorporating standard length stop tabs throughout the console. The resulting console has the appearance and feel of original Wur-

litzer consoles, yet the design comfortably incorporates 254 stop tabs without seeming cumbersome or difficult to control. All tabs are within easy sight and reach. For maximum versatility of stop control, an Intelligent Systems combination action was chosen. This system includes settable "Range," multiple memory levels and removable memory cards.

The 32' Diaphones were laboriously rebuilt and installed horizontally across the ceiling of the basement, with the resonators piercing the rear wall of the chamber. These 12 pipes are suspended from the steelwork which supports the Great Room and central portion of the house, and produce the effect of a "musical earthquake."

The wood resonators for the 32' Diaphones range in size from 32' to 16' long, the largest being 2' square at the open end. Roy Emison had feared that the original resonators made of 2" thick pine would be too heavy for his attic, so he designed and constructed the present set using 3/4" plywood with reinforcing bands placed periodically along the length. These pipes have proven to be as effective as original sets. Even with their reduced weight, it was necessary to use car jacks and cribbing blocks to raise the resonators into position. This may be the only set of 32' Diaphones currently to be found in a home installation, and are certainly the only set suspended horizontally from a ceiling in the world!

A metal 16' Bombarde Diaphone was

designed and assembled incorporating some spare Wurlitzer parts. These 12 pipes match the 8' Tuba Mirabilis and extend this voice another octave into the Pedal.

Special care was given to regulation and tonal finishing. This is always important, but especially so in this case, where E.M. Skinner and new Wurlitzer replica pipework was being integrated into the original Wurlitzer material. Fortunately, the Skinner scales and voicing fit both the theatre organ concept and the classic requirements. Gary Phillips of GHP Associates assisted in installation and regulation, and Tom Hazleton, who had served as consultant on combining the theatre and classic concepts, was invaluable during the final tonal finishing.

This story would not be complete without recognition of the patience and hospitality of the entire Saunders and Graham families who provided lodging, transportation, and the invaluable feeling of being part of the family during the restoration and installation. Karl and Barbara are perfect hosts and young Katie and John are already showing interest in violin and piano.

The end result is an instrument built for today and the future, re-manufactured as far as possible to "factory new" condition (or better.) The results of the concept and attention to details have exceeded our hopes and expectations, providing an exceptional delight to the ears and eyes.



L to R: 16' Bombarde, 8' Tuba Mirabilis, 8' Horn Diapason, 32' Diaphones overhead.



L to R: 16' Tibia (horizontal), 8' Tibia, 16' Ophicleide, 8' Spitzflute, 16' and 8' strings in background, 32' Diaphones overhead.



L to R: 16' Diaphonic Horn, 16' Ophicleide, 16' Strings and Chimes in background, 32' Diaphones overhead.

# Karl Saunders Residence

## 3/31 Wurlitzer, Zanesville, Ohio

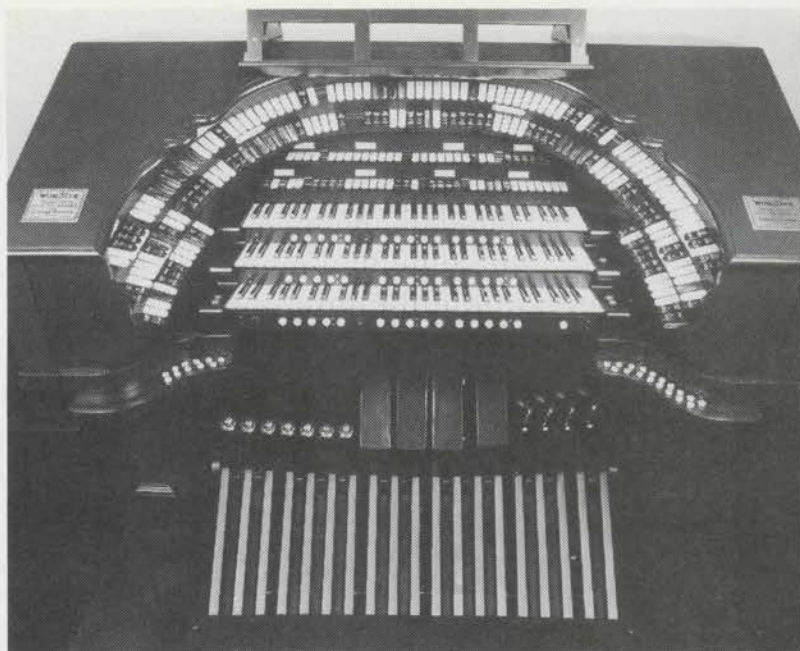
### Ranks and Percussions as located in Chamber, Left to Right:

Cathedral Chimes	25 n	1925
8' Vox Humana (M)	61 n	1927
8' Viol d'Orchestre Celeste	73 n	1925
8' Tibia Clausa (M)	85 n	1927 / AMA 2' Trebles
8' Viol d' Orchestre	85 n	1925
16' Tuba Horn	73 n	1925
8' Clarinet	61 n	1925
16' Flute	97 n	1925
8' Solo String	73 n	1925
32' Diaphonic Diapason	97 n	1925
4' Horn Diapason Celeste	49 n	1926 EMS
8' Flute Celeste	73 n	1927
8' Violin	85 n	1927
8' Violin Celeste	73 n	1927
8' Spitzflute	73 n	AMA
16' Horn Diapason	85 n	1926 EMS
8' English Horn	61 n	AMA
4' Spitzflute Celeste	61 n	AMA
16' Tuba Mirabilis	73 n	AMA
8' Kinura	61 n	1925
8' Trumpet	61 n	1925
8' Orchestral Oboe	61 n	1925
8' Quintadena	61 n	1925
8' Oboe Horn	61 n	1925
8' Saxophone	61 n	1925 REVOICED AMA
8' Vox Humana (S)	61 n	1925
16' Tibia Clausa (S)	97 n	1925 / AMA 2' Trebles
16' Gamba	97 n	1926 M&C / EMS
8' Gamba Celeste	61 n	1926 EMS
III Mixture (15-19-22)	61 n	1926 EMS RESCALED
Xylophone	37 n	1925
Glockenspiel	37 n	1925
<b>Unenclosed Percussions:</b>		
Steinway "M" Grand Piano	85 n	1965
Chrysoglott	49 n	1927
Marimba Harp	49 n	1925
Upright Piano	85 n	1925
Sleighbells	25 n	1925
Traps & Effects		1925/1927/NEW
Vibraphone	49 n	1925
		VIBE MODIFIED AMA

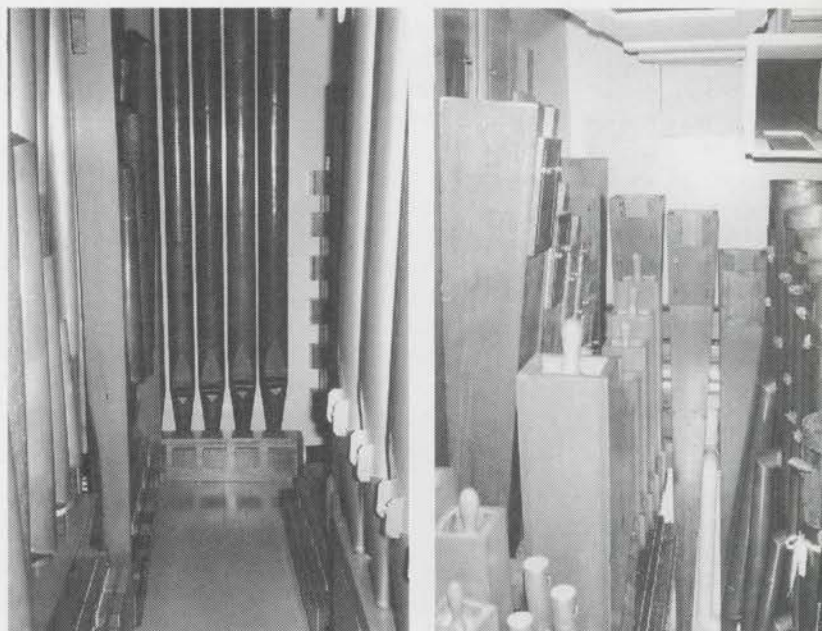
1925 = Kansas City Paramount Style 260  
 1927 = New Haven Paramount Style H  
 AMA = Allen Miller Associates (new)  
 EMS = Ernest M. Skinner

Those desiring a full copy of the stoplist may obtain one by sending \$5 to cover printing and mailing costs to Allen Miller, 167 Carriage Drive, Glastonbury, CT 06033.

L to R: Dennis James, Tom Hazleton, Karl Saunders, Allen Miller. Gala weekend opened organ to 440 guests June 5-7, 1992.



Saunders' 3/31 Wurlitzer with expanded radius "Fox Special" style stoprails.



L to R: 16' Ophicleide, 16' String, 8' Spitzflute.

L to R: 16' Diaphone, 8' Tibia, 16' Bombarde. 32' Diaphones horizontal at top.



# The Philadelphia Story

## THE 1992 ATOS NATIONAL CONVENTION

by Steve Adams and Tom DeLay



ATOS President Vern Bickel and wife Marion. PQ

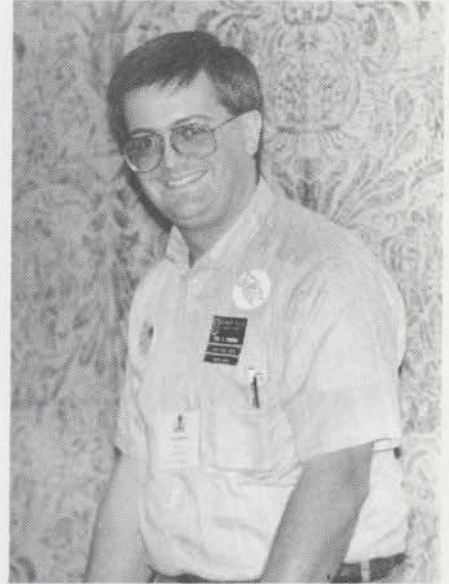
### Philadelphia:

The name conjures up thoughts of the Liberty Bell, the Declaration of Independence, distinguished elder statesmen, and the greatest national tragedy in our history, the Civil War.

The 1992 ATOS National Convention was headquartered at the Sheraton Valley Forge, barely a mile from Gettysburg. Throughout this verdant countryside, which is now a National Park, one is reminded of the scores who have preceded us and left a legacy of honor and humility.

In the surrounding communities, a different kind of legacy can be found, and seen in the making. Buildings more than 150 years old are still in use and reflect the styles and thoughts from another time. And yet these same communities are economically and emotionally depressed due to the closing of so many industries.

The theatre organ is very much a legacy from the past, now very much a part of the present and future. Yet one recurring theme during the convention was how to better assure the existence of the theatre organ in the future. A lesson can be learned by what was seen while traveling about the Philadelphia area: Anything of value to the soul will survive. Be it architecture, history, love, compassion or music. In that thought we should derive some comfort.



Registrar Eric Robbins

PQ



Registration - Barbara Kaminski and Rod Mead. PQ



Dilworth, Double and Stockebrand.

PQ



(Left) David and Michele Ambory. (Right) Dorothy and Ray VanSteenkiste.



David Ambory photo



Bus captains led by Alden Stockebrand and Glen Thompson.

PQ

## Friday, July 3 . . .

They came by boat, by plane, by car, and by train. 700 old and new friends sporting smiles and cool summer attire, picked up their convention packets and began catching up on a year or more of news and gossip. At the first available moment, many headed for the Music Shop to see the latest in books, recordings, and mementos. At 5:30 p.m., a No-Host Cocktail Party allowed the registrants to convene informally before boarding the busses for the Pre-Glow Concert. All of the ingredients for a memorable convention were already in abundance.



Emcee Ken Double. PQ

## Walt Strony Dickinson High School Auditorium

This year's Master of Ceremonies was the indomitable Ken Double. For many years, he has regaled conventioners with his seemingly endless jokes and spontaneous wit. In the fabric of a convention, he is the warp and woof. And who better to introduce a truly great talent, and kick off the convention?

Walt Strony and the Dickinson Kimball are a great complement to each other. This became abundantly clear with Walt's selection of music which highlighted his ability and the instrument's tonality.

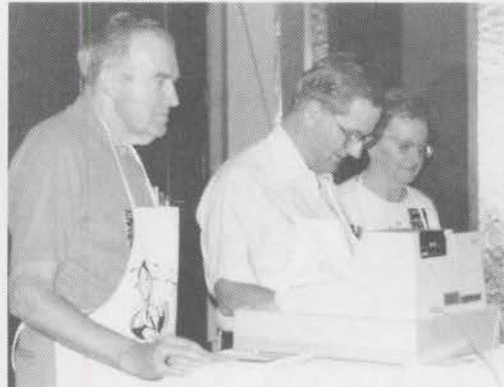
While many members own recordings made at Dickinson High School over the years, many had not heard the Dickinson Kimball in person. A splendid auditorium, the organ makes ample use of the fine acoustics and pleasant architecture. The elegant strings, fiery English Post Horn, and thunderous 32' stops were masterfully woven throughout Walt's music which ranged from pop to classic.



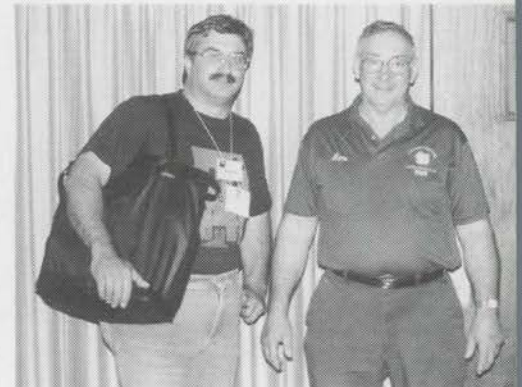
Don and Katherine Robinson. PQ



Helen Naschke Benham, California, and John Brady, Delaware, cross-country friends. PQ



Record Shop: Bob Noel, Bob Smith, Connie Mead. PQ



Tom DeLay and Sam LaRosa. PQ



Walt Strony. PQ



Larry Donatason, Paul Quarino. MLV



Solveig Littlejohn. PQ



Madline LiVolsi, Jan Challendar, Judy Shortt.



Our thanks to photographers:  
PQ - Paul Quarino, TD - Tom DeLay,  
BH - Bo Hanley, ML - Madeline LiVolsi,  
RV - Ray VanSteenkiste. Also, our  
thanks and appreciation to Claude  
Neuffer for his help developing and print-  
ing pictures for us. — Ed.



Saturday, July 4 . . .

Ron Rhode  
Colonial Theatre

by Steve Adams



The first official event of the convention was Ron Rhode at the massive Kimball at the Colonial Theatre in Phoenixville. Boarding busses at 1:00 p.m. conventioners were treated to a beautiful drive through the lush countryside just west of Philadelphia. Bus Captains explained the significance of this area in Civil War history, and fielded questions with aplomb.

Single-handedly, ATOS member Sam LaRosa rescued the Colonial Theatre from being closed just days before the convention. In a 12th hour act of heroism Sam purchased the Colonial Theatre from the estate of Sam's friend, Jim Breneman, with whom he had installed the Colonial Kimball. Conventiongoers are indebted to Sam for making it possible for us to enjoy several major artists on the fine instrument in this theatre.

Controlled by a massive four-manual Kimball console, the organ totals 32 ranks. At the core are the 13 original ranks from the St. Louis Theatre, St. Louis, Missouri. The console rests upon a turntable lift in the center of the orchestra pit, all of which seems to dwarf the auditorium. Built in 1903, the Colonial has undergone many improvements over the years, but still retains its "Opera House" appearance. The Colonial stands as a major community and cultural asset to Phoenixville.

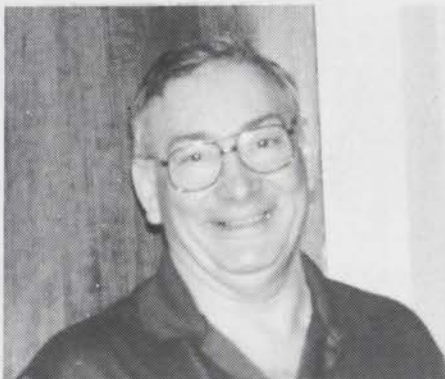
Another cultural asset is Ron Rhode, the opening artist for the convention. Ron's sunny demeanor and delightful music seemed a perfect match to the organ. One of the memorable selections Ron played, was "When Yuba Plays The Rhumba On The Tuba," featuring the awesome 16' Kimball Tuba. Truly remarkable!



Gracie McGinnis, Mike Erie, Verna Mae Wilson.  
PQ



Ron Rhode



Sam LaRosa



Fran Wade, Jr.

The  
Colonial  
Theatre  
Staff



L to R: Dave Vinberger, Bill Lawrence, Jim Taylor. PQ

SATURDAY, JULY 4

## Young Theatre Organ Enthusiasts

by Scott Foppiano

As the conventioners began to fill the Valley Forge Sheraton and Plaza Hotels, the YTOE group met and got to know each other. Last year's YTOE group was very successful; we saw sights and played organs in and around the San Francisco area, and this year's group also came together in a positive and meaningful way. The YTOE is a group devoted to gathering younger people who are interested not only in the playing of theatre pipe organs, but in technical and other aspects as well.

At the Philadelphia convention, YTOE members were seen sitting together at concerts, spending social time together at restaurants and shopping malls, and of course — seeing and playing theatre pipe organs. The first jam session held at Dickinson High School was very successful and featured Scott Foppiano, Melissa Ambrose and Jennifer Candeia from Detroit and Don Walker from Joliet. Under the "inspired" leadership of Jack Moelmann, a good time was had by all.

A special thank you goes to Mr. Robert Dilworth of the Dickinson Theatre Organ Society for allowing the YTOE to have a private jam session at the high school on the spectacular Kimball organ. We were happy to welcome this year Mark Hawn from Las Vegas who was the Scholarship winner from that area, Tim Harvey also from Las Vegas, Michael LuBrant, an organ technician from Troy, New York, and Susan Lewandowski, the Motor City winner of the competition. Rich Lewis, the overall winner, assisted us at the high school and displayed his talent and knowledge of the organ.

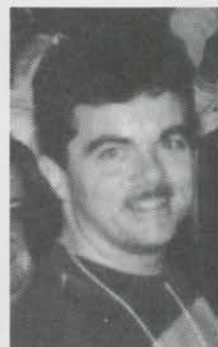
Another thank you goes to Jack Moelmann and Dorothy VanSteenkiste for their guidance and leadership through the development and administration of the YTOE group. The coming Chicago convention promises to be exciting and Don Walker of the Joliet chapter will be making plans for YTOE activities in conjunction with Scott. We welcome any interested parties to join us at any of the conventions, and anyone with ideas, thoughts or inquiries should contact Scott Foppiano at 22055 West Fourteen Mile Road, Birmingham, Michigan 48025. Phone number, 313/647-6960. See you next year!



YTOE Meeting. Clockwise from lower left: Tim Harvey, Frank Vanaman, Michael LuBrant, Jennifer Candeia, Moderator Jack Moelmann, Andrea Welc, Susan Lewandowski, Sara Harvala, Melissa Ambrose Eidson, Rich Lewis, Don Walker, Chairman Scott Foppiano, Mark Hawn. RVS



L to R: Nancy Resech, Ken Resech, Dave Marden, Ray Danforth, Ione Danforth. PQ



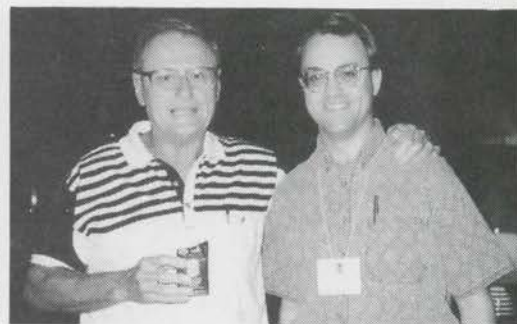
Clark Wilson. PQ



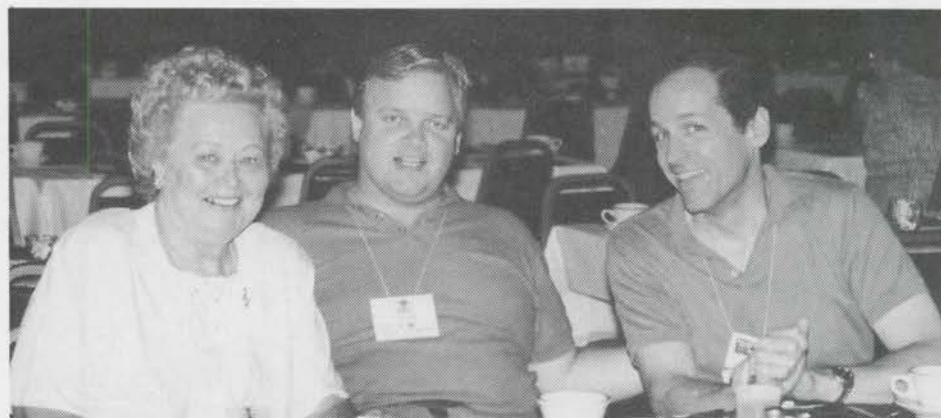
Rich Lewis. PQ



Jim Riggs, Gary Jones



Bill Brown, Ken Double



Dorothy VanSteenkiste, Jim Riggs, Steve Adams. PQ



Connie Purkey, Emma Baker. PQ



Madeline LiVolsi, Ken Federick. PQ



## Clark Wilson at Dickinson

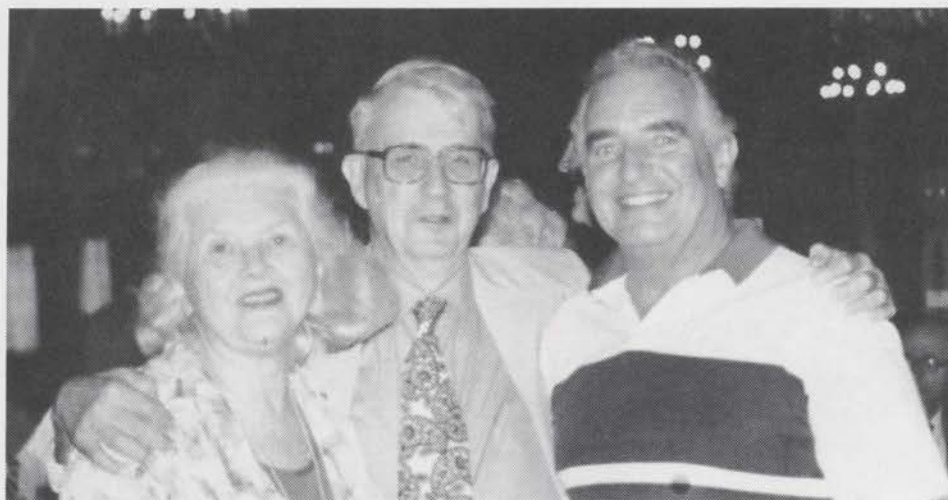
by Tom DeLay

Clark's program was, to change a term, artist friendly. His console riser, a rousing "You/Who," was very reminiscent of Paul Quarino's version of years ago at the San Francisco Orpheum. Clark took it and made his own arrangement around the setting. Also played was the superb Ashley Miller arrangement of Porter's "It's d'Lovely." Clark gave tribute to the late Don Miller who set the 1967 ATOE Detroit convention ablaze. Played were Don Miller's arrangements of "Pale Moon," "Dancing Tambourine," and excerpts of Bizet's "Serenade Espanole."

Wilson explored the tonal facilities of the Kimball, found the excellent 8' Waldhorn and used this to carry "More Than You Know." Wilson's big Fourth of July closer was "Marche Slav." Not to be outdone, Bob Dilworth's stage crew rigged up a blazing fireworks close — which almost set the world on fire.

## Jam Session

Following the Wilson recital, a jam session was conducted by Jack Moelmann. Twelve intrepid enthusiasts worked the Kimball and the rest relaxed and listened. Players were: Ken Double, Allen Miller, Jack Moelmann, Pat Lajko, Melissa Ambrose, Warren York, Ralph Ringstad, David Peckman, Don Walker, Jennifer Candea, Jinny Vanore and Scott Foppiano.



Dottie MacLain Whitcomb, Brant Duddy, Ray Hender.



Jennifer Candea,  
Tim Verstuys, Tim Harvey.  
PQ



Jinny Vanore,  
Virginia and Aaron  
Messing. PQ



Priscilla Arthur, Jim Riggs,  
Dorothy Retallack,  
Lew Williams.



Sunday, July 5 . . .

## Andy Kasparian Sunnybrook Ballroom

by Steve Adams

It's been many years since Andy Kasparian has been heard by conventioners, and it was great to hear this legend once again. Having played the 3/17 Wurlitzer at the Suburban Restaurant in Wanaque, New Jersey, for a number of years, and on the 3/27 Wurlitzer at the Continental Hotel in Panama, Andy is an excellent entertainer.

The Sunnybrook Ballroom is a remarkable vestige of a past era when life moved at a slower pace, and fun was an evening of dancing with your sweetie. Set in a grove of pine trees, the all-wood ballroom building was alive with the sound of the 3/14 United States theatre organ, played by Andy. The event was an optional Sunday brunch, and anyone who didn't attend missed a great experience.

A generous buffet, old friends, and the sound of a theatre organ, created an ideal setting for theatre organ buffs. Under the fringed banners and mirrored balls, all appetites were sated, except for more theatre organ music!



Andy Kasparian. MLV



Roger and Dottie Bloom with Andy Kasparian at the United States organ console which the Blooms owned when they lived in Pennsylvania. Bill Shrive photo



Jinny Vanore led the Pipe Organ Owners Meeting. PQ

## Theatre Pipe Organ Owners

by Jinny Vanore

Owners of theatre pipe organs were scheduled to meet at the Valley Forge Park Suite. The room reserved was in the adjoining Sheraton Plaza Hotel and took a little detective work to find as it was away from our main hotel and had no identifying sign.

Most members had been aware that Laurel Haggart, ATOS Chairperson of the Theatre Pipe Organ Owners group, was unable to attend, having previous family commitments. This didn't stop Laurel who pre-arranged to have three members act as hosts. As a special surprise, because her theme was a social gathering to talk, meet other owners and encourage those who plan in the future to install a pipe organ, she arranged with the hotel to supply coffee and iced tea and sent a check.

Hosts Beth Adkison, Bob Evans and Jinny Vanore arrived early and discovered someone goofed in the office and no refreshments were served. About 75 people arrived and soon were enthusiastically sharing stories and telling of new organs being installed. Discussion and suggestions about the owner's information sheet and The Glue Pot (our newsletter) were discussed. An interesting video relating to a home installation was suggested for the next meeting. All felt there should be a list of all owners who are willing to welcome visitors, this list to be placed in the Journal once a year for all ATOS members information. Any home owner who would be interested in being included on the list should contact Laurel Haggart at P.O. Box 902, Lake Arrowhead, California 92352.

As the meeting ended, all definitely stated that they wanted the Pipe Organ Owners meetings to continue.

The hour seemed very short and hopefully all enjoyed it as much as I did, meeting and sharing many ideas with new people. (This was Laurel's original reason for forming the Home Pipe Organ Owners group.)



Pipe Organ Owners Meeting. PQ



Marjorie Allen, Penny Francis, Jennifer Candea. PQ



Donna Parker, Tom DeLay, Gracie McGinnis, Jonas Nordwall. PQ



Jack Moelmann ran the Electronic Theatre Organ Owners Meeting. PQ

## Electronic Theatre Organ Owners

by Jack Moelmann

On July 5, the Electronic Theatre Organ Owners group met. About 200 people were there, including many current members of the group, people who were interested in finding out just what this group was all about, and a couple of people who were in the wrong meeting.

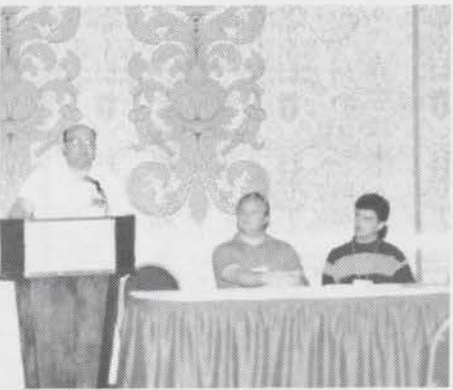
Jack Moelmann, the head of the group, welcomed everyone and explained the background on the formation of the group. He outlined the progress to date which was a very good communication between members of the group, exchanging ideas on improvement of their electronic organs, and in some cases, just meeting one another for the first time. The main product of the group is a newsletter which has been improved in content and format and is distributed periodically to all members. There was a good dialogue between those present on methods of improving their organs such as improved sound systems, the installation of MIDI (Musical Instrument Digital Interface) devices, and products on the market which can come close to producing real theatre sounds such as those on display at the convention by Digital Pipes. As a result of the meeting, 40 new members were added to group bringing the total to around 300.



Allen Miller chaired Technical Seminar. PQ



Convention Chairman Bob and Mary Ann Dilworth PQ



Seminar: Audience Building. PQ

## Seminars & Meetings

by Steve Adams

An afternoon of optional events is always welcome during a long convention. Sunday afternoon provided the opportunity to nap, go on a self-directed tour of the historic Civil War battle grounds, or attend a seminar or meeting.

Allan Miller chaired a technical seminar which was filled to capacity, by an eager audience with an endless list of questions. From cracked chimes to poorly rebuilt tremulants, the hot topics of the times were covered. So important was this seminar, that it ran considerably overtime, and still the questions were coming. Clearly, there is a substantial need for more technical sessions!

New this year, was a seminar of audience building. In times past, topics have skirted this particular issue by addressing publicity, promotion, and accounting. Co-chaired by Ken Double, Clark Wilson, Jim Riggs, and Bob Dilworth, there was an ample opportunity to raise questions, and answers couldn't have been more helpful or creative.

As in past years, attendance at seminars and meetings was particularly large. This year was held in an ample meeting room with adequate ventilation, and was chaired by people of experience and cogency.



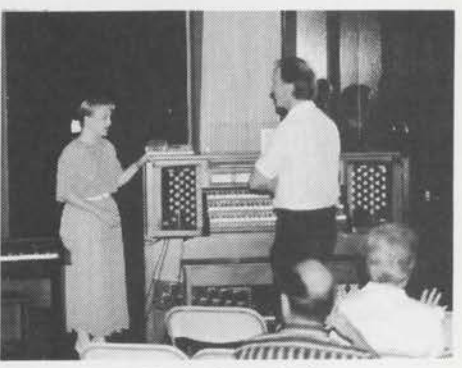
Clark Wilson, Alden Stockebrand, Paul Van Der Molen, Ken Double.



Allen Organ display: Host Dwight Beacham welcomes Frank Netherland. PQ



Bob Dilworth and Bill Rieger. PQ



Rodgers Room: Hostess Donna Parker. PQ

SUNDAY, JULY 5

## Jonas Nordwall The Shrine of Czestochowa

by Steve Adams

Doubtless, ATOS conventions have never included a Polish National Cathedral on the roster of events. And while some may have been apprehensive about enjoying organ music in a church setting, those fears were allayed upon arrival at this Shrine.

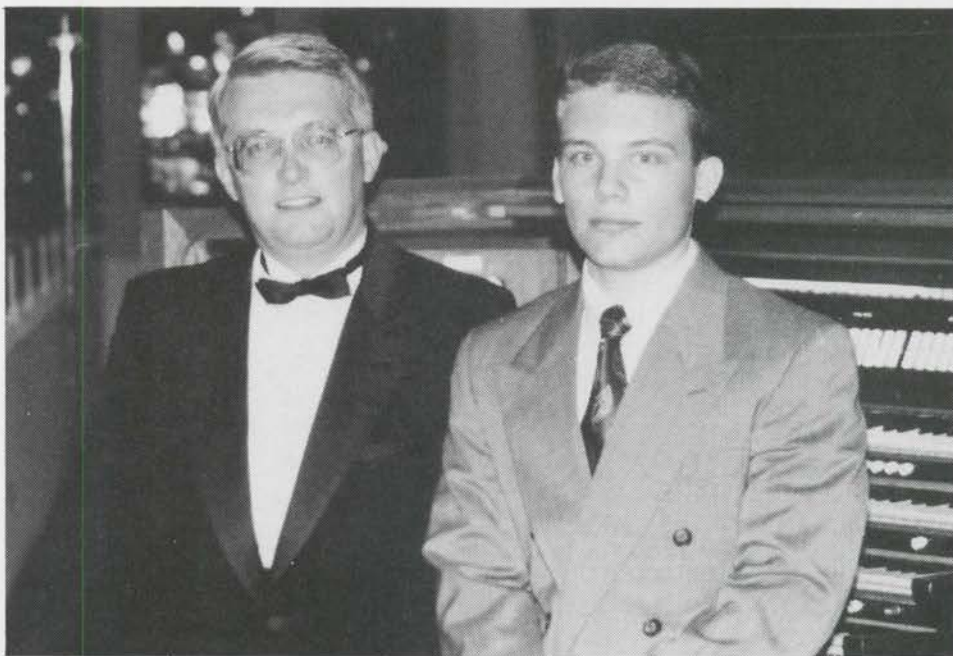
Located on the highest hill for miles, an inspiring view of the land shaped by the Susquehanna River laid before everyone approaching the massive doors of the Shrine. To add drama, the approach of a storm and a colorful sunset set the stage for the music we were about to hear.

As inspiring as a sunset, and as thrilling as a thunder storm, Jonas Nordwall proved himself a master at the performance of an incredibly diverse program of music. The 4/82 Austin pipe organ kept pace, showing the listener a new tonal "face" with each Nordwall phrase. Certainly one of the best organs in recent years, to carry the Austin name.

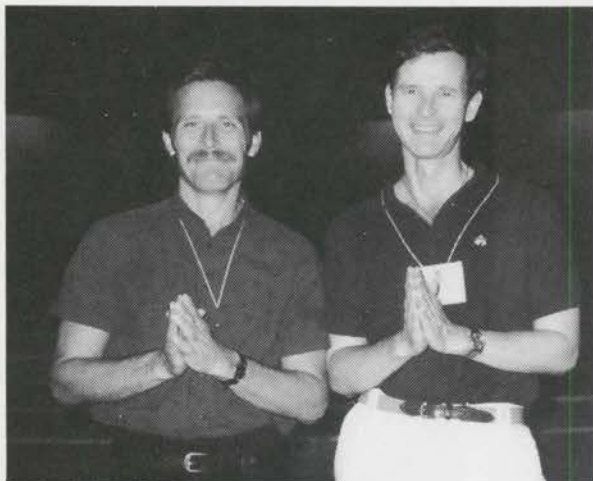
Following the intermission, we were introduced to Brother Timothy who told of the history of the shrine and its significance in the lives of the Polish community. Then came a true surprise! Jonas introduced ATOS to his teenage son, Chris, who then played "Psalm 19" by Marcello. We think this is the first time in ATOS history that a father has presented his son as such an accomplished performer.



Buses unloading at the national shrine of Our Lady of Czestochowa near Doylestown. BH



Jonas and Chris Nordwall at Czestochowa Austin. PQ



Tim Versluys, Lew Williams. MLV



David Tuck

Our gracious host at the Shrine, Brother Tim (Timothy); brisk sale of tapes and CD's after the concert. BH

Monday, July 6 . . .

## Young Theatre Organist Competition Winners Dickinson High School

by Tom DeLay

13-year-old Sean Henderson of Melbourne was the first up this morning. He lead off with a New Zealand march which title was lost in the auditorium reverb. It was exceptionally well played and Sean was in control at all times. Sean played a misty version of "Send in The Clowns" with magnificent registrations. We learned that much coaching had been given to Sean prior to his program by Walt Strony — Sean knows how to pick a good coach! The old warhorse, "Nola," made her appearance after which Sean closed with a request — Widor's warhorse, the *Fifth Toccata*. It would seem unfair to make a request of a young artist whose program is presumably worked out in advance. Yet, Sean did a very creditable job of presenting this dangerously familiar "chunk" of literature. I don't know about the rest of the conventioners; however, I hope we do not have to wait too long to hear this remarkable talent again. Sean performed his encore on the piano in the form of "Wind Beneath My Wings." This was a job all-around well done!

Recently graduated high school senior Rich Lewis might be described as local talent. This overall winner of the competition was a Wilmington area youngster and works on the stage crew as well as spotlights at Dickinson High. As a result, Rich has had a fair amount of console time on the big Kimball. This time has obviously not gone to waste. His program consisted of his riser, "Another Openin', Another Show," followed by good old "Laura." His token "dirty" number was "Birth of the Blues" — it is good to hear we've got another member of the "dirty" style of playing! "Sentimental Journey" was followed by his closer, a classical selection by modern composer Gordon Young. This Toccata showed Rich's expertise with a classical selection and his knowledge of how to correctly register such a piece.

Once again hats are off to the selection committee and Dorothy VanSteenkiste for their efforts in continuing this desperately needed program.



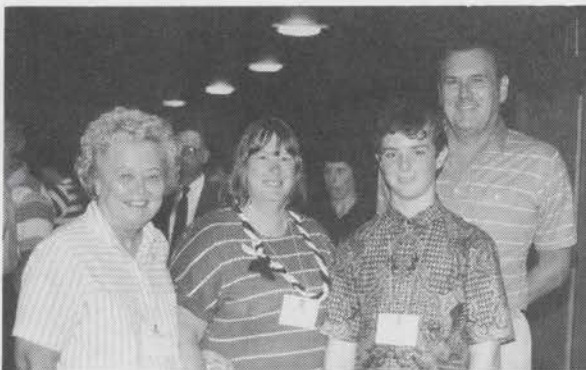
Ken Double



Young Theatre Organist winners Rich Lewis (left) and Sean Henderson. PQ



L to R: Susan Lewandowski, Sara Haruala, Lew Williams, Melissa Ambrose Eidson, Andrea Welc. RVS



Dorothy VanSteenkiste, Jill Henderson, Sean Henderson, Clyde Niles. PQ



Photographers Paul Quarino and Madeline LiVolsi



Donna Parker, Larry Donaldson



Box lunch at Dickinson

MONDAY, JULY 6

## Kurt von Schakel & Gerry Gregorius

by Tom DeLay

The Dickinson Kimball is one of the few dual console theatre organs around the nation. Kurt and Gerry have also been performing as a team at sites around the country — on piano and organ.

This was likely one of the first situations where a program of this type may have been experienced — unless one attended the 1991 Convention in the Bay Area. With the unique sound of piano and organ duets, we would have hoped to hear this team in their regular musical environment. The piano and organ situation seems to give the team much more expression and color, as well as a defined individualism. Opinions said they had an unenviable position of performing an early morning concert after a previous night's late concert. Yet, the von Schakel humor was at work during the entire program. Kurt swore that Theatre Organ Editor Gracie McGinnis had promised to perform a ballet — sometime. When he discovered this was not to be the day, the duo performed Saint Saens' "The Swan." We all knew how powerful this Kimball could be, but this offering allowed Kurt and Gerry to explore the many fine accompanimental voices of the organ as well as the lighter solo stops; this presented the team at their sensitive best.



Kurt von Schakel (left) and Gerry Gregorius.



## Jim Riggs Colonial Theatre

by Steve Adams

One of the brightest stars on the horizon of theatre organ is Jim Riggs. A member of the ATOS Board of Directors, and Co-chairman of the Endowment Committee, Jim has recently returned from a concert tour of Australia.

Bringing his internationally applauded musicianship to the console of the Colonial Theatre, and with a twinkle in his eye, Jim covered all the bases. From a "uvula wagging contest" (sing-along) to the 1928 Charlie Chase silent classic, *Fluttering Hearts*, Jim's program was a highlight of the convention.

Many conventioners who had a chance to visit the Music Store, had purchased small hand fans just in case the summer heat proved too sultry. Jim brought these fans to the convention and boasted that he was the only organist who came all the way from the West Coast with his own fans!

There was to have been a second jam session after Jim's program, but the city of Phoenixville brought this plan to a halt as soon as Jack Moelmann played the "Trolley Song." Workers repairing some underground pipes in front of the theatre cut the power line and everything went dark. That was the end.



Jim Riggs. PQ



Vern Bickel, Soren Eriksson from Sweden, and Greg Flynn. RVS



Entrepreneur Jim Riggs brought fans to beat the heat, Jeff Weiler helps demonstrate. PQ





Waiting for the doors to open at the Keswick Theatre in Glenside, Pennsylvania. BH

Tuesday, July 7 . . .

## Don Kinnier Keswick Theatre

by Tom DeLay

Don Kinnier has had nationwide coverage for his traveling vaudeville, song and dance troupe. Conventioneers were not let down by his program. With the newly installed three-manual Moller very much in the background, we were treated to a hilarious presentation of "Swiss hand bell ringers" Weis and Heimers. These ding-dongs (ugh - sorry!) had to be seen and heard to be believed. Scraping away the crazy remarks and puns, these two [Kinnier and Judy Townsend] were really superb as bell ringers. Judy also doubled as soprano and sing-along leader. Michael Menes was dubbed "The Thinking Man's Juggler." His act was of the quality occasionally seen on *The Tonight Show* when it was under Carson's control. Menes could climb up and down stairs that were not present, juggle a bowling ball and ping-pong ball with some wonderful illusions. Most dramatic were "Friends in High Places," classic stilt dancers. This couple were doing things on high stilts many of us cannot accomplish by walking across the room. Don Kinnier also accompanied a silent film.

This afforded a convention event rarely seen — using the theatre organ as a part of the show rather than the whole show. Our hats are off to the convention committee for making a decision such as this. It worked very well and provided some great zany humor.



Harry Linn,  
Delaware Valley  
Chapter President.

Longtime record collectors will recall an LP issued many years ago entitled "Pipes And Pandemonium." The organist was Don Kinnier, and the theatre was the Rahway Theatre, Rahway, New Jersey. Those in attendance at the Keswick Theatre event who know this record, were hoping for more of the Kinnier wit. No one was disappointed.

The Keswick Theatre originally contained one of the largest Aeolian theatre organs ever built. Long-gone, and the theatre now an arts center, the Delaware Valley chapter has begun installation of their 3/14 Moller. Much work remains to be done on the organ, but combined with a vaudeville show the program was a delight.

Ballet dancers on stilts, an acrobat, bell ringers, a sing-along, and a Harold Lloyd silent were all connected by Don at the console. And all had that wry wit many came looking for. Who else could put together a show like this?

After intermission, the annual Membership Meeting was held on stage. During this all-important opportunity for membership interaction with the Board, many important issues were addressed. When business was finished, members picked up a box lunch in the lobby and headed for the buses. Steve Adams



Harry Heth, Dick Willson.

Judy Townsend, Don Kinnier.



Iru Glazer. PQ

TUESDAY, JULY 7

## Tom Hazleton Philadelphia Convention Hall

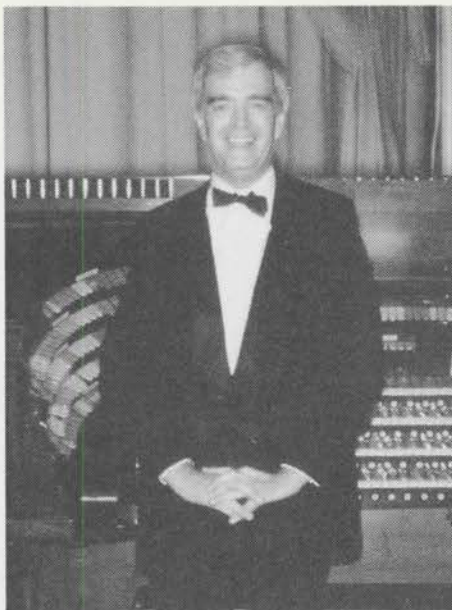
by Steve Adams

One recurring question was asked among friends during the convention: "Have you heard the Convention Hall Moller?" When the answer was "No," a boastful inquisitor would tell about his guided tour of the chambers. This was always followed "Boy, are you in for a surprise!" And indeed, we all were. A hearty "thanks" is due to Irv Glazer, whose inroads into the Philadelphia political world made the restoration of this magnificent instrument possible.

Few would dispute Tom Hazleton's mastery of all music playable on the pipe organ. A sturdy cornerstone in the foundation of our organization, his concerts always charm, thrill, rend, and ply. No one else would have been a better choice for the awesome Convention Hall organ.

As years pass, and the need for great convention halls disappear, those massive memorials to the assembly of thousands for the good of the people, are endangered. So, too, is the Philadelphia Convention Hall. But recently awakened from a long period of silence, the incredible 90-rank Moller was in top form to capture the attention and imagination of a new audience.

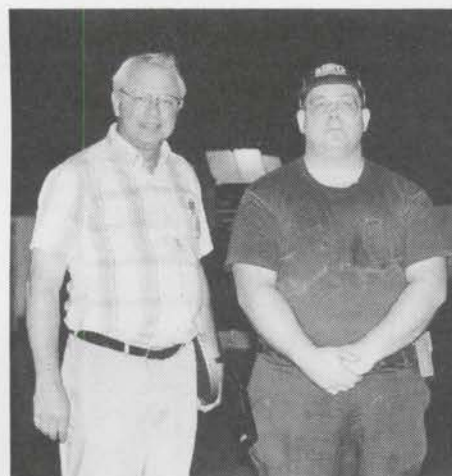
What appeared to be a concert of elegant simplicity, was actually the passionate call for supplication, through one of man's most important communicators. In a setting of time-honored architecture and bearing the subtle sense of the great historic occasions that have taken place there, many found this moment to be profoundly moving. Thank you, Tom.



Tom Hazleton. BH



Donna Parker, Paul Van Der Molen. MLV



Glenn Thompson (left) and Dave Umberger of the Moller organ crew. PQ

Rosemary Dineen and Michael Barone from Minneapolis. TDL

by Tom DeLay

Tom Hazleton devotees have long known he can bring out the best in marginal instruments. However, when confronted with a superb instrument such as the 4/4/88 Moller, the results will be spectacular. Tom played many of the wonderful classical chestnuts, but included a few compositions rarely heard. Such was the case with "Earth Carol" by Tom's teacher Richard Purvis. This was easily the most understated selection of his concert. No words can describe the combination of Hazleton, Purvis, and a big romantically voiced Moller of the 1930s.

A remarkable thing seemed to happen during this selection. Tom appropriately dedicated this to the memory of Dave Junchen. Our society has lost too many over the last year, including David, Jim Breneman and Lowell Ayers. Tom's delicate phrasing and registration of "Earth Carol" was easily the most reverent and emotional part of the entire convention. This was evidenced by the almost tardy applause for the selection as each of us seemed to be thinking and saying our own goodby's, for now, to each of these three remarkable ATOS members.

The big Moller sound rolled about in the cavernous 15,000-seat hall in a most dramatic fashion. Installed in a reversed tone chute above the proscenium arch, the organist likely has the best seat in the house. This is not in anyway meant to discount the Moller. Moller's Richard Whitelegg did his homework on the voicing and scaling of this phenomenal instrument. A rarely heard demonstration of the Moller Artiste roll player was given at intermission and as the final selection for the afternoon program. The Artiste roll player is not like most typical roll players. The music is not placed on the roll in the same fashion as a common piano roll or even the elaborate Wurlitzer style "R" rolls. The music is placed on the master roll directly from a musical score. No organist or musician "plays" the notes first, they are placed on this master roll according to the scale and scope of the music — not "limited" to ten fingers and two feet. It was a thrilling experience to hear Copeland's "American Rhapsody" on the Artiste. Even the Moller obliged with a ciphering Tuba in the same key as the final 'Rhapsody' chord. Hats are off to the late Jim Breneman, Brant Duddy, and the entire crew that saved this organ from any further slumber.

TUESDAY, JULY 7

## Dick Smith Convention Banquet Sunnybrook Ballroom

by Steve Adams

Recalling the good food and great music during the Brunch at Sunnybrook a few days earlier, made the banquet even more appealing. In that friendly, informal setting, there was one last opportunity to enjoy the 3/14 United States theatre organ, talk to friends, or browse the walls lined with pictures of Pennsylvania theatre organ history.

Dick Smith played a never-ending stream of great music from the Big Band era, popular music of today, and hits from the 20s. A perfect blend of music that was sure to catch the attention of everyone from time to time.

With so many luminaries departed this year, it felt good to celebrate life in the presence of friends and theatre organ music.



Honorary member award given to Gracie McGinnis by Vern Bickel. BH



Carlton Smith receives Technical Award. BH



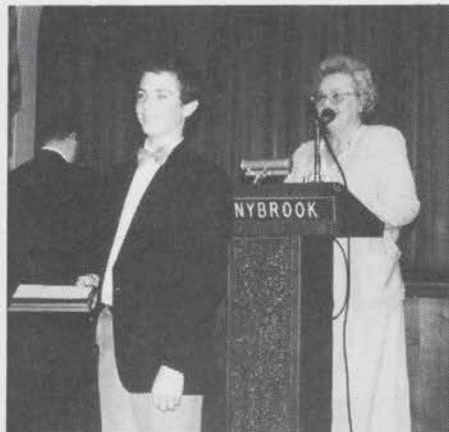
Jim Riggs presents award to Robert Glass who won the Hobbyist Division. RVS



Riggs presents third place award in Hobbyist Division to Carter Bidwell. RVS



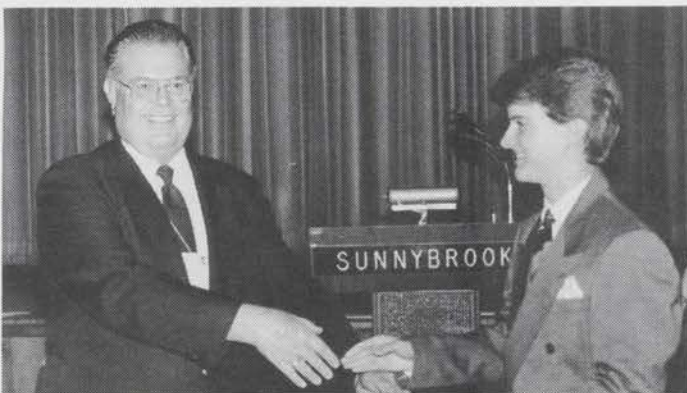
Presentation to Brant Duddy by Bob Dilworth "Honor Guard" — Walt Strony and Clark Wilson (behind Brant). BH



Sean Henderson, Junior Winner, Young Organist Competition. BH



Dick Smith and Dottie Whitcomb. PQ



Rich Lewis, winner of Young Theatre Organist Competition. PQ



Bill Vlasak, Organist of the Year. PQ

Banquet photos by Ray Van Steenkiste



**1992-1993 Officers and Board of Directors: (L to R) Paul Quarino, Russ Hamnett, Vern Bickel, Dorothy VanSteenkiste, Jim Riggs, Allen Miller, Gary Jones, Jeff Weiler, Jack Moelmann, Alden Stockebrand. (Not pictured: Byron Melcher).**



Wednesday, July 8 . . .

## Lew Williams Colonial Theatre

by Steve Adams

The Colonial Theatre and its 4/32 Kimball is the ideal jewel and jewel box combination. It seems that no matter what artist plays this instrument, it takes on a different character. With Lew Williams at the ivories, yet another character appeared!

Anyone who has followed Lew over the past few years knows him to be not only a world-class musician, but also a marvelous wit. And on this occasion, Lew was in fine form. His carpet bag of humor was filled with fresh material, and his head was full of new music to play. Whether ATOS or AGO, Lew is someone you can take home to meet the family.

Lew brought up the big Phoenixville Colonial Kimball to his "Don't Bring Lulu" and "Lulu's Back in Town." For those of us who recall last year's convention concert by Lew, this year's program was "just" a continuation of that program — we merely have a year a couple thousand miles in between. Last year Lew quipped ". . . we're going to raise hell and put a brick under it . . ." So let's call this "part 2."

Lew's big concert vehicle was "1812 Overture." This might bring comparisons to Quentin Maclean's version. Personally, Lew's had more realism and life as well as fire. Those now familiar with Maclean's version would have to know the Williams version was quite special.

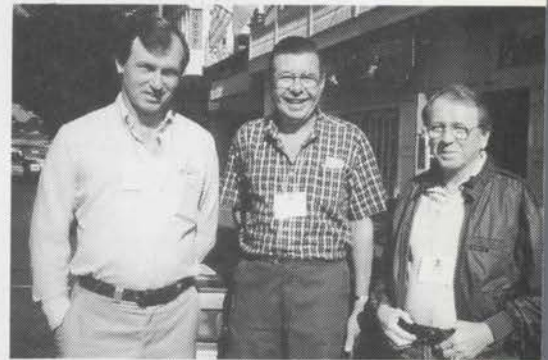
Lew played "Elmer's Tune" to honor Jim Breneman's parents. As is typical of every instrument he plays, Lew tries to find the subtle registrations the instrument is capable of producing. In Lew's hands this was never more true than with "Elmer's Tune." As a matter of fact, I cannot recall hearing this number played other than in one of Paul Quarino's famous "Elks Lodge Medleys." As a result, this piece sounded almost "new," and cloaked in imaginative registrations.

Lew's big classical selection was from Widor's 1st Organ Symphony, Intermezzo or as he call it "... goes like bats of hell . . . so here goes Intermezzo or the Bats from hel." Lew has a major amount to say in the short period in between musical offerings, as do most organists. Some years ago, during a concert, fellow organist Paul Quarino made mention of the way Lew talks and registers the organ at the same time. This time the tables were reversed and as he registered, Lew called to Paul's attention to make certain he was watching the registration method he was using. One of these days, somewhere, sometime, Paul will "get 'em back." This sort of on-going fun is what helps make our society fun! Lew did, by the way, a fabulous job with "all those little black dots" in Widor's Intermezzo.

Tom DeLay



Lew Williams. PQ



Dave Fielding, Jack Moelmann, Joe Butler. MLV



Wednesday edition of Phoenixville newspaper featured ATOS Convention on front page. Newsboy quickly sold out all his stock. PQ

WEDNESDAY, JULY 8

## Thomas Murray Longwood Gardens

by Steve Adams

Largeness can be a preoccupation. But nearly everyone finds awe and curiosity in the largest examples of almost anything. The Longwood Gardens 4/146 Aeolian is the largest residence pipe organ in the United States, and the largest instrument built by the company. Containing all but the most esoteric of sounds and percussions, it offers a remarkable pallet of tonal color the organist.

To explore this unique instrument with us, was the legendary Tom Murray. Those who have followed the resurgence of interest in the Symphonic School of tonal design, and orchestral transcriptions, know him for his CDs and tapes. One of the leading exponents of this music and design, he holds the position of Professor of Music at Yale University.

In the sylvan setting of an arboretum when the air hangs heavily with the fragrance of exotic flowers, and the eye is dazzled by nature's beauty, is located an elegant ballroom. One wall, nearly 100 feet long, is covered with damask panels, hiding 146 ranks of high and low pressure pipework.

Given only a taste of this instrument before buses departed, many expressed a determination to return to experience again both the largest botanical gardens in the world, and the largest residence pipe organ ever built.

## Hector Olivera Dickinson High School

by Steve Adams

Over the years, Hector Olivera has developed a large following of admirers. Some have even traveled thousands of miles to hear one of his infrequent concerts. A master at improvisation, and intimidated only by the smallest of instruments, his concerts are as thrilling as a roller coaster ride.

To close the convention this year, Hector played as passionate a concert as ever. Obviously at home with the 3/42 Kimball at Dickinson, his infectious humor found fertile ground in the unique tonality of this massive instrument. A generous complement of music from all eras was embellished by encores in response to a loyal throng of cheering Society members.



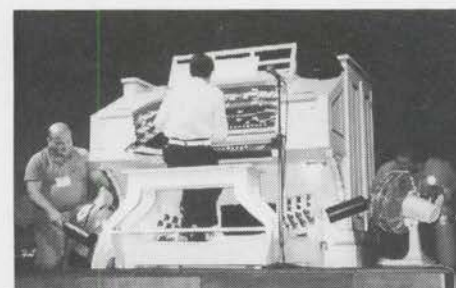
Jim Challendar, Judy Shortt, Jan Challendar. MLV



Concert at Longwood Gardens - Thomas Murray at the console. BH



Hector Olivera. MLV



Getting ready to cool off Hector's feet during "Flight of the Bumble Bee." MLV



The steam engine of the Wilmington & Western Railroad. BH

Tom DeLay

Closing spot during a convention can both be a blessing and a curse. Many conventioners are "organed-out" by this point. As a result, to some Hector may have faced an uphill battle, but with his magnificent selections from the film *Robin Hood* he won the battle. The usual Olivera pyrotechnics were much in evidence, with his version of "Trolley Song" and the well-known "Flight of the Bumble Bee."

Many organists had played the Dickinson Kimball during the course of the convention. Like any good organ, it responded to each artist differently. Even after the many days of programs here, Hector more than managed to find some things in the Kimball we had not heard. The Stage Organ provided an 8' Wald Horn, which, while heard days before, seemed almost mystical in his use of the stop. The neat lighting effects by the Dickinson stage crew completed the mystical/misty illusion.

## The Postlude

by Steve Adams

We live in a most remarkable time. Nothing like what we've known, and nothing like what we want. And yet we hear from those who are wiser still, that all of life is like this. But, we may protest, things were better in the 1920s. Look at all the wonderful music and architecture that came from that period. Look at the theatre organ . . . it came from the 20s.

Philosophers and historians have spoken throughout history of times seemingly better than now. Surely this yearning for a better time comes from the deepest reaches of our heart, where all things beautiful and delightful, emanate.

The 1992 ATOS National Convention offered many of us relief from this yearning for a better time. For here, in a scant seven days, we lived in a better time; a time which eschews unhappiness or the impending. Of the myriad of purposes our National Conventions have, this relief must be intrinsic.

We owe a hearty "Thank you" to Delaware Valley Chapter, the Dickinson Theatre Organ Society, the Chester County Center for the Performing Arts, and the dozens of kind, dedicated hopeful people who made our excursion into another realm possible.

Thursday, July 9 . . .

## Afterglow

by Tom DeLay

A couple hundred diehard ATOS conventioners traveled out into the Western Pennsylvania country side to hear a most remarkable organ; a 4/231 Austin in a circa 700-seat semi-gothic church. The organ has been considerably updated and modified from its earliest 1920s beginnings. This Austin has an almost inexhaustible supply of reeds. Tom showed off many divisions of reeds by playing Campra's "Rigaudon" — entirely on the array of reeds at reach.

During the second portion of Tom's program, a small group was seen leaving the front of the sanctuary. Led by Austinman Brandt Duddy, this group was not content to just hear Tom's program; they had to "see" it. All involved went through the various air interlocks and congregated, listening to Tom's closer, "Summertime" from inside the organ. They were not perched out among the 200-ranks; these folks were inside of one of the famed Austin walk-in, sit-down-and-have-dinner windchests. Rooms unto themselves, these "Universal Air Chests" were a revelation to several in the group from the United Kingdom.

Candi Carley-Roth demonstrated a three-manual composite Wurlitzer in the York, Strand/Capitol Theatre complex. This powerful organ slams into the intimate Capitol Theatre through some fairly narrow grilles on each side of the screen. Candi played a modern program for which she is becoming well-known. Convention Chairman Bob Dilworth presented Candi with a clutch of goodies after her rousing closer.

Conventioners traveled to the historic town of Marietta for a concert on the Hybrid Page/Wurlitzer of thirty-some ranks playing into a small 200-ish seat theatre. The word "concert" does not really do justice to what was played by Marietta Theatre house organist Glen Hough.

Eventually, all Afterglow subscribers made their way to Intercourse, Pennsylvania. In the heart of Pennsylvania Dutch country a "down home" dinner was served at the Plain and Fancy Restaurant. Quite frankly, I've never seen a down-home dinner such as this. Just as one course was finished (?), another larger course would arrive. The buses were rumored to be working a bit harder on the return trip to Valley Forge — fortunately within the weight limit of the various country bridges we assaulted on our return trip.



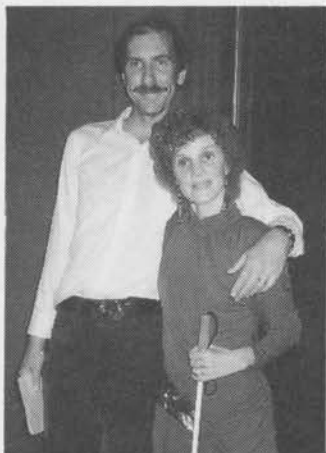
"Just a bird's eye view" - of an old Austin windchest Brandt Duddy shows Patrick Burns from the UK how an Austin Universal airchest operates.



Tom Hazleton at the 4/231 Austin in Hanover. TDL



Bob Dilworth gives Candi Hershey kisses and York peppermint patties. MLV



Mark & Candi Carley-Roth. MLV



Afterglow diners at Plain and Fancy Restaurant. TDL



Hybrid organ in Marietta Theatre. TDL



Jonathan Bowen entertains during dinner at Plain & Fancy restaurant. TDL

## Technician of the Year Carlton B. Smith

The Technician of the Year award is to recognize those who have made a significant contribution to the excellence of the theatre organs installed in public venues. The selection is made by a committee of technicians and organists who are best able to evaluate the individual's work.

Carlton is perhaps best known for his restoration of vintage consoles although he is recognized as a top electrical man and an excellent restorer of chests. We saw several examples of his work when we were in Indianapolis for the National Convention. In 1984 there was a console which Smith had restored on display in the lobby of the hotel. It was a Barton from the Indiana Theatre. He is also known for his work on the console of the Page organ in the Embassy Theatre in Fort Wayne and the console of the Manual High School organ owned by Central Indiana Chapter. The name Carlton Smith has become synonymous with excellence in organ restoration.

At the present time Carlton is a member of the crew which is installing the organ that Dave Junchen designed for the home of Jasper SanFilippo.

## Organist of the Year Bill Vlasak

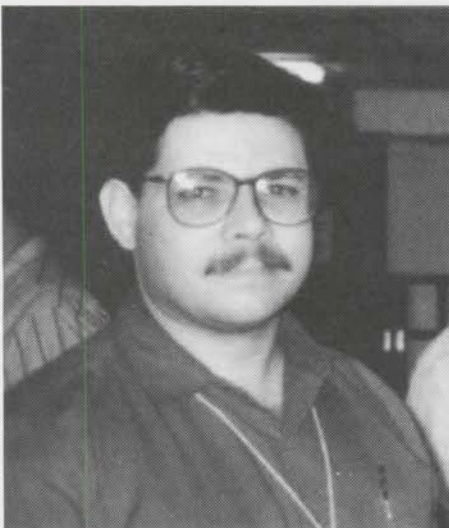
Born in Columbus, Ohio, Bill began music studies at an early age; his first instrument was the violin which his father, John, taught him. His father had been a student of renowned violinist Leopold Auer. Later, Bill switched to the piano which led to the organ and began formal instruction which led to Ohio State University where he majored in organ.

During his years in Columbus, Bill developed a fine reputation as a unique pianist and performed in many of the finer hotels and dinner clubs. This placed him in great demand as a solo instrumentalist.

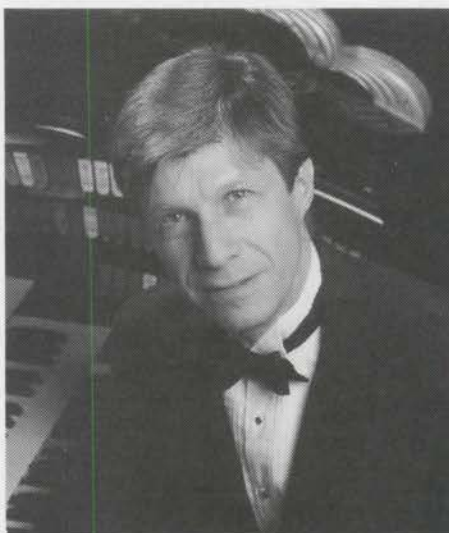
Later his interest in the organ took him west to accept positions as one of the staff organists for Organ Stop Pizza in Phoenix, Arizona, and San Francisco Bay Area's Capn's Galley restaurants. Subsequently he returned to the Columbus area for a short time where he resumed a heavy schedule as a pianist and as a substitute organist for the Ohio Theatre.

In 1979 Bill accepted a position with the Paramount Music Palace in Indianapolis where he presently performs. He has six recordings to his credit, four with Donna Parker at the Music Palace and

# 1992 ATOS AWARD RECIPIENTS



Carlton Smith



Bill Vlasak



Dr. Edward Bebko

two solo albums. He was a featured soloist at the 1984 Convention in Indianapolis. He recently returned from a concert tour of England where he was also featured on the BBC.

In addition to his hobbies of collecting vintage recordings and classic cars, Bill maintains a busy concert schedule.

## Hall of Fame Dr. Edward Bebko (Eddie Baker)

Dr. Edward Bebko, known as Eddie Baker in the organ world, was born in Brooklyn, New York, in 1910. His musical career began with piano lessons which continued until he was bitten by the theatre organ bug at the age of 13. It was then that young Eddie accepted a position as staff organist in one of Brooklyn's neighborhood theatres at the huge salary of \$18 per week.

He furthered his knowledge of theatre organ when he began studies with two other ATOS Hall of Fame members: Don Baker and Frederick Kinsley. Lessons with these two opened new doors for Eddie, giving him the opportunity to present his unique talent at numerous theatres of the time, including the Harlem Opera House.

When talkies came in, Eddie shifted gears and took a position with a steamship company as cruise director and band leader, sailing to places such as South America and the West Indies.

In 1937, Eddie was bitten by another bug and began studies to become a chiropractor. However, music was still part of his life and two years later he was invited to audition for one of the staff organist positions at Radio City Music Hall. The audition was, of course, a success and Eddie wound up sharing the huge Wurlitzer with famed organist Dick Leibert.

Following his graduation from chiropractic college and several years at the Music Hall console, Dr. Edward Bebko met and married Stella and left the Big Apple in 1941. He and Stella moved to Olean, New York, where he established his chiropractic practice and continued to perform at the Roosevelt and Riviera theatres in nearby North Tonawanda every Saturday night for nine years.

Eddie and Stella have two children, a son and a daughter, and, yes, he still finds time to perform with the American Legion Band interspersed with some rip-roaring melodies on the circus band caliope.

ATOS is proud to add the name of Dr. Edward Bebko to its Hall of Fame.



## Honorary Member of the Year Grace E. McGinnis



Grace has been a member of the THE-ATRE ORGAN staff since 1981 when she started as Chapter Notes Editor. When Bob Gilbert retired in 1986, she became Editor. Grace claims that she is genetically qualified for the job as her father was a theatre organist and a newspaper editor. He played at the Strand Theatre in Madison, Wisconsin, and at the Mt. Baker Theatre in Bellingham, Washington, where he was an editor on the *Bellingham Herald*.

Grace, a retired high school English teacher, became a member of Oregon Chapter as a result of hearing and meeting Paul Quarino at the Organ Grinder in 1977. She has subsequently served on the board of that chapter and as their secretary and treasurer. She currently advises both her chapter and the national board on matters of parliamentary procedure.

### Past Presidents

Feb. 1955 - Oct. 1958	Richard Simonton
Oct. 1958 - July 1961	Judd Walton
July 1961 - July 1964	Tiny James
July 1964 - July 1966	Carl Norvell
July 1966 - July 1968	Dick Schrum
July 1968 - July 1970	Al Mason
July 1970 - July 1972	Stillman Rice
July 1972 - July 1974	Erwin A. Young
July 1974 - July 1976	Paul M. Abernethy
July 1976 - July 1978	Ray F. Snitil
July 1978 - Nov. 1978	Preston M. Fleet
Nov. 1978 - July 1980	Tommy Landrum
July 1980 - June 1981	Richard R. Height
July 1981 - July 1983	Lois F. Segur
July 1983 - Aug. 1985	Rex Koury
Aug. 1985 - July 1988	Jack Moelmann
Aug. 1988 - July 1991	John Ledwon

## Hall of Fame

Mildred Alexander	Ambrose Larsen
Lowell C. Ayars	Ann Leaf
Donald H. Baker	Richard W. Leibert
Stuart Barrie	Leonard MacClain
Edward J. "Doc" Bebko	Quentin MacLean
Raymond F. Bohr	Roderick H. "Sandy" MacPherson
Al Bollington	Albert Hay Malotte
Dessa Byrd	Dr. Melchiorre Mauro-Cottone
Paul Carson	Kay McAbee
Gaylord B. Carter	William H. Meeder
Milton Charles	Alfred M. Melgard
Edwin L. "Buddy" Cole	Ashley Miller
Bernie Cowham	F. Donald Miller
Helen A. Crawford	Charles Sharpe Minor
Jesse J. Crawford	John T. Muri
Francis J. Cronin	Henry B. Murtagh
William R. Dalton	Dr. Milton Page
Lloyd G. del Castillo	Henry Francis Park
Reginald Dixon	Dr. C.A.J. Parmentier
Edward J. Dunstedter	Harold Ramsey
Lee O. Erwin, Jr.	Alexander Richardson
Francis "Gus" Farney	Rosa Rio
Frederick Feibel	Edna S. Sellers
Mildred M. Fitzpatrick	Preston H. Sellers, Jr.
Reginald Foort	Gerald Shaw
Paul H. Forster	Raymond G. Shelley
Dean L. Fossler	Arsene Siegel
John Gart	Milton Slosser
Irma Glen	Kathleen O. Stokes
Betty Gould	Firmin Swinnen
Tom Grierson	Sidney Torch
Arthur Gutow	Emil Valazco
John F. Hammond	Deszo Von D'Antalfy
Elwell "Eddie" Hanson	G. Oliver Wallace
W. "Tiny" James	Thomas "Fats" Waller
Henri A. Keates	Jack Ward
Gordon Kibbee	Edward J. Weaver
Frederick Kinsley	Lew White
Rex Koury	Pearl White
Sigmund Krumgold	Jean Weiner
Edith Land	George Wright

## Honorary Members

1959	Jesse Crawford
1960	Farny Wurlitzer
1961	Mel Doner
1962	Leonard MacClain
1963	Eddie Dunstedter
1964	Reginald Foort
1965	Dan Barton
1966	W. "Tiny" James
1967	Erwin A. Young
1968	Richard C. Simonton
1969	Judd Walton
1970	Bill Lamb
1971	George & Vi Thompson
1972	Stu Green
1973	Al & Betty Mason
1974	Lloyd E. Klos
1975	Joe Patten
1976	Floyd & Doris Mumm
1977	Les & Edith Rawle
1978	Len Clarke
1979	J.B. Nethercutt
1980	Sidney Torch
1981	No Selection Made
1982	Lloyd G. del Castillo
1983	Marian Miner Cook
1984	William P. Brown
1985	Preston M. "Sandy" Fleet
1986	Robert M. Gilbert
1987	Lowell C. Ayars
1988	Lois Segur
1989	John Muri
1990	Timothy Needler
1991	Warren D. Mendenhall
1992	Grace E. McGinnis

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# At Last, ATOS has an Endowment Fund!

by Dick Kline

*Excitement is running high among six ATOS members chosen by the National Board to get a newly established Endowment Fund in "up and running" order. The Fund was created by National in 1991, the \$100,000 coming from the general treasury. In the nearly 40 year history of ATOS, this may be the most important development and it will certainly have a positive impact on the theatre organ in many wonderful ways!*

Funds and grants to chapters will be available for projects of scholarly or historical aspect, or to individuals or organizations. ATOS archives and educational projects will be considered.

Grants will be available from interest accrued each year from the capital fund which will grow as gifts are made by ATOS members. Secured loans will eventually be made, as well, to worthy recipients, though this will probably not happen until the fund has sufficient strength to allow such lending.

Finally, ATOS National will be able to materially help chapters and others in their various projects. For the first time, members may take advantage of ATOS' tax-exempt status by way of their generous gifts to the fund, thus ensuring a healthy future for our much loved theatre organ.

The Endowment Fund Committee is preparing a brochure covering the various forms of giving in detail such as outright gifts, bequests, life income agreements and life insurance. Within the next few months, every ATOS member will be sent one.

The Committee is also preparing a form and brochure for grant applications. When the Committee is ready to receive applications, these forms will be sent on request. All chapters will be notified and articles will appear in the Theatre Organ Journal and the International News. Please do not send requests yet! The Committee is still very busy setting up the "working machinery" and we'll let you know when we're ready to hang out the "open for business" shingle (and we WILL let you know).

This Fund has been a goal for many years. Initial work was done by then-ATOS President, Lois Segur. National seeded it with \$100,000 and appointed a committee to devise structure, rules and procedures. Vern Bickel, Lois Segur, Alden Stockebrand and Jim Riggs served on this first board. The law firm of Gray, Cary, Ames and Frye in San Diego, nationally recognized specialists in endowments, etc., were retained for advice. The ATOS Board adopted the fund structure in July of 1992 and formed the first Endowment Fund Committee. Jim Riggs, Alden Stockebrand, and Vern Bickel (ex-officio) continue to serve and Steve Adams, Leo Klise, Jr., and Dick Kline were added.

## The American Theatre Organ Society Endowment Fund

### A. Purpose.

The purpose of the American Theatre Organ Society (ATOS) Endowment Fund (the "Endowment Fund") is to preserve and promote the theatre pipe

organ as an instrument and art form by assisting projects having a lasting impact on the theatre organ. The Endowment Fund will consider funding the following types of projects:

1. Projects proposed by ATOS Chapters in good standing;
2. Projects of particular historical or scholarly merit; and
3. Other ATOS Board authorized projects.

### B. Endowment Fund Administration.

The Endowment Fund shall be administered by the Endowment Fund Committee subject to the direction and control of the ATOS Board of Directors.

### C. Endowment Fund Committee

1. The Endowment Fund Committee exists at the pleasure of the ATOS Board of Directors and may be dissolved at any time by a majority vote of the ATOS Board of Directors.
2. The Endowment Fund Committee shall be established by the ATOS Board of Directors in accordance with Article VI of the ATOS Bylaws.
3. The Endowment Fund Committee shall consist of two (2) members of the ATOS Board of Directors and three (3) ATOS members in good standing as selected by a majority vote of the ATOS Board of Directors.
4. The Endowment Fund Committee shall elect a Chairperson to report to the ATOS Board of Directors as the ATOS Board of Directors shall direct.

### D. Responsibilities of the Endowment Fund Committee

The Endowment Fund Committee shall be responsible for the following:

1. Fundraising activities to maintain and increase the Endowment Fund.
2. Establishing criteria for the review of grant and loan applications.
3. Receiving, reviewing and recommending action on grant and loan applications.

### E. Endowment Fund Expenditures.

1. Each year the Endowment Fund Committee may recommend how Endowment Fund monies are spent.
2. In no event shall the total amount of Endowment Fund grants in any given calendar year exceed 90% of the accrued interest on Fund principal for that year.
3. The Endowment Fund may recommend that Endowment Fund principal be lent to ATOS Chapters in good standing; provided, however, not more than 25% of the total balance of the Fund shall be outstanding in the form of loans at any given time.
4. All Endowment loans shall be evidenced by a promissory note, bear interest at an adequate rate and be secured. All loans must receive prior approval from the ATOS Board of Directors.
5. Endowment Fund disbursements shall be handled by the Treasurer of the ATOS.
6. Grants from the Endowment Fund shall be paid on a per item basis.
7. Grantees shall submit invoices for services or items prior to payment and the Treasurer of the ATOS shall pay the providers directly.

### F. Other Endowment Fund Committee Responsibilities.

1. The Endowment Fund Committee shall prepare and submit to the ATOS Board of Directors for its prior approval an annual list of projects for which funding is recom-

mended. The ATOS Board may in its discretion accept or reject any or all of the proposed projects recommended by the Endowment Fund Committee.

- The Endowment Fund Committee shall submit to the ATOS Board of Directors for its prior approval any other actions or recommendations as approved by a majority of the members of the Committee.
- The Endowment Fund Committee shall comply with all applicable provisions of the ATOS Bylaws.

#### G. Other Rules and Procedures.

- Any funding proposal involving any actual theatre pipe organ, or theatre pipe organ component(s), shall first be reviewed by the chairperson of the ATOS Technical Committee, who shall submit the written recommendation to the Endowment Fund Committee prior to its consideration of the proposal.
- Any work on theatre pipe organs, or theatre pipe organ component(s) funded with Endowment Fund monies shall comply with at least the minimum standards as set forth in the ATOS Guidelines for Restoration and Conservation.

#### H. Meetings.

All meetings of the ATOS Endowment Fund Committee shall be conducted according to Robert's Rules of Order, unless otherwise specified in the ATOS Bylaws.

#### I. Dissolution of the Endowment Fund.

Upon dissolution of the Endowment Fund, all monies in the Endowment Fund shall revert directly to the ATOS Treasury, subject to such restrictions that may be applicable to restricted gifts made to the Endowment Fund.

#### J. Endowment Fund Investments.

In making Endowment Fund investments, the ATOS Board of Directors shall:

- Avoid speculation, looking instead to the permanent disposition of the funds, considering the probable income, as well as the probable safety of the Fund's capital.
- Comply with additional standards, if any, imposed by the ATOS Articles or Bylaws, or the express terms of an instrument or agreement pursuant to which assets were contributed to the Endowment Fund.
- In carrying out the investment of the ATOS Endowment Fund, the ATOS Board of Directors may rely upon information, opinions, reports or statements, including financial statements and other financial data, prepared by professional advisors as to matters which the Directors believe to be within such person's professional or expert competence.

Remember, every ATOS member will soon receive a brochure from the Endowment Fund Committee detailing the various forms of charitable giving. Look this brochure over carefully, for there is certain to be a form of giving just right for you. Please help preserve the grand art of the theatre pipe organ — give generously to the ATOS Endowment Fund!



## National ATOS Committees and Chairpersons

### ARCHIVES/LIBRARY

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

### AWARDS AND RECOGNITION

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

### BYLAWS

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

### CHAPTER RELATIONS

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

### CONVENTION PLANNING

- Tim Needler  
5440 N. Meridian St., Indianapolis, IN 46208  
317/255-8056

### EDUCATION

- ★ Jeff Weiler  
10 E. Ontario, #4707 / Chicago, IL 60611  
312/943-0658

### HISTORIAN

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

### MEMBERSHIP

- ★ Alden Stockebrand  
P.O. Box 578121 / Chicago, IL 60657  
312/248-5371

### NOMINATIONS

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

### ORGANIST COMPETITIONS/SCHOLARSHIP

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

### PROMOTION AND PUBLICITY

- ★ Jim Riggs  
3015 Eccleston Ave. / Walnut Creek, CA 94596  
510/938-6126

### RADIO PROGRAMMING

- ★ Russ Hamnett  
1201 E. Ponderosa Pkwy, Apt. A-105  
Flagstaff, AZ 86001  
602/774-6705

### RESTORATION & CONSERVATION GUIDELINES

- ★ Allen Miller  
167 Carriage Drive / Glastonbury, CT 06033  
203/633-5710

### TECHNICAL

- Steve Adams  
537 E. Wisconsin Ave. / Neenah, WI 54956  
414/722-1422

### THEATRE ORGAN INTEREST GROUPS: THEATRE PIPE ORGANS

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

### ELECTRONIC ORGANS

- ★ Jack Moelmann  
P.O. Box 25165 / Scott Air Force Base, IL 62225  
618/632-8455


### VIDEO PROGRAMMING


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

### Y.T.O.E. LIAISON

- ★ Jack Moelmann  
P.O. Box 25165 / Scott Air Force Base, IL 62225  
618/632-8455
- ★ ATOS Director

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# Minutes

## American Theatre Organ Society Annual Membership Meeting July 7, 1992

The 1992 ATOS Membership Meeting was called to order at the Keswick Theatre, Glenside, Pennsylvania, at 11:31 a.m. on July 7, 1992. Board members and officers were introduced by President Vern Bickel.

Minutes of the 1991 meeting were approved following a motion by May Goess, seconded by Bob Hanley.

ATOS Treasurer, Alden Stockebrand, reported:  
Total Cash and Bank Accounts . . . . \$ 63,847.41  
Accounts Receivable . . . . . 1,000.00  
Fixed Assets . . . . . 51,676.00  
Investments . . . . . 296,880.10  
TOTAL ASSETS . . . . . \$413,403.51  
Liabilities . . . . . —0—

TOTAL LIABILITIES & ASSETS . . . \$413,403.51

Executive Director Doug Fisk reported on activities of his office during the past year.

Secretary Russ Hamnett reported on all Board actions that took place during the Board of Directors meetings just prior to the convention:

### Board Actions

1. A motion to reappoint 1992 officers for 1993 was passed unanimously.  
President . . . . . Vern Bickel  
Vice President . . . . . Dorothy VanSteenkiste  
Secretary . . . . . Russ Hamnett  
Treasurer . . . . . Alden Stockebrand
2. Passed motion to limit Executive Committee expenditures to \$5000 per item.
3. Approved a request by Bob Markworth for \$1500 to reissue Chapter Handbook.
4. Passed motion requesting Byron Melcher, Awards Committee Chairman, to write a letter of thanks to Melissa Ambrose for her efforts on behalf of young organists.
5. Passed motion that future ballots must indicate the number of Board vacancies being voted for and how vacancies are to be handled.
6. Approved changes to the ATOS Bylaws as follows:
  - A. Add Section 1.4d:  
"To encourage skilled organ builders and technicians to preserve the art of theatre pipe organ building and maintenance through educational seminars, authored books and articles and on-the-job training of aspiring pipe organ builders and technicians."
  - B. In Sec. 4.2a (Elected Directors), change first sentence to read:  
"Any member, at least 21-years of age and who has been a member of the Society for two years prior to the date nominations are closed, may serve as a Director of the Society."
  - C. In Sec. 4.3 (Nomination and Election of Directors), change last sentence of first paragraph to read:  
"Each nominee shall furnish to the Nominating Chairman, on or before February 1, such personal information as is specified in the notice." (Comment for clarification — changes "Secretary" to "Nominating Chairman.")
  - D. Sec. 5.2 (Selection and Term of Officers)
    1. Same change as in Sec. 4.2 regarding requirement for membership for two years previous.

2. Change last sentence to read:  
"Neither the President nor Vice-President may serve for more than three consecutive years each and shall not be eligible for re-election or reappointment to the same office."

- E. Sec. 4.5 (Vacancies), change to read:  
"Vacancies in the Board of Directors shall be filled at the next regular election by candidate receiving next highest number of votes."

- F. Sec. 7.4: Insert a Fiduciary Statement as follows, and re-number all following paragraphs of Sec. 7.4 accordingly:

"Unless otherwise specifically directed in the instrument by which such assets are vested in the corporation, the Board shall be authorized to invest the same or the proceeds there of separately or together with other assets of the corporation in such investments as the board may, in its discretion, deem advisable and to retain any investments made.

The Board, by its Treasurer, shall invest in prudent, conservative instruments, for example, by way of illustration, certificates of deposit, U.S. Treasury bills, blue chip securities, rather than speculative instruments with a high level of risk, such as low rated debt ("junk bonds") or high risk equity securities, (stock of companies in developing countries). Preservation of capital rather than increase in value by capital appreciation is an important investment objective."

7. Approved a request to budget \$1000 for the Education Committee.
8. Added language to Sec. 6.1 of Bylaws that the President shall appoint all committees except the Nominating and Endowment Committees.
9. Added Sec. 6.2c as follows:  
"The Board of Directors shall appoint an Endowment Fund Committee. The Committee shall consist of two ATOS Board members and three other members in good standing."  
The two committee members from the Board are authorized to choose the other three members from the general membership.
10. Approved \$500 for supplies for the ATOS Historian.
11. Approved adoption of the "ATOS Guidelines for Conservation and Restoration" and \$2000 for publication and implementation of the Guidelines.
12. A Hobbyist division was officially created with a budget of \$200.
13. Manasota and Alamo chapters were officially accepted.
14. Egyptian chapter was placed in suspension.
15. Santa Barbara chapter was terminated.
16. A motion was passed to set up an ATOS Affinity Cards system, which will set up an ATOS-identified Visa and MasterCard system for members.
17. Approved an increase in THEATRE ORGAN to 448 pages per year.
18. Approved changes in dues categories as follows:  
Regular . . . . . \$ 25 (unchanged)  
Contributing . . . . . \$50 (\$10 increase)  
Sustaining . . . . . \$100 (\$25 increase)  
Patron . . . . . \$200 (\$75 increase)  
Benefactor . . . . . \$500 (\$200 increase)  
Life . . . . . \$1000 (unchanged)
19. Moved and passed motion to retain Doug Fisk as Executive Director with all current duties plus grants and funding and a \$1500 salary increase.

20. Increased mileage allowance for ATOS business expense from 25¢ to 28¢ per mile to keep this item in line with IRS allowances.
21. Approved clarification of language of ATOS policies for honoraria to read:  
"Establish a \$200 honorarium to be paid for each convention seminar." (removing instructions for distribution of the honorarium).
22. Removed language regarding circulation of archival material from ATOS policy statement.
23. Clarified and simplified language of policy statement regarding Young Theatre Organist Competition to read:  
"Winners of the Young Theatre Organist Competition will be given \$300, with an additional \$300 to the overall winner."
24. Changed wording of Bylaw amendment policy to read:  
"All amendments [replacing "revisions of"] of Bylaws will be dated with date of adoption on each page."
25. Corrected and clarified policy statement regarding scholarships to read:  
"Offer up to ten \$500 scholarships per year to qualified 13 to 22-year-old ATOS members to further their study of Theatre Organ music. Scholarships should be renewable by outstanding students."
26. Add the following language to Sec. G of the Endowment policy:  
"Any work involving actual theatre pipe organs or components, funded by the Endowment Fund, shall conform to at least the minimum standards as set forth in the ATOS Guidelines for Conservation and Restoration."
27. Clarified intent of language regarding fee for non-member attendance at ATOS conventions to read:  
"... non-member cost equal to membership and include a membership in ATOS."
28. Accepted Rocky Mountain Chapter's proposal for 1994 Regional Convention.
29. Accepted the following language to be added to the Convention Planning Handbook regarding contracts:  
"No contracts with hotels, bus companies, venues or other parties may be signed by convention or chapter authorities unless first seen and approved by the CPC. The only exception to this would be artists contracts if suggested form on page 24 is used with alteration."
30. Approved \$5000 for reimbursement to Dale Mendenhall for his expenses on the Towe Ford Museum organ.
31. Approved a \$15,000 expenditure to finish the Towe Ford Museum organ.
32. Accepted Los Angeles Chapter's bid for 1996 Convention.
33. Budgeted \$500 for Video Committee.

Dorothy Van Steenkiste reported on organ competition and scholarship activity. A former winner helped judge this year's competitors. Dorothy thanked Jack Moelmann for his help making tapes of competitors for the judges to listen to. Ten scholarships were awarded this year. A Hobbyist division was authorized this year.

Jim Riggs reported on progress regarding the Endowment Fund. The fund has been officially set up, for the first time in the 40-year history of ATOS. Its purpose is "to preserve and promote the theatre pipe organ as an instrument and art form by assisting projects having a lasting impact on the theatre organ." The fund's structure and application procedure may be found elsewhere in this issue.

Historian Paul Quarino reported on his ongoing efforts to reconstruct and update the list of charter

members. To date, of the 169 known original members, 50 are still part of ATOS. Paul has requested more input from the membership so the list can be made as accurate as possible. An aural history file has been begun. Again, Paul needs help from members with copies or original taped interviews.

Allen Miller next reported on the new Restoration Guidelines. These have been drawn up and will also be published in a future issue of the Journal.

ATOS' national radio program THEATRE PIPES will soon be offered again to public radio stations via the public radio satellite system. Russ Hamnett, ATOS Secretary and producer of the 52-week half-hour series reports a mailing will be made to all public radio stations, alerting them of the forthcoming program. A full-page advertisement will also appear in THEATRE ORGAN as a signal to members to contact their local public radio stations to encourage them to listen to the audition of the program and carry it as part of their weekly broadcast schedules.

Nominating Committee Chairman Harry Heth reported that he received less than 50% return on ballots this year. Next year's ballots will be mailed in March (1993) and must be returned by May. Harry strongly emphasized the need for all members in good standing to vote.

The Towle Ford Museum organ project is continuing. Three additional ranks are needed: Brass Trumpet, Orchestral Oboe and 16' Tibia. It is hoped these can be located and in place by October when the Regional Convention will be held in Sacramento.

Rosemary Dineen then reported on efforts to restore the Minneapolis Convention Center organ. She is the Development Director of the project to

restore the Kimball organ, removed when the building was demolished. Contributions include \$100,000 from the Maynah Foundation; \$14,000 from a friend and \$20,000 from the Dalton-Hudson Foundation. She thanked Steve Adams for his inspiration and Jeff Weiler for playing for a film festival fundraiser. Minneapolis Mayor Don Fraser was thanked for a half-million dollar gift from the city. The organ will play for the 1993 Regional Convention in Minneapolis.

Vern Bickel urged the membership to view the display of chapter newsletters, compiled by Marian Flint. Her work was exhibited in the record shop in the hotel.

Vern publicly thanked Bob Dilworth and Harry Linn for their efforts in producing an outstanding convention.

#### **New Business:**

Concern was voiced about the \$2.50 charge for the jam session at the Colonial, which was cancelled abruptly when the power failed. It was suggested that the money be pooled and given to Sam LaRosa as a memorial to Jim Breneman. This was put into a motion by Ken Double, seconded by Ralph Ringstad of the New York Theatre Organ Society and passed by the membership.

A motion by Joe Rementer of South Jersey, seconded by Red Vogel of NorCal, to have Marian Flint's display on exhibit at each convention was also passed.

Ashley Miller suggested the Board report on the Ben Hall organ, now saved in the Lafayette Theatre, Suffern, New York.

A suggestion was made that chapters bring material that could be added to Marian Flint's display, to the national convention in Chicago next year.

Another suggestion was that a video be made about young people's activities in theatre organ.

Dottie Whitcomb made a point that tapes are being made from old records and then sold. She noted that these tapes include both living and deceased artists with no selection listings. Vern noted that this was not a function of ATOS and that he would bring it to the attention of the Society's attorneys. He requested that specific information be sent to him in writing. Allen Miller further emphasized that ATOS has no knowledge of this and underscored Vern's request for more information.

A member voiced a desire to see a resumption of the organists' biographies that had appeared in THEATRE ORGAN in the past. It was noted by Vern that these were produced by John Landon who has refused to provide additional biographical material for the Journal.

A request was made for a published list of artists' performances. Doug Fisk suggested members call the chapter president of whatever town a member plans to visit to find out what performances might be coming up. Vern noted that the Journal editor will be contacted to see if something of that nature might be possible. Ken Double noted that many of the venues are not ATOS members, naming Long Center Theatre Organ Society and Dickinson Theatre Organ Society. Ken suggested it should be the responsibility of organizations presenting concerts to get that information to the Editor, not the other way around. Tom B'hend suggested a monthly schedule could be printed and made available to anyone for a self-addressed, stamped envelope.

Vern thanked members for staying and adjourned the proceedings at 12:30.

*Respectfully submitted,  
Russ Hamnett, Secretary*

## *Seasons Greetings from your ATOS officers, board and staff . . .*

Jim Riggs, Doug Fisk, Timothy Needler,  
Paul Quarino, Russ Hamnett, Byron Melcher,  
Gary Jones, Jack Moelmann, Tom B'hend,  
Vernon Bickel, Dorothy VanSteenkiste,  
Grace McGinnis, Alden Stockebrand,  
Terry Robson, Allen Miller, Jeff Weiler

*Peace*

# George Wright

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While organists entertained shoppers, in the Livonia, Michigan mall, other club members manned the table in the left foreground to sign them up for the concert mailing lists of the three clubs and issue membership information. —photo by Dorothy Van Steenkiste

## Mall Concerts Get Concert-Goers And New Members

by Dorothy Van Steenkiste

An exciting and interesting idea has paid off in adding concert-goers to mailing lists and acquiring new members for Motor City Chapter ATOS, Detroit Theatre Organ Society and Wolverine Chapter ATOS.

The Presidents—Jim Carmody of Motor City; Jim Teevin of DTOS; and Fred Page of Wolverine—together with committee members from the three organizations planned an eventful day at the Livonia, Michigan mall, Saturday, September 26.

They took the Conn two-manual, 640 theatre organ from the inner lobby of the Redford Theatre, the organ pipes and extra speaker, and installed it in the center hall of the mall. A table was set up with literature about the organ societies and their future programs.

Patrons were invited to sign up for free tickets to future shows and concerts at both theatres.

Local organists from the three clubs who played constantly from 10 a.m. to 9 p.m. were Melissa —See MALL SHOW, Page 4—

### Wurlitzer Files Go To Smithsonian

Northern Illinois University at De Kalb has disclosed that it is unable to handle the extensive files of the Wurlitzer Company collection and has given them to the Smithsonian Institute in Washington, D. C. They will be shipped there very soon.

## Guests Battle Bedroom Organ Bulge

Guests spending the night at the Tim Kopaceski town house condominium in Anaheim, Calif., will soon have to battle an organ bulge when they hit the sack for slumber. Tim is currently hauling in lumber and building a chamber to house his two-manual, three-rank hybrid pipe organ.

When asked how much space is to be allotted for beds, the builder said, "Oh, there's plenty of room!" He described the new chamber as being very condensed.

And if the organ is played late at night or early in the morning, guests may have to shower in cold water. His water heater is electric and operates on 220 volts—just what is needed for his blower. So Tim will unplug the heater and plug in the blower when he wants to play the organ. The length of the serenade determines the temperature of the water. He claims, too, the chamber will be sound proof so sleepers will not be disturbed. Stay tuned in for results!

## Composer May Play Wurlitzer In Film

Composer/organist/musician Bob Telson is currently composing the principal music for a new feature film titled "Younger and Younger," starring Donald Sutherland and directed by Percy Aldon. The film centers around the star and a Wurlitzer theatre organ.

Telson also composed music for the feature film "Bagdag Cafe" for which he won an Oscar nomination.

He studied classical organ in school and during a recent visit to the West Coast from his home in Manhattan, he met Bill Coffman and Bill Field, owners of Old Town Music Hall and played the Wurlitzer organ installed there. It was the first time he had ever played a theatre instrument and was entranced by its sound.

The plot of the film for which he is composing the music centers around a public storage complex and its manager. One space was rented to a man who hauled in a Wurlitzer theatre organ. He never returned to pay storage charges or —See ORGAN FILM, Page 4—

### Longest Organ Job May Be In U. S.

When it comes to organ bench tenure, the U. S. may be able to make top claim for a single venue.

This month the NEWS was advised that Robert Alder now has ten years residency at the console of the 4/16 Robert-Morton organ in the Waikiki Theatre, Hawaii. He plays there every Friday and Saturday nights and single Sunday matinees.

# International ATOS NEWS

Volume 7

November 1992

Number 3

## Wedding Bells Will Ring For Artists

Two well-known organists are expected to trade console capers for aisle treading in the near future.

Early in October organist Dan Bellomy invested in engagement and wedding rings. The former immediately went on the proper finger of Tina McArthur of Boston.

She will wear the wedding band Nov. 21 during a private ceremony at a country inn in New Hampshire attended by families of the bride and groom.

The daughter of Stu Hinchcliffe, Eastern Mass. Chapter newsletter editor, she does not play but understands much about organs. She and Bellomy had been friends for some time before announcing their engagement.

Bellomy moved to Boston several months ago. He is teaching, concertizing and involved in other musical endeavors.

### Curley To Tread Aisle

Classical organist Carlo Curley wrote to his friend Henry Hunt of Pasadena, Calif., "I was the youngest concert organist in the world between 17 and 39. Among other things, August 24 I reached the magical age of 40. I also spent the day in Paris with my bride-to-be, a 37-year-old Bulgarian concert organist who has lived and studied in Paris for the last 10 years.

"She is blessed with amazing talent and we are planning to marry in the near future," he said.

Curley did not reveal her name nor how they met.

## Studio Organ Not Yet Donated To Anyone

"At the present time the former New York Paramount Theatre Studio Wurlitzer is not going anywhere and will remain in the Bay Theatre at Seal Beach, California."

This statement was issued by Mrs. Jane Loderhose during October. It was in answer to a story that appeared in the October issue of the NEWS to the effect the instrument had somehow been designated for donation to Cal State University in nearby Long Beach.

"I am angry that this has been reported. The organ cannot be given away, sold or even moved until the present situation (divorce action—Ed) is settled," she said.

The NEWS staff had been shown a letter written by Dr. Robert Bell, Cal State official, and sent to Steve Bramall to be read over his theatre organ program on Radio Station KPCC, "Gee Dad, It's A Wurlitzer," disclosing the fact the Wurlitzer might find a permanent home in one of the theatres being built on the campus.

It is currently being investigated to learn who made the offer to the school.

### Riggs Teaches School

On Sept. 23, Jim Riggs, who was on concert tour in Australia, conducted a workshop for school children at Orion Center, Campsie, NSW, Australia. He introduced the moppets to the sounds of the Mighty Wurlitzer theatre organ.

—from TOSA NEWS, October '92 issue.

November 1992

## Death Takes Edith Rawle After Long Illness

Edith Rawle, who with her husband was responsible for the founding of London Chapter ATOS, died October 12 following a long illness. Highlights of her association with the chapter will be published in Theatre Organ Journal.

## Ernie Wilson Dies; His Wurlitzer Will Remain In Grand Lake Theatre

Ernie Wilson, who installed his three-manual Wurlitzer in the Oakland, Calif. Grand Lake Theatre, died Friday night, October 9, it was reported to the NEWS by Bill Petty, who had been a friend of Wilson for many years.

Petty noted the organ will remain in the theatre and continue to be used. He added that final disposition of the instrument will be announced later when Wilson's estate is settled.

## Michael Chervenock, Popular Seattle Buff, Dead At Age 30

Michael Chervenock, well-known Seattle ATOS member, died October 11 following a lengthy illness. He was 30 years old.

Formerly the building engineer for the Paramount Theatre, he was active in the maintenance of the theatre's 4/20 Wurlitzer organ and had also been employed by Balcolm & Vaughn Organ Co.

A memorial service was held October 20 in the First Baptist Church, Seattle.

## L. A. Shrine Moller Console Returned

Crome Organ Company returned the rebuilt four-manual Moller organ console to Los Angeles Shrine Temple September 21.

The keydesk looks unchanged but according to Ken Crome, the entire unit was rebuilt and equipped with Syndyne action and a Peterson combination action and relay. Wiring was done by Tim Rickman. The console shell was refinished but not altered in any way due to the preservation status assigned to it.

The 71-rank concert organ is being entirely releathered by divisions so that it will be playable at all times. When completed, Los Angeles Chapter will be invited to use the instrument.

## High School Concert Wurlitzer To Go T. O.

For many years the 4/22 concert Wurlitzer organ, an original installation in Fullerton High School has seldom been used. That situation may be changing. Robert Trousdale has been awarded the contract to refurbish the instrument and modify it from a concert specification to theatre style. The console is now in the Reno, Nevada shop of Crome Organ Co. where, in addition to other changes, there will be an increase of stops from 150 to 258!

A Truesdale relay, combination action and player system with electronic relay are being installed. "This organ has one of the two only remote capture systems ever built by Wurlitzer," Truesdale said. He added that it is not known what organ had the second one. "The specs originally were perfectly awful. It was into theatre style and not close to classical, but whoever designed the organ made it so it couldn't be played in a manner pleasing to anyone," he said.

The auditorium is being completely restored, the stage enlarged with a new electrical system, and a new orchestra lift is also part of the restoration work. The old combination action backstage takes up needed room. It will go to Jasper Sanfilippo's planned museum in Illinois.

## Santa Barbara Planning To Return To ATOS Fold

Recent developments within Santa Barbara Theatre Organ Society indicates that the group will rejoin ATOS. The chapter charter was withdrawn by ATOS National Board of Directors during their Valley Forge, Pa. meeting because offices of the unit were filled by non-ATOS members.

In a recent communication with Santa Barbara, ATOS President Vern Bickel stressed the ruling that all officers must be ATOS members and only ATOS members could be allowed to vote and run for offices.

The chapter has the 4/23 Robert-Morton organ from Loew's Jersey City Theatre, New Jersey.

## Chapter Has Another Successful Marathon

Eastern Massachusetts Chapter held another successful effort on behalf of Jerry Lewis and The Muscular Dystrophy Association which showed a 65% gain over last year's results.

A good-sized crowd was hosted for five hours with chapter members and guest entertainers presenting an afternoon of music, silent movies, refreshments and good fellowship. Plans are being made for 1993 and another big gain in the chapter's "gift" to Jerry's kids.

It is hoped other ATOS chapters will join the MDA effort. It gains many friends for ATOS and helps kids who can't help themselves.

## Eric Exceeded NEWS Coverage

Somehow, Eric got out of hand this year and made mince meat of the NEWS' coverage of his Phantom doings. It was one of his most popular years ever in shaking chandeliers and scaring opera goers.

Originally reported being seen in St. Louis, Mo., Rahway, N. J., Middletown, N. Y., and Kalamazoo, Mich., Phantom of the Opera Eric was also very busy elsewhere over the country.

In the Auditorium Theatre for Rochester (N.Y.) Theatre Organ Society, organist David Peckham was handed a standing ovation for his exploitation of Eric by his audience of 1,600 on Oct. 10. At Manual High, Indianapolis, Jeff Weiler put Eric through his paces for Central Indiana Chapter on Oct. 30.

In Milwaukee, at the Oriental Theatre, Clark Wilson had Eric cavorting the evening of Oct. 30 and then again the next afternoon at a matinee performance for the Kimball T. O. Society. And at Berkeley Community Theatre, Nor-Cal Chapter had Dennis James jolting Eric to his horrified best on Oct. 24.

And in Philadelphia at the University of Pennsylvania's Irvine Auditorium on Oct. 31, the Phantom worked a double shift. At 8 p.m., Lee Erwin encouraged Eric's antics, then at 10 o'clock Adlai Waksman supplied the musical impetus for the Phantom's foul fun. At both performances, Wanamaker organist Peter Conte performed "Dance Macabre" on the 4/162 Austin Symphonic concert organ. Yes, Eric had a busy season this year!

## Waikiki Morton Sounds Much Better With Adds

by Robert Alder

A much improved sound is heard in the Waikiki Theatre now that improvements have been made in the 4/16 Robert-Morton organ.

Several years ago a Posthorn was added that has made a great difference. We have also installed an electronic Diaphone at 16' and 32' on the pedals. A Roland synthesizer plays from the top manual to which all other manuals can be coupled.

Over on Hilo, the Palace Theatre has undergone restoration. After completing structural repairs, the Hawaii International Film Festival will be presented in December. A two-manual Allen electronic is used at present. The original 3/7 Robert-Morton organ is being enlarged to 14 ranks by Aloha Chapter for the 875-seat Hilo Palace.

The project welcomes the donation of a three-manual console—the original was swept away in the 1960 Tsunami (tidal wave) that washed through the Hilo Theatre where the organ was then installed.

Donors may contact the Historic Palace Theatre, 38 Haili St., Hilo, Hawaii 96720.

## New Yorkers May Hear Hall Wurlitzer

On November 8, members of New York Theatre Organ Society travel to Suffern and the Lafayette Theatre where they will have the opportunity to tour the chambers of the 2/9 Ben Hall Memorial Wurlitzer that is being installed by chapter members. Some of the organ may be playing during the visit.

The day's travel includes hearing English organist Harrison Oxley at the U. S. Military Academy 4/302 Moller organ, and an evening concert played by Dan Bellomy at the New York Military Academy on the 4/31 theatre Moller installed there.

## Organ Playing, Train Riding Picnic Features

Members of Pittsburgh Area Theatre Organ Society held their annual picnic at the Paul and Nancy Reinhardt residence where they enjoyed playing the 2/6 Robert-Morton organ, plus riding and driving authentic coal-powered and electric locomotives or just riding around the layout as passengers.





Dale Haskins points out new electric panel boxes installed to handle organ blower motors in the Bob White Theatre building.

## A Dream Scenario Is Alive In Portland

### Part Three: Scenario Finale'—The Organ Home

In 1986 Dale Haskins purchased the Bob White Theatre and its adjacent parking lot when he had to move the former San Francisco Pantages/Orpheum Theatre Robert-Morton organ after selling his extensive property holding to developers for an urban renewal project.

It was later decided more room would be needed and this resulted in closing the public alley that ran alongside the theatre and purchasing it from the city.

In 1988 plans were made to create the addition to the theatre. To get ready to build it required three and a half years of red tape. Granting of the zoning permit alone took three years! Finally, on March 3, this year, the permit was issued to put up the annex structure.

It is a three story building which is a 12,600-square-foot concrete tilt-up-style unit that is under contract to Northwest Construction Specialties of Beaverton, Ore. As noted, there will be a large workshop to aid the installation of the main auditorium organ; a pipe shop; theatre pipe organ storage rooms; a parts area; and room for other hobbies—his young son, Bryan has already paced off room for his basketball hoop!

And a late style 235, 3/11 Wurlitzer, plus Post Horn, will sit at the west end of the building, some sixteen feet above the mezzanine floor with a beautiful white and gold console at ground level. Each of the three floors of the annex measure out at 4,200-square-feet.

The theatre that houses the big Morton was once a classy neighborhood house that seated 850 people. Opened in 1924, it ran the usual spiral of change and decline from family entertainment to porno to closure. Now it will host the big box of whistles.

The organ has two blowers, 25 and 10 horsepower respectively already installed in an 8 by 10-foot concrete vault under the stage and directly under the organ proper.

The stage is utilized for the installation because original chamber space at each side of the proscenium would be totally inadequate. Three front stage chambers are being constructed in a 24 ft. tall, 55 ft. wide and 12 ft. deep configuration, all fronted by a giant glass showcase which permits the entire organ to be seen.

There will be 30 ft. tall Spanish wrought iron grilles at the sides of the proscenium area. All traps and percussions are within their own chamber in the center main chamber, about 14 feet above the floor. They are under full expression. Nine sets of 16 ft. extensions hug solid concrete back walls.

Encompassed by the three front chambers, the magnificent four-manual console is mounted on its movable platform on the auditorium main floor. Dale noted he expects the sound "should be pretty good!"

Although silent films are not one of Haskins' priorities, he is keeping the theatre's projection booth because he admits there is a good potential in screen fare. Basically it is a private theatre. There will be programs presented and the audience will be by invitation. Rose City Theatre Organ Club will be open to those of common interest in what Haskins is interested in. His goal is to enjoy theatre pipe organ music to its fullest. With a goal such as this it creates a dream that is taking shape. There's no doubt his goal will be achieved.

## Philly Civic Console Lift Motor Burned Out

A concrete floor, in Philadelphia's Civic Hall, laid too close to one of the organ lifts caused it to tear through the cement form, like an explosion, and tilt dangerously. The console (it was not identified which console) started to slide, but apparently stopped short of going off its platform.

Although stopped by the concrete, there was still electrical contact. It burned out the transformer and motor and started a fire. Two fire engine crews came roaring through the scene dock and extinguished the blaze.

The big dual Moller organ is currently in limbo. Maintenance work cannot be done because the City of Philadelphia may sell the big auditorium property. It would be demolished to make way for new structures.

## El Paso Theatre Will Get Original Wurlitzer Back

Return of the original Wurlitzer organ to its theatre, a Style 260, has been made possible by the sale made by Gilbert Swift, Dallas organ buff, to the Plaza Theatre in El Paso, Texas. The theatre is to be restored as a performing arts center. The organ was first purchased and removed from the theatre by the late John Beck, who installed it in his Dallas residence. He willed it to Swift.

## Tony Fenelon Will Open British Museum Organ

Tony Fenelon, Australian organist, and Britisher Len Rawle, will open the Wurlitzer organ in Granada Studios Tour (Museum) November 13 at 7 p.m. A buffet supper follows the premiere ceremony. The organ, a 4/14 Wurlitzer, was originally installed in the Gaumont Manchester cinema.

## Rex Owner To Start Independent Magazine

Evan J. Chase, who now owns and operates the theatre organ-equipped Rex Theatre in Morenci, Mich. will begin publishing "The Independent Exhibitor" magazine to offer an exchange of ideas and cost cutting strategies to help other independent theatre owners like himself keep these unique theatres open and profitable.

In the November issue of Box-office magazine, the Rex Theatre is one of the featured articles. It relates the restoration and reopening of the historic theatre.

## Two Artists Record Granada Barton

Bob Ralston, who will play a Christmas concert, and Chris Gorsuch, who played Sept. 27 at the Granada Theatre, Kansas City, Kansas, have both recorded the three-manual Barton organ.

Ralston's CD and tape will be Christmas music and should be ready for distribution very soon; he recorded during September.

Gorsuch completed his sessions during October and the title of his CD and tape is "Something's Gotta Give." It will be available around the first of next year.

It was also reported that this relatively unknown artist—he is better known as a San Diego organ builder—was accorded the longest and loudest standing ovation of any artist yet to appear at the Granada Theatre.

## AGO And Theatre Plan Workshop

A hands-on workshop for young musicians, ages 12 to 17, has been announced by Ann Arbor AGO and the Michigan Theatre, Nov. 15 from 2 to 6:30 p.m. at the Michigan Theatre.

The clinician is Fr. Jim Miller, who has had a great deal of teaching success. A \$7 fee is charged for the workshop; observers are welcome for a \$1 charge.

## Kann Has One in the Can —It's Declared GREAT!

Those who have heard excerpts of Stan Kann's new St. Louis Fox Theatre Wurlitzer CD are lavish in their praise of his artistry. The recording is scheduled to be released before the end of the year, according to information received.

## Concert Planning Is Available Now

Col. Jack Moelmann has authored an excellent "Things To Do For Theatre Organ Concert" as a guide for presenting theatre organ shows. Items cover four pages and suggestions for additions are welcomed. Copies may be obtained by contacting Col. Jack Moelmann, P. O. Box 25165, Scott Air Force Base, IL 62225, or calling 618/632-8455.

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ATOS Membership Office, P. O. Box  
417490, Sacramento, Calif. 95481

## MALL SHOW

—continued from page one

(Ambrose) Eidson, Susan Lewandowski, Don Jenks, Lance Luce, Wilma Steslick, Ken Merley, Virge Howard, Newton Bates, Steve Stephanie and Gil Francis.

Another program is being planned by the organizations at the Southland Mall Dec. 5. Working with the Wurlitzer store management, there may also be a few organ/piano duets—a piano will be put on the platform with the organ.

"The Livonia Mall project was fun," Van Steenkiste said. "It gave us the opportunity to meet and introduce theatre organ to a lot of new people."

## Carter Chicago Show Reset For Next Spring

Due to circumstances beyond control, Chicago Theatre management cancelled the Gaylord Carter show originally set for October 4. It is planned to reschedule the event for next Spring.

## Wright Has Two Out On Banda Record Label

Banda Records has announced two new compact disc releases recorded by George Wright. "Nifty Fifty" is Wright's 50th album, and "Chicago Two" is the second and final Chicago Theatre release

## Orders For Encyclopedia Still Considered Slow

Subscription orders for Volume three of the "Encyclopedia of the American Theatre Organ" reached 513 as of October 19. Only six weeks remain in the fund raising campaign. It is necessary to secure a total of 1,200 orders by Nov. 30 to publish the volume.

During September, Preston Kaufmann spent almost two weeks at Northern Illinois University researching the Wurlitzer files. He found much additional information for the book.

Further details are available from Showcase Publications, P.O. Box 40165, Pasadena, Calif. 91114, or phone 818/794-7782.

## Early Returnee Praises Regional, ATOS Wurlitzer

At NEWS deadline, an early returnee to Southern California from the Regional Meeting in Sacramento reported the entire three-day event, Oct. 16, 17 & 18, was superbly planned and presented. High praise was also given the new ATOS 3/16 Wurlitzer organ which Sierra Chapter members had been rushing to completion in Towe Ford Museum. All but three ranks of the organ were playable.

The organ performed well and sounds beautiful, it was said. The full and dazzling beauty of it was evident in the opening concert which was played by Clark Wilson. He played an outstanding program, fully on par with his memorable San Francisco performance at the '91 ATOS convention.

There were minor ciphers that cleared themselves and only several that required attention in chambers, which is considered somewhat unusual in an instrument that was being worked on up until almost the last minute before the opening program was played on it.

A complete report on the meeting will appear in a forthcoming issue of Theatre Organ.

## ATOS Members Can Play Theatre Kimball

ATOS members visiting Milwaukee are invited to contact Phil Merten, 2111 E. Howard Ave., St. Francis, Wisc.—414/744-8582—and make arrangements to play the 3/27 Kimball organ in the Avalon Theatre. Bill Campbell, Treasurer of Dairyland Chapter, plays the organ every Saturday night for theatre audiences. He recently took second place in the national hobbyist competition.

## Larsen At Paramount

Lyn Larsen appears in solo concert at the Oakland Paramount Theatre November 21 at 8 p.m.

## Rosa Rio Show Dec. 5

Rosa Rio will present a concert for Conn-Val Chapter at Shelton High School, Dec. 5 at 8 p.m.

## Music Hall 60 Years Old

On Oct. 7, CBS TV News televised a portion of Radio City Music Hall's 60th Anniversary program. The Wurlitzer console was seen along with the Rockettes and other portions of the big theatre, including the building's facade.



*WILLIE WIESINGER, the ATOS Wurlitzer Wizard of Germany, has visited the U. S. several times and availed himself of the Robert Maes Organ Super Market in Kansas City, picking up needed components for his residence Wurlitzer in Celle, Germany. He is also quite active in creating a renaissance for the theatre organ in his country, and is pictured here with Maes during one of his state-side visits at the Granada Theatre in Kansas City, Kansas.*

## Libraries May Have Top Directory Service Idea

One public library's computerized system that provides local information to residents—and, equally could do the same for visitors alerted to the service—offers an idea that might be developed by ATOS, possibly on a national scale.

It would permit dissemination of information about the Society in general and enable local chapters to list their programming for the public.

Already in operation in Pasadena (Calif.) public libraries, the computerized system is "PALS" Public Access Library System and includes a community calendar of the city's cultural, recreational and educational events. All non-profit groups are eligible to list their public activities, seminars, concerts, etc.

If such systems are operating in other cities, ATOS has only to make known to all its members in what areas they are located. When ATOS members visit those areas they would have only to call any one of the libraries in town to obtain chapter telephone information numbers.

## Woodward Concerts

West Coast organist Ty Woodward will play concerts for Rochester Theatre Organ Society Nov. 12 at the Auditorium Theatre, and for the Kingston Theatre Organ Society in Kingston, Ontario, Canada on November 13.

## ORGAN FILM

—continued from page one

remove the instrument. The plot then becomes involved and must be seen to be appreciated.

"Our desire is to bring out the beauty of the Wurlitzer since it affects the picture story," Telson said.

It has not been decided if the actual recording of a real Wurlitzer will be done in New York or California. Telson asked about the availability of organs in the Los Angeles and Manhattan areas.

He was given the name of Tom Stehle, New York Theatre Organ Society so he could discuss instruments in that region.

Names of available West Coast organists were also given Telson who might be available to do the recording if he decides not to do it himself.

Theatre organs that might be used in the New York area were Radio City Music Hall, Beacon Theatre, Long Island University, and Middletown Paramount Theatre. West Coast organs included Old Town Music Hall, San Gabriel Civic, Pasadena City College, Orpheum Theatre and possibly Founders Church.

## L. A. Looking For Blower

Los Angeles Chapter is looking for a 7½ hp blower for the 2/10 Wurlitzer donated by Peter Crotty. Crotty also gave a check to pay for the purchase of a suitable blower or blowers for the instrument.

# Opening of Nominations for 1993 Election of Directors

NOTE: DEADLINE IS FEBRUARY 1, 1993

It is time to nominate National ATOS Board of Directors candidates for the three-year term from July 1993, through June 1995. All regular ATOS members who have maintained membership in good standing for at least two years prior to the close of nominations are eligible and may nominate themselves or be nominated by another member, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

A nominee need have no special talent or experience in pipe organ technology or musicianship; however, nominees should have a demonstrated interest in ATOS and have the time to work toward the goals and growth of the society. While there are certain benefits enjoyed by directors, one of which is the reimbursement of certain meeting-related expenses, there are also responsibilities. Along with a willingness to participate in the administrative affairs of the society, it is most important that Board members faithfully attend both Board and Committee meetings.

The Board usually meets only once a year during the Convention, so atten-

dance of all Directors is necessary if the decisions and actions of the Board are to be truly responsive to the membership. In addition, Directors serve on one or more committees providing valuable input to the Board. The chairpersons of the committees are responsible for submitting a written report of their activities and recommendations prior to the annual meeting of the Board.

The Board is currently taking action on several exciting programs that should increase public awareness of ATOS and set a course for the future. This is a great time to become involved at the national level of ATOS.

## Procedure to be observed in nomination process is as follows:

1. Each nominee shall furnish a small black and white photo, together with a statement, not to exceed 100 words, including personal data, work and theatre organ experience, a short platform statement, and an evening/weekend telephone number. Statements exceeding the 100-word limit will disqualify the candidate.
2. All candidates must have their statements and photos sent by Certified Return Receipt mail to the ATOS Nomin-

ating Chairman, 1247 Peden, Houston, TX 77006 to arrive no later than February 1, 1993.

3. This year we are again using the separate mailing of ballots and resumes of the candidates. While this method is much more costly than placing the ballots in THEATRE ORGAN, we hope that it will encourage many more of you to vote for the candidates of your choice, thus demonstrating your interest in and support of ATOS objectives.

If you have questions, please write or call: Nominating Committee Chairman Harry Heth, 1247 Peden, Houston, TX 77006 — 713/527-8096.

## COUNTING WORDS:

1. Name and state do not count.
2. Hyphenated words count as one. (Vice-president, two-term...)
3. Articles and prepositions count. (the organ caretaker = three words; an avid lover of theatre organ = six words)
4. ATOS = one word. RCTOS = one word. American Theatre Organ Society = four words
5. Abbreviations count as a word. (Asst., Mrs.)
6. Numbers count as a word. (26 = one word, 5 = one word).



In response to the warm reception of Bill's last release, *Slow Boat to China*, you are again invited to take a trip back to the 1940's with his newest digital release: *"Sentimental Journey"*

played on the **FABULOUS** Paramount Music Palace Wurlitzer pipe organ.

The Trolley Song • My Dreams Are Getting Better All The Time • Time After Time • Besame Mucho • Jersey Bounce • It Might As Well Be Spring • Oh Johnny, Oh Johnny, Oh • It Could Happen To You • Sentimental Journey • Juke Box Saturday Night • Roller Coaster C.D. \$18.00 ppd.

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Cassette (Real Time) \$14.00 ppd.

## Also Available:

"Slow Boat To China" C.D. \$18.00 ppd. Cassette \$14.00 ppd.  
"Bill Vlasak At The Paramount" Cassette \$12.00 ppd.

## WJV PRODUCTIONS

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# Chapter Representatives Meeting

The meeting of the representatives from the various ATOS chapters was called to order by President Vern Bickel at 4:30 p.m., Monday, July 6, 1992, in the convention hotel at Valley Forge.

Theatre Organ Journal Editor Grace McGinnis encourages good quality pictures for any chapter items. Good quality defined as: good exposure, well focused. This was in response to a complaint the Journal had received about photographs with washed out faces in some issues. Grace reminded photographers that use of flash too close to the subject will tend to wash out features.

Alden Stockebrand, ATOS Treasurer, next reported the ATOS Endowment Fund is becoming a reality. The fund will permit receipt of money for grants to chapters for various projects. The more money that's contributed, the more will be available for loans and grants to chapters.

Competitions have been approved for next year. Forms will be out in early August.

Scholarships have also been approved for next year. Chapters are encouraged to talk to nearby colleges; put information into college newspapers. The Hobbyist Division has been approved again. Players are urged to send tapes.

Newly formed chapters were welcomed: Alamo (San Antonio, Texas) and Manasota (Sarasota/Brandenton, Florida). Chapters agree to be a part of the national ATOS organization providing strength and cohesiveness for all.

Chapters present included:

**Alamo (28-days old at roll call).**

**Atlanta** — recently given a Page organ; 130-150 members.

**Cedar Rapids** — holding two spectacles per year; this year scheduling Gerry Gregorius and Kurt von Schakel, Simon Gledhill and Ken Double. Grade school program in full swing.

**Central Florida** — the city of Tampa released money a month ago for repairs to the organ after a person fell onto the console in the pit. There is a 2/5 or 2/6 available for installation into an area auditorium. The Tampa Theatre is open for movies with organ performance every night.

**Central Indiana** — a year of firsts. The chapter co-sponsored a "Young Audiences" program with AGO for 800 school children. The first concert series was held in the past year and is building slowly. Enough was raised for two replacement ranks at Manual High School. Jelani Eddington has completed a CD on the

Manual High School Wurlitzer. The chapter took possession one week ago of a 3/17 Barton from the Indiana Theatre (Dessa Byrd's organ). The console has been refinished by Carlton Smith and the organ has been purchased by the chapter.

**Central Ohio** — Barry Baker played for Worthington High School students. A new combination action is going into that instrument.

**CATOE** — Program series starts with Jack Moelmann. A social was held on July 1, with Tom Gnaster. Chapter flyer is out.

**Connecticut Valley** — Thomaston Opera House has reopened with the organ. Rededication with Tom Hazleton is scheduled for September.

**Delaware Valley** — acknowledged the cooperation of Dickinson Theatre Organ Society and Bob Dilworth. Convention activities best illustrate activity in the chapter. Membership has more than doubled in the past year. The convention contributed to this growth. Thanks to each conventioneer for coming.

**Eastern Massachusetts** — A written report was submitted earlier. Affiliation with the Muscular Dystrophy Association has opened many doors and provided opportunities for growth.

**Garden State** — new crew chief at Asbury Park. Atlantic City Midmer-Losh has been heard. North Bergen is hanging on. Pitman is coming back on track. Using video projection at Trenton War Memorial so audiences can observe artists fingers and console action.

**Joliet Area** — PR by professional advertising people. A professional organ man is working with the crew. Bob Ralston will play two concerts in October. Excellent relations with Rialto management. Fund raising has provided \$20,000 for a Devtonix relay. Cookbook has been published. The Rialto Barton is heard on a local AM station every Sunday. Fred Golnik, Lake Geneva, Wisconsin, is doing the voicing. Entries in YTOE and scholarship (winner).

**Land O'Lakes** — Metro Community Church organ in good shape. Chapter will host a Regional in 1993.

**London and South of England** — Don Smith reported Edith Rawle unable to attend. Kilburn and Burton-on-Trent tea dances at Barry. A new publicity leaflet has been prepared. Chapter committee looking for two new installations in Surrey and Kent. Possible new chapter in another part of England.

**LATOS** — holding ten to eleven concerts per year with five instruments avail-

able. Most concerts at Pasadena Civic Auditorium (5/28 Foorte Moeller) or San Gabriel Civic Auditorium (3/16 Wurlitzer). Chapter board approved an advertising budget and tried a local big-band station with some results. Rhythm Keys with Lyn Larsen drew enthusiastic response. Doesn't rely on membership support. Has 384 full members and 534 Friends of Theatre Organ Society (FOTOS) members who have made donations.

**Magnolia** — 3/8 Robert-Morton in Shrine Temple has been repaired. Jack Moelmann and Bob Ralston did a successful piano-organ concert.

**Manasota** — organized last August. No theatre pipe organs in Sarasota County. Some residence concerts.

**Metrolina** — 80 members. Sporadic meetings and newsletters. Working with the city-owned Colonial Theatre in Charlotte to see about installation and with a new performing arts center. Chris Elliott did a silent film at an area church which has a tremmed gospel division.

**Motor City** — bi-weekly movies and concerts at the Redford and a rodeo with the organist entering on horseback. Redford boiler failed and the air-conditioning system needs \$150,000-200,000 for repairs. Chapter also owns a 3/17 Barton in the Royal Oak Theatre and had three weeks to remove the organ when the theatre was turned into a supper club.

**NYTOS** — 216 members (up 10%). About 20% of members pay dues above the basic amount. Grants received from Best Foods. A computer was donated by IBM. Upgrades and repairs to several area organs. Ben Hall 2/5 Wurlitzer expanded to 2/9 plus piano. Components in place and ready for winding. Upgrades include Poughkeepsie, Long Island University, Bardevon, Middletown. Silents scheduled at Middletown. Eleven chapter activities this past year.

**NorCal** — Oakland Paramount in danger of conversion to movie house with plans to punch a hole in the wall to permit a snack bar serving joint theatres planned for next door. Committee formed to thwart these efforts.

**North Florida** — down to 12 members

**North Texas** — damage to organ repaired. Plays Friday and Saturday nights but not concert ready.

**Ohio Valley** — 15th year of weekend movies! The 3/29 Wurlitzer plays pre-show. Hold two concerts a year. In October, "Moon River Life." Chapter holds four membership meetings a year and has entry into the Emery Theatre any time.

**Oregon** — first try at a concert series in Cleveland High School (former Benson High School Kimball). "Lost their shirt" but will try again. Has 80 members and thinking about another convention!

**Orlando** — Don Baker organ still being prepared; chambers completed January 1, 1992; wind lines 250 feet from blower which has been connected to power. Console looks good but no keyboards. The organ is installed in an art-deco high school auditorium.

**Piedmont** — present, no report.

**Pine Tree** — pulled in horns past two years due to recession. Contract renegotiated to keep Wurlitzer in school, but no funds. Another organ in a community playhouse in same shape. Core group sticking it out.

**Potomac Valley** — chapter owns a 2/8 Wurlitzer and a 3/9 Kimball. Concentrating on the Wurlitzer. Bob Arndt brought in from Iowa. Good response to silents with newspaper publicity. Requested National to answer correspondence.

**Puget Sound** — treating their operation as a business, not a hobby. Jim Riggs, Chris Elliott played concerts; Walt Strony held a registration seminar as well. Bellevue Pizza & Pipes is gone. Music Hall wrecked, even though historic. Queen Anne High School instrument moved to Franklin High School and chapter working to get school more involved. Suggested a contest for chapter newsletter. Trying to get Seattle Paramount organ played before events. Bidding for 1994 convention.

**River City** — has 60 members. Jeff Weiler played *Phantom of The Opera* in October. Jack Moelmann played in April. Jeff will play again this October on an electronic at the museum. Chapter meeting building going up with a 2/5 Barton to be installed. Will become a 2/10 finally. Available to members and teachers. Chapter will have a YTOE submission.

**Rocky Mountain** — has designed a poster and 2nd annual newspaper. Wicks organ from Aladdin Theatre going to East High School with volunteer crew. Water damage to Paramount from uncovered roof repairs. Waiting for insurance payment (not a chapter organ). Theatre is working hard to repair the Wurlitzer. Held a Halloween concert at the Paramount for 4000-6000 students. Would have been up to 10,000 this year. Carl Cole and Simon Gledhill coming this fall. Holds monthly meetings with organ concert.

**St. Louis** — a 2/10 Wurlitzer is going into the Fox lobby. Having problems with the relay. Also having problems getting in to the 4/36 Wurlitzer in the

Fox. Looking for a home for a 3/26 Wurlitzer.

**San Diego** — lost the California Theatre when owner died at a theatre organ concert. Theatre is now operated by a rock promoter. Little cooperation from him. Often only 2-weeks lead time for concerts. City closed the building and the 3/22 Wurlitzer is in storage. Former Navy Hospital in Balboa Park has been taken over by the city. Veterans groups negotiated with city to take over former chapel. Chapter is negotiating with vets. groups sub-let and install the organ. Membership meetings continue; two members have 22-plus rank Wurlitzers in homes large enough for events. Looking for government and corporate financing.

**Sooner State** — owns a 3/10 Robert-Morton in county technical school.

**South New Jersey** — hope to have a chapter organ soon; 50 members.

**Southeast Texas** — has a 3/8 Robert-Morton in original home. Reception for Main Street American was very successful. Suggests better checking of convention hotel location for convenience to shopping, etc.

**Virginia** — three Wurlitzers in Richmond (Byrd, Carpenter Center, where original Wurlitzer has been reinstalled, and Mosque.) All in good shape.

**Wolverine** — more a social group supporting area chapters.

**Yuma** — written report being sent to Journal.

Vern Bickel reminded chapters of free back-issues of the Journal to help with publicity as well as membership forms and logos.

Several concerns and suggestions were voiced, including the need for compilation of good computer clip-art. A Marr & Colton relay was reported available. A request was made for guidelines to follow when writing grants. The Grantsmanship Workshop in Los Angeles was mentioned as holding seminars on this subject and having considerable material available to non-profits. A request was made for information on matching grants. Marian Flint is compiling publicity information. Several chapters hold concerts in local churches as an alternative to young people going to rock concerts. Providence (RI) Performing Arts Center needs audiences. Walt Strony and Simon Gledhill are to play October 24-25. YTOE artists should have newspaper publicity. Chapters should exchange newsletters.

*Respectfully submitted,  
Russ Hamnett, Secretary*

## ATOS DIRECTORS' 1992-1993 Regional Assignments

- Paul Quarino** . . . . . 503/771-8098  
*Beehive, Jesse Crawford, Oregon, Pikes Peak, Puget Sound, River City, Rocky Mountain*
- Jim Riggs** . . . . . 510/938-6126  
*Australia Felix, Kiwi, Los Angeles, Nor-Cal, San Diego, Sequoia, Sierra*
- Jack Moelmann** . . . . . 618/632-8455  
*Central Indiana, Central Ohio, Magnolia, Ohio Valley, Red River, St. Louis, Toledo Area, Western Reserve*
- Byron Melcher** . . . . . 214/517-1195  
*Alamo, Aloha, Alabama, Atlanta, North Texas, Sooner State, Southwest Texas*
- Jeff Weiler** . . . . . 312/943-0658  
*Cedar Rapids Area, Chicago Area, Joliet Area, Land O'Lakes, Land of Lincoln, Quad Cities, London/South of England, Yuma Valley Of The Sun*
- Dorothy VanSteenkiste** . . . 313/383-0133  
*Buffalo Area, Dairyland, Eastern Massachusetts, Kingston, Motor City, Pine Tree, Wolverine Southwest Michigan*
- Allen Miller** . . . . . 203/633-5710  
*Connecticut Valley, Cumberland Valley, Delaware Valley, Garden State, Hudson-Mohawk Valley, New York, Piedmont, Potomac Valley, South New Jersey, Virginia*
- Gary Jones** . . . . . 205/942-5611  
*Central Florida, Chattanooga, Gulf Coast, Manasota, Metrolina, Mountain State, North Florida, Orlando, South Florida*

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11. I certify that the statements made by me above are correct and complete.

Signature and Title of Editor, Publisher, Business Manager, or Owner: *D. G. Paul Gledhill*

12. Form 3526, January 1991

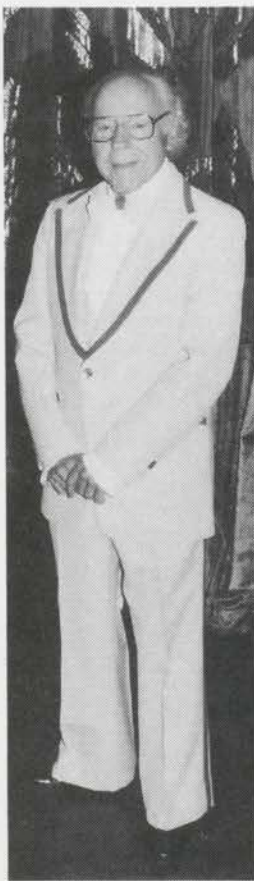


# Pipes & Personalities

## California Honors Carter

by Ed Mullins

Gaylord Carter was commended by the California State Legislature on July 18, 1992, when he appeared at the Paramount Theatre, Oakland, California. "Flicker Fingers" was there to accompany the Douglas Fairbanks' silent film classic *Robin Hood* on the 4/27 Wurlitzer theatre organ. Paramount Manager Peter Botto presented the framed proclamation before the program. The Resolution No. 133 was prepared by Senator Nicholas C. Petris and his staff. It reads, in part:



"Whereas, Gaylord Carter, a renowned musician and performer of music, has brought much joy and happiness to the people of California through his many performances, and it is appropriate at this time that he receive special public recognition and the highest honors; . . . Now, therefore, be it resolved by the Joint Committee of the Senate and Assembly, that Gaylord Carter be honored on his distinguished record of

achievements in the entertainment industry, and extended sincere best wishes for the continued success and happiness in his future endeavors."

The president of the Pacific Film Archive located in Berkeley, California, also presented him with a limited edition poster for the silent film *Wings*. Carter then climbed on the organ bench and we were off to Sherwood Forest with Robin Hood and his Merrie Men.

Carter revealed to the Paramount audience that he will celebrate his 87th birthday on August 3 on the stage of the Ohio Theatre, Columbus, Ohio, where he will do a silent film presentation on their 4/20 Robert-Morton organ.

Seventy years ago Carter was a part-time theatre organist and a full-time law student in Southern California. He was accompanying a film in a small neighborhood house when Harold Lloyd stopped by to see if people were laughing in the right places. He was taken with Carter's playing ability and got him a full-time job at Grauman's Metropolitan Theatre in Downtown Los Angeles. The legal profession's loss was theatre organ's gain. Keep up the good work, Gaylord!

## New Studio Organ For Diane Bish

Hillsboro, Oregon — A Rodgers Classic Organ 940 was recently installed in the studio of world renowned organist/composer Diane Bish. The three-manual instrument is equipped with a Rodgers PR-300 Sequencer/Sound Module. In addition to being a practice instrument, the organ will record new compositions on 3.5" discs so the data may be entered into a computer.

The installation was designed and completed by Thomas Magee of Rodgers Classic Organs of Indiana, Inc.



MDS-38

Allen Organ Company's newest addition to its Master Design Series™ is the MDS-38, designed for the special requirements of a practice organ.

The MDS-38 features a three-manual AGO console with self-contained audio system. The organ offers the unique MDS sampled-pipe sounds, Total MIDI, an on-board sequencer, and many other features that can be accessed through Allen's exclusive Console Controller.™

The attractive walnut console makes the MDS-38 a welcome addition to any room. Because the organ can be fitted with external speakers, it is also ideal for small churches.

For further information, contact Allen Organ Company, 150 Locust Street, Macungie, PA 18062-0036. 215/966-2202.

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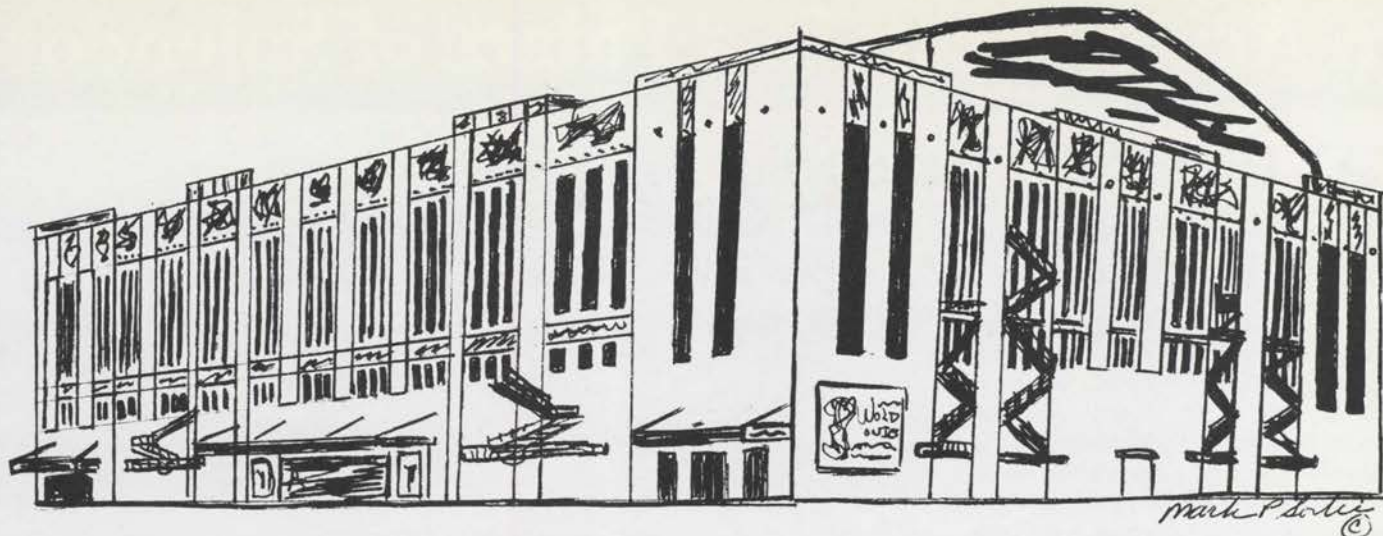


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## The Fabulous Chicago Stadium Barton Theatre Pipe Organ

When the huge Barton Theatre pipe organ installation was completed at the Chicago Stadium in 1929, it was the largest theatre pipe organ ever erected. A six-manual, 850 stoptab console controls 51 ranks of pipes that have voices representing 16 violins, 12 saxophones, 12 flutes, 8 clarinets, 6 trumpets and 7 French horns as well as the capability to reproduce the sounds of other musical instruments ranging from ancient Egyptian oboes to modern tonal reproducers. All of this is augmented by a percussion section consisting of 6 bass drums, 6 cymbals and 12 snare drums. The chimes are adapted Deagan church tower bells and are struck by 9 pound hammers on 50 inches of wind pressure!

The orgoblow is rated at 100 horsepower and supplies wind pressures from 15 to 50 inches.

This entire combination of pipes and percussions can produce sound equivalent to 25 brass bands of 100 instruments each. Decible levels as high as 130 have been registered — equivalent to a jet taking off. The reverb time has varied from half a second to six seconds. When Tom Hazleton struck the last chord during his stint at the 1985 ATOS convention on the stadium Barton, he stood and took his bow before the chord was heard by the audience!

The pipes and percussions are housed in 5 custom-designed concrete chambers that are an integral part of the stadium roof. The organ speaks with great authority through a complex system of wooden deflectors and swell shades that control its volume.

The U-shaped console sits on a platform suspended 30 feet above the stadium

floor and is settled on a rarely used (perhaps now defunct) lift. It is strikingly painted red and gold with its 850 stoptabs arranged on both sides of its 6 manuals. There are 32 pedals and a double arrangement of combination pistons and tabs. The Barton sports its own telephone system linking it with each chamber since traveling from the console to the chambers could take as long as 20 minutes.

A new stadium is under construction across the street from the present structure. Like the old stadium, the new one will have a decorated concrete exterior. It will cost an estimated \$160 million, will seat 18,500 plus 2,200 in luxury suites in its hockey and basketball configurations and up to 23,000 for concerts. There will be banquet rooms, private restaurants, TV monitors, a scoreboard featuring instant replay and the restrooms will have speakers broadcasting action from the stadium floor.

### BUT . . . It Will NOT Have The Barton Theatre Pipe Organ!

No provisions have been made to incorporate the Barton into the new stadium's design. It is thought that dismantling and reassembly costs would be prohibitive. Thus, both the old stadium and the Barton may be in jeopardy when the new building is completed in 1994, although stadium management is searching for ice shows, circuses, concerts and similar forms of entertainment to keep the old building in business. Neither the building nor the Barton are protected by Landmark status, a situation that could allow the razing of the building and the cannibalization of The Barton. If this happens, a great symbol of Chicago's history will vanish.

The Stadium has hosted memorable political conventions from FDR in 1932 to McGovern in 1968. Enormous torchlight parades from the Loop to the Stadium were major factors in the victories

of Harry S. Truman in 1948 and John F. Kennedy in 1960.

The stadium has witnessed ice shows, concerts, funerals, soccer, basketball, hockey, track meets, championship boxing matches and even a Chicago Bears football game in which the Bears won the league championship.

There will probably be a drive to obtain landmark status that would provide protection from demolition as well as helping the owners to attain profitability through tax breaks, but it will not be an easy fight. So, I ask each member to help save this unique combination of building and pipe organ made for each other by writing to City Hall to ask that Landmark protection be granted. Let's not remember the 1993 convention as the swan song of this magnificent instrument and historic building.



Stadium staff organist, Frank Pellico.  
Publicity photo

Please write to:

**The Honorable Richard M. Daley**  
Office of The Mayor  
121 North LaSalle Street  
Chicago, Illinois 60601

The ghost of Al Melgaard will thank you!

Hal Pritchard

# "An Acre of Seats in a Palace of Splendor"

## CALIFORNIA (State) San Francisco

Opened: November 1, 1917 Architect: Alfred Henry Jacobs

Organ: Wurlitzer 3 3/5-32 Opus 140 Capacity: 2,356

The first of the six big Market Street houses (and the first to close) the California occupied an important corner of the south side, at 4th Street, just below the Union Square theatre district. Its great and immediate success made owner Herbert L. Rothschild a major figure in exhibition and spawned, four years later, his wonderful Granada.

Jacobs' design appears to have been influenced by the Liberty, Seattle, and T&D, Oakland, especially as regards the main floor projection booth and the extensive use of ramps. The restrained, almost austere, gothic ornamental scheme is very much of its time, as exhibitors everywhere sought concrete expression of their new-found respectability.

Although something smaller would have done, Rothschild didn't flinch at laying out \$45,000 (real figure) for Wurlitzer's largest theatre job to date. In a letter dated June 23, 1916, Fanny Wurlitzer, who had come west to make the deal, described the proposed organ in terms of the Isis, Denver, with which Rothschild's general manager Eugene Roth was familiar.

It would have all the resources of the Isis, plus three new ranks; English Horn, Solo String and Harmonic Flute. Specified also were a larger Diaphone and several other revisions. As was the custom then, the Solo and Echo chests, six ranks each, were straight, and the Solo manual had a compass of but three octaves. Five organs of this general type were produced before it was replaced by the fully unified Style 285.

Once the center of the movie house district settled for good at 6th Street, the California proved to be a bit too far down Market, and was often employed for extended move-over runs. Between its closing in 1954 and demolition in 1961, the house saw service as a church and as a gubernatorial candidate's headquarters.

The organ remained playable and essentially intact right to the end, but was broken up, with the 32' Diaphones coming down with the building. The blower, an early Spencer, had proven so noisy that it was moved, late in 1917, to a crypt beneath the 4th Street sidewalk. It later powered the Avenue organ and is now in service at the Oakland Paramount. It's still noisy. *Steve Levin*



*The entire disposition of the organ is visible here: Main and Solo in their usual places, Foundation and Tuba above the proscenium, Echo well back in the ceiling. The piano and xylophone stood atop the Main, the 32' Diaphones over the Solo.* *E.M Stout Collection*



*Hanging out at the State, c. 1960 — Tom Hazleton, Ed Stout and Ed Linotti.*

*Steve Levin collection.*

**For membership information:**  
Theatre Historical Society  
York Theatre Building  
Suite 200  
152 N. York Road  
Elmhurst, Illinois 60126





*The California poses handsomely for a protrait in the Spring of 1918, just before the outer set of streetcar tracks was laid on Market Street. The forward portion of the auditorium angled away from 4th Street and is not visible from this angle.*

Steve Levin Collection



**GEORGE WRIGHT "CHICAGO TWO"** Available from Banda Records, P.O. Box 392, Oxnard, CA 93032. Prices are: US & Canada - \$20 (US) postpaid First Class, England - \$22 (US) postpaid Air Mail, Australia - \$23 (US) postpaid Air Mail. No credit cards, UPS or COD.

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**ORGAN: BEAUTIFULLY WARM  
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EXCELLENCE  
RECORDING: ENVELOPING**

Well, class, you apparently heeded this writer's advice and ordered Chicago: Volume 1. Now we have Volume II. Everything I said about Volume I in THEATRE ORGAN November/December 1991 exactly applies to Volume II. All but three of the 19 tracks are alternate takes from the original LP releases. The three previously unreleased song titles are: One Night of Love, The Night Was Made For Love and All Through The Night. Beautiful ballads all, and Mr. Wright makes each a gem. Well, what would you expect?

There are three good reasons to order this CD. It's wonderful music. It's a wonderful sound; big organ in a big theatre. Finally, this may well be the last on-location recording this great artist will make. Knowing George Wright as well as I do though, I hasten to add, "Never say never."  
*Dennis Hedberg*

**GEORGE WRIGHT "NIFTY! FIFTY!"** Available from Banda Records, P.O. Box 392, Oxnard, CA 93032. Prices are: US & Canada - \$20 (US) postpaid First Class, England - \$22 (US) postpaid Air Mail, Australia - \$23 (US) postpaid Air Mail. No credit cards, UPS or COD.

Selections are: The Bilbao Song, Dancing in the Dark, Scene de Ballet (Tchaikowski), Selections: "The Vagabond King," Jazz Me Blues, Spanish Dance, The Argentina Blue Danube, Allegheny Moon, Cumana, Chimes of Spring, Down South, Quiet Village 1992, Selections: "Show Boat" Revisited.

**ORGAN: BUFFED  
PERFORMANCE: A CELEBRATION  
RECORDING: CLEAN AND QUIET**

What a milestone! Fifty recordings and all of them on long playing formats. It is this writer's unsubstantiated opinion that George Wright has recorded more music than any other theatre organist past or present. His early recordings sparked renewed interest in the theatre organ. His playing style has been an inspiration and influence for countless younger, aspiring theatre organists. In the process he has also been on the leading edge of theatre organ tonal design and in the utilization of the best recording technology available. All the while he has maintained an unimpeachable standard for sensitivity to the music he loves.

George's Hollywood Philharmonic Organ is loaded with percussions of all nature scattered about the stereo image. The Bilbao Song opens Nifty! Fifty! and some of those percussions get right in-your-face. Bring on the minstrel singers!

Somewhere in his travels Mr. Wright has picked up an absolutely marvelous flute which mimics its orchestral counterpart better than any this writer has ever heard. (I suppose someday he will tell me it's just a stock Wurlitzer Concert Flute. Oh, well.) It is showcased in Allegheny Moon fluttering about like a butterfly. The red lights are on for The Argentina Blue Danube. What starts out recalling memories of another famous George Wright tango quickly assumes its own smoldering identity. George Wright's tibias are at their sexiest. Knuckle-buster, Cumana, has a slightly different left hand accompaniment than is usually heard in this selection and once again those percussions make the difference. This is the kind of piece that often invites break-neck tempos but Mr. Wright resists the temptation and renders Cumana with precision.

Everyone having a George Wright record collection will surely rush to compare the Nifty! Fifty! versions of Quiet

Village 1992 and the "Showboat" medley with the old Hi-Fi label LPs of the 1950s.

I found the 1992 version to be the same tempo but still a few seconds longer due to its slightly extended ending. The earlier rendition seems to keep the haunting pedal ostinato and other embellishments a little more in the foreground than the current edition. Or to put it another way the 1992 version lets us hear the exotic melody in more detail with more registration variations. Oh, yes. The flying reptiles are still very much with us.

Nifty! Fifty! concludes with a 19 minute performance of selections from *Showboat*. I have always felt this medley as Mr. Wright performed it eons ago on the San Francisco Fox Wurlitzer represents the pinnacle of theatre organ performance. That sweeping soundscape overwhelms the listener in a perfect match of organ, music and artist. *Showboat Revisited* contains all the familiar titles: Cotton Blossom, Ol' Man River, Make Believe, Bill, Why Do I Love You?, You Are Love and Can't Help Lovin' That Man. They are performed in a different order than the earlier effort but have lost none of their impact. The intimacy of the Hollywood Philharmonic Organ allows Mr. Wright to extract every last nuance of drama, pathos and love from this memorable score. After hearing it I am left with this impression: George Wright may be getting a few wrinkles along with the rest of us but his music is ageless.

Congratulations on number 50, George... It's a jewel and so are you!

*Dennis Hedberg*



*George Wright*



# ORGAN-IZING

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There are many chord sequences which can be used for introductions and new ones are being created or discovered every day. For those who want to make a big impressive introduction for the opening on final selection on a program, the formula is very simple.

Take a song which begins with two measures of a major (I) chord. Use your ear and your imagination to create the sound of a large theatre organ. Play two measures of the opening theme on full organ with detached chords. Then repeat the same theme a half tone higher. Raising the theme another half tone will bring it up to the II chord which can then be altered to II<sup>7</sup>, II<sup>7-5</sup>, ii<sup>7-5</sup> or any series of chords which will lead to the V<sup>7</sup> chord which will lead back to the I chord for the beginning of the song. The pedal bass note should be the 5th and the left hand should trill on the 5th and 6th of the first three chords.

These are fun to compose and need not be difficult to perform.

Study the following examples based on Christmas melodies and then make up others on all the songs you can find that begin with two measures of the I chord.

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Vibrato: ON - Fast or Medium

Moderately

Upper: C

Moderately

Upper: D

Moderately

Upper: E7(5) A7

Lower: A U A U

Moderately

Upper: C

Moderately

Upper: Dm7 G7

Moderately

Upper: Eb E

Moderately

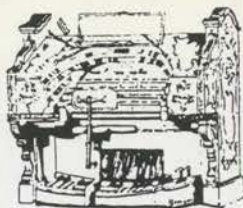
Upper: F Fm Bb7

Moderately

Upper: C Dm

Moderately

Upper: Bm Dm G7 Gdim G7



## 1993 Scholarship Program

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(as of July 1, 1993)

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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 VanSteenkiste** - 9270 Reeck Road, Allen Park, Michigan 48101. Phone 313-383-0133.

## 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.

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*Mea culpa . . . Editor*

# CLOSING CHORD

## Gene Davis

The successful revival of theatre organ as we know it today is a result of three factors: the fine musicians from both "The Golden Age" and the younger generation, the quality of the instrument itself, and the devotion of a small number of "laymen" who year after year have labored to restore and maintain these huge mechanical beasts.

On Sunday, August 16, LATOS lost a man who devoted over 20 years of his life to restoring and preserving the magnificent instruments we have in Los Angeles today.

Gene Davis, former LATOS Chairman and Honorary Lifetime Member, passed away just as were readying his beloved Orpheum Wurlitzer for our concert.

While Gene had not been very visible in our activities since his stroke a few years back, he continued his support and guidance, particularly at the Orpheum, as much as his health would allow.

Over the years Gene was the one who organized and directed the relocation of the Warner's Hollywood Marr & Colton (which we had hoped to install at Pasadena Civic Auditorium), the Wilern Kimball (which we hoped to install in a San Fernando Valley church), the Cook organ (now in Founder's Church) and our Ross Reed Memorial organ at Sexson Auditorium. All that while directing the complete restoration of the Orpheum organ.

A list of all his accomplishments would fill several pages. Suffice it to say, without Gene Davis LATOS would not be the thriving organization it is today. And the only original Wurlitzer in Los Angeles in the Orpheum Theatre, under the loving care of the dedicated crew he organized and trained, remains as a memorial to Gene. Rest in peace!

*Relph Beaudry*



Gene Davis

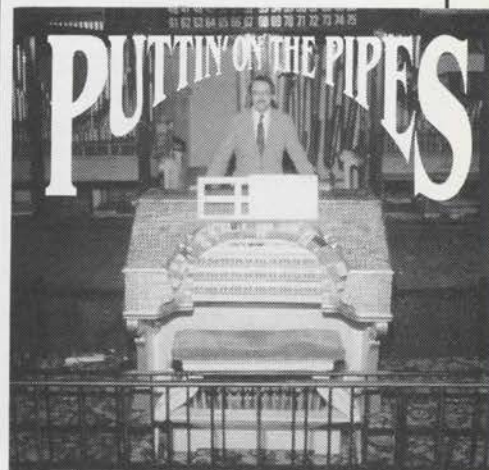
## Michael Malone

T. Michael Malone, Jr., 35, of Houston, Texas, died September 1, 1992. Survived by father, T. Michael Malone, Sr., mother Mary Louise Malone of Pasadena, Texas; grandmother, Jewel "Mammy" Malone of Houston, Texas; devoted companion, Donald Workman; a host of thoughtful, caring and loving friends.

Mike joined ATOS last spring and had become almost fanatical in his obsession with learning the history, what made the instruments work, and to apply his many years of piano study to learning to play the organ.

The family requests memorials be made to the American Theatre Organ Society, P.O. Box 417190, Sacramento, California 95841 in Mike's memory for his love, talent and appreciation of music.

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# CHAPTER NOTES



Rick Phillips and lovely wife/page turner Suzanne at Alabama Wurlitzer. Bill McClure photo

## ALABAMA

### Birmingham

205/591-3445 or 205/870-8217

We gathered at the Alabama Theatre on August 30 for a "Christmas in August" concert by Rick Phillips, organist and music teacher at Advent Day School. Rick has led the choirs and played the organ for our "Christmas At The Alabama" show since its inception, and has graciously agreed to make a tape for the theatre to sell to raise money for needed restoration. He has been practicing hard all summer getting ready for the recording sessions, and we thought we'd let him share some of the wonderful Christmas music with us at a meeting. Listening to the religious portion of his concert gave us a chance to reflect on the meaning of Christmas without the busyness and pressure of the holiday season. The second part of his program found everyone trying to remember the words to the familiar carols such as "Rudolph the Red-Nosed Reindeer," as Rick insisted we all sing along. No artist seems to just plain enjoy playing the organ for an audience as much as Rick does, and we are very grateful for the time he gives so freely to help the theatre.

After the concert we had Christmas goodies for refreshments, including the decidedly non-traditional honeydew and watermelon chunks, very tasty in holiday colors!

At the business meeting the vast majority of members voted to sustain our bid for the 1994 National Convention; the National Directors will award this in mid-October. We're waiting somewhat impatiently to see whether we have the privilege of working ourselves to death to entertain all of ATOS in July of '94. We hope so.

Virginia Robertson

## ATLANTA

### Georgia

404/928-1513 or 404/641-7159

Across the city line to the northeast of Atlanta lies Brookhaven, where we went on August 23 for our monthly meeting/program. Chapter members Wanda Carey and Lloyd Hess entertained us at the United Methodist Church, for the most part with organ and piano duets.

The organ is a hybrid 3/22, with parts from several manufacturers. A number of years ago, our chapter's John Tanner, James Thrower and James Jobson found the organ in a church in Chapel Hill, North Carolina, and arranged for its relocation to Brookhaven. So we have a special feeling for this instrument.

Wanda Carey is a legal secretary. She has studied organ with three different teachers and has been a church organist

and pianist since the age of eight. She's known as our ecumenical organist: until recently she played organ for the Methodists on Sunday mornings, for the Baptists on Sunday evenings and for the Church of God on Wednesday evenings. She has cut her schedule back some (do you blame her?!) and now plays regularly only at Mount Paran Church of God, otherwise substituting around in various churches at her convenience. It's not all church music for Wanda, however: she plays theatre organ beautifully, too.

Lloyd Hess is in accounting. He has been in Atlanta four and a half years, having come from Dallas where he served three terms as program chairman for the North Texas ATOS Chapter. He grew up in Western Canada and studied piano for six years at the Toronto Conservatory of Music. Organ, however, he picked up on his own. For several years he was one of the staff organists at Dallas' Lakewood Theatre. He's now an Episcopal Church organist here, and is on call to play accordion at parties! We'd heard how well he played theatre organ in 1989 and 1990, and how accomplished he was on the accordion last Christmas. Now, at last, we experienced his very skillful piano playing.

Most of the duets were with Wanda at the organ and Lloyd on piano. They played lots of favorites, including "Cabaret," "Smoke Gets In Your Eyes," "Swanee River" (jazzed up), "Mac the Knife," and "I Got Rhythm." For a few numbers they swapped instruments, and each did solo bits, too. As a special treat, Lloyd played a part of his own composition, "Fantasia in F for Organ." They wound the program up with several ecclesiastical tunes.

It was a very pleasant afternoon. Our thanks to Wanda and Lloyd, and to the Brookhaven United Methodists for having us.

Bill Hitchcock



Lloyd Hess and Wanda Carey at Brookhaven United Methodist Church.

## CEDAR RAPIDS (CRATOS)

Cedar Rapids, Iowa  
319/362-4093 or 319/393-4645

Our chapter meeting on June 13 was held at the Paramount Theatre with one of our own members the featured performer. Dave Kelzenberg of Iowa City gave us an enjoyable program. Since Dave had ushered at the Paramount when a teenager and it was a movie palace, he was able to remain at the theatre following the evening's last show and practice on the Wurlitzer. Because of that, Dave's performance for us was nostalgic for him.

On August 2, we held our chapter meeting at the former Iowa Theatre here in Cedar Rapids which has a 3/14 Barton. Our guest artist was Father Joe Roost from Davenport, Iowa. Joe had played for us several times previously, prior to his becoming a Catholic priest, but in no way did that change the jazzy and bouncy rhythms in his selections! Enjoyable as ever, Joe, and thanks for another up-beat performance.

CRATOS has finalized events for the balance of this year as well as our Spectacular for the spring of 1993. These events include another fall spectacular in

conjunction with the Cedar Rapids Public School System. Approximately 1,900 local fifth graders and 600 from surrounding schools will attend the theatre for two identical programs featuring Ty Woodward. All of those ten-year-old students will be exposed to Wurlitzer's use for old time movies as well as vaudeville acts as performed in the 1920s.

Our 1993 Spring Spectacular will be May 1 and will feature Ken Double.

*George K. Baldwin*

**CENTRAL  
FLORIDA**  
Tampa/St. Petersburg  
813/546-0564



A large group of persons attended our August meeting at the home of Dottie and Roger Bloom in Hudson, Florida — including several potential new members. All had a lovely afternoon.

Our officers are working with the architects for the City of Pinellas Park, Florida, in regard to specs for the organ chambers in connection with our "Baby" Wurlitzer at the Pinellas Park City Center. The work on the organ itself is 95% complete.

The Tampa Theatre organ has a new combination action and new stop action magnets. A rebuilt console will be completed in early fall — all electric with computer memory.

Our chapter meets on the second Sunday afternoon of each month at the Tampa Theatre and/or other locations as announced. Interested persons who will be in sunny Florida this fall and winter are cordially invited to attend one or more of our meetings. In addition to good music, we offer good food! For details, please contact our President, Bill Shrive (and/or Becky Shrive), 8850 55th Street North, Pinellas Park, FL 34666. Telephone 813/546-0564. Come on down!

*John Ambler*

## GINGER BREAD

(From the Wurlitzer Cookbook)

1 cup brown sugar; ¾ cup butter; 1 cup sour milk; 1 cup New Orleans Molasses; 4 cups sifted flour; 1 tablespoon ginger; 1½ teaspoons soda, dissolved in warm water. Stir butter and sugar together; add three eggs, stir well, then add molasses, milk, etc. Bake in two loaves in quick oven.



From England To America

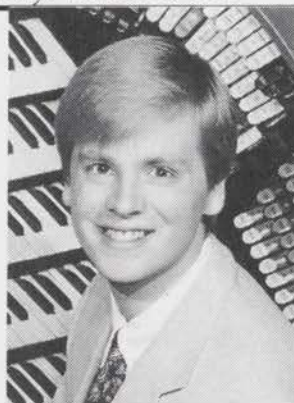
## Simon Gledhill

Plays The Wurlitzer Pipe Organ At The Senate  
In Detroit—7 PM on Saturday, March 6, 1993

Simon Gledhill will perform on the DTOS 4/34 Wurlitzer theater pipe organ at the Senate Theater, 6424 Michigan Avenue, in Detroit on March 6, 1993.

Born in England 27 years ago, Simon won the Young Theatre Organist competition at age 16. He has played on the BBC and now plays theater organ concerts throughout the world.

Order your advance tickets now at \$6.00 apiece for this special musical evening. You may telephone (313) 894-4100 from 10 AM to 9 PM EST with MasterCard or Visa in hand. A map and directions will be provided in the return mail with your ticket order. Or write to Concert Tickets—P.O. Box 180316—Utica, Michigan 48318, enclosing a money order made out to DTOS and a self addressed stamped envelope.



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## CENTRAL INDIANA

Indianapolis

317/787-4865 or 317/255-8056



Our August 10 meeting was held at the Paramount Music Palace on a Monday night instead of the usual Sunday afternoon. We feel fortunate that the Music Palace management is so hospitable and generous in allowing the chapter to meet there and enjoy listening to the Mighty Wurlitzer without the usual hub-bub of background noise from the customers. Of course, we agree that customers are vital but it is surely a pleasure to meet there on Monday night when they are not open to the public and revel in the sweet sound of the Wurlitzer in a concert-like setting.

Jelani Eddington, our popular young artist presented a program of music in various tempos and played some well-known and not so well-known songs which we all enjoyed. Opening with "From This Moment On," going to a swinging "Opus One," and a nice mix of standards and popular show tunes, the program was well received and well done. In opening remarks, Jelani said that it was six years to the day when as a young(er) kid he walked into the Embassy Theatre in Fort Wayne, Indiana, and heard Bob Goldstine playing that beautiful instrument and he decided then and there that theatre organ was "where he wanted to be." A happy decision both for Jelani and for CIC!

During the business meeting preceding the program, it was announced that the chapter was now the owner of the Barton theatre organ which for many years had been in the Indiana Theatre where Dessa Byrd, house organist, had played. After being stored in the Indiana State Museum and plans for its installation seeming to be permanently in limbo, the Barton has been acquired by our chapter. Plans are underway for its installation in one of two beautiful houses. As soon as the placement is confirmed, the club members will be busy with another work crew and happy to know it has been instrumental in saving, restoring and placing another theatre organ in Indianapolis! Happy news, indeed. Thanks to Tim Needler and Carlton Smith who have spearheaded the process, and, of course, to all the others who have worked to bring this about.

The first in the 1992-93 Manual Concert Series featured Father Jim Miller. This "unorthodox" Orthodox priest has been entertaining theatre organ lovers for some time with his infectious humor and

beautifully played jazz and blues numbers. As it said in the concert program, "Put your hymn books away, folks. You won't be needing them tonight!" It was a great start to the new concert series and everyone thoroughly enjoyed Father Jim's performance and we look forward to having him back in the near future.

*Josephine Beeler*

## CENTRAL OHIO

Columbus

513/652-1775

It's pretty tough, just getting back from an ATOS convention and then turning around to host the chapter on July 19, but that's exactly what the Burkharts did. These intrepid, dear people not only opened their house to us but in short order got together a program for our entertainment and enjoyment. President Betty Polsley conducted the business meeting; we learned our treasury is still solvent and that we're nearing completion of the blow box overhaul essential to the final stage of our combination action installation. Following announcements and introductions, Kay Elliot pre-

sented Margo Burkhart who in turn introduced her daughter, Pat Knecht. With Margo accompanying on her Conn 653, Pat sang two numbers which were simply stunning. Her rich voice with its range and timbre was a real treat. But then there's this talent, Burk, who followed with a vocal rendition of "Louise," patterned after the late Maurice Chevalier. Equally at home at the piano, Burk then played an oldie we seldom hear: "Darkness On the Delta." With Margo resuming her seat at the organ and Burk continuing at the piano we were treated to "Satin Doll" and "New York, New York." It's remarkable how these two artists can pass the melody lead back and forth so smoothly, with no obvious signal. Margo continued the program at the organ, offering a number of selections: we especially enjoyed her arrangements of "Georgia On My Mind" and "Them There Eyes."

A procession of members took advantage of open console that followed and before you knew it the afternoon passed all too quickly. We are grateful for Burk and Margo's hospitality; it's a real joy to hold our meetings there. *John Polsley*

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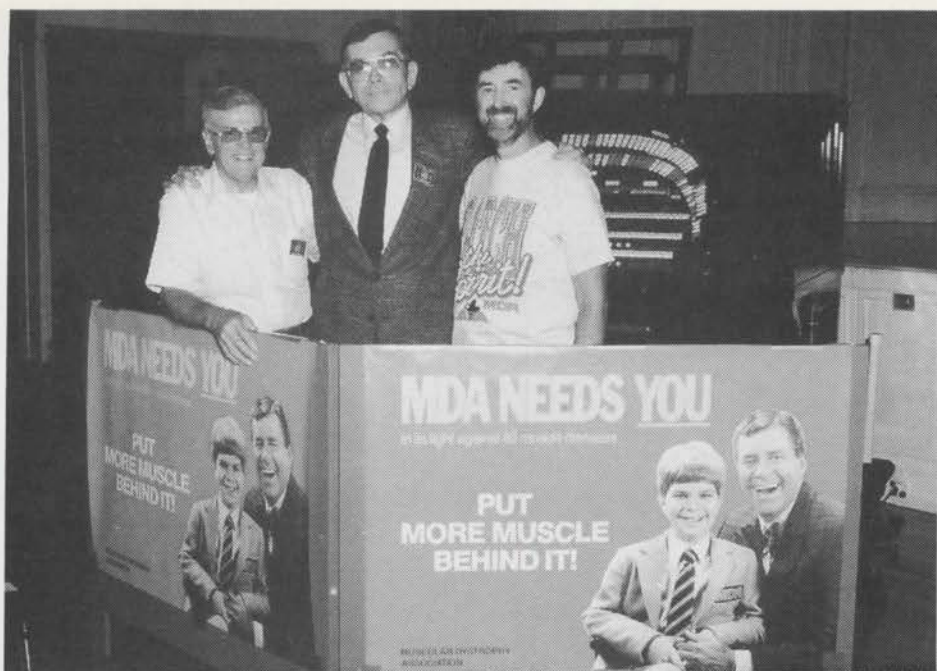
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L to R: David Marden, Edward Waurzynowicz, Murry Bubar.

Dick Linder photo

## CUMBERLAND VALLEY

Chambersburg, Pennsylvania  
717/263-0202

The Capitol Theatre, home of Cumberland Valley chapter, participated in downtown Chambersburg's all-day "Celebrate the Arts" festival in late July. Featured was a silent movie, open to the public, accompanied by chapter president and resident organist Bob Eyer, Jr. at the Hammond X-66 electronic theatre organ. An enthusiastic audience heard Bob's superb theatre organ arrangements for *Behind The Screen*, starring Charlie Chaplin.

Bob Maney

## DELAWARE VALLEY

215/566-1764

On August 2, the Society returned to the home of Mr. and Mrs. Charles Hoffer in Vineland, New Jersey, for an afternoon of music and open console at their 3/20 Marr & Colton organ. The instru-

ment and its setting have been described in previous articles.

Fellow member Mr. Joseph A. Wintz, Jr. presented a brief concert. Mr. Wintz programmed material which provided interesting contrast between each tune. His choice of registration and his use of unusual rhythmic patterns enhanced that interest. As in previous performances for the Society, Mr. Wintz knows when to stop. His concert appearances include performances at the Keswick Theatre, Glenside, Pennsylvania.

The Society was fortunate to have had Mrs. Candi Carley-Roth at this gathering. As always, her performance was a highlight of the afternoon. With her prodigious improvisational skills she endows now-so-familiar tunes with an interest they may have originally lacked.

Mrs. Carley-Roth presented a concert at the Steinway. Of much memorable music the outstanding tune was her interpretation of "Trees." She replaced the standard printed piano arrangement with an elaborate arrangement of her own, achieving a spectacular musical effect.

Mrs. Carley-Roth remained at the Steinway and was joined, in turn, by Warren Clark and Mrs. Dorothy Whitcomb for piano and organ duets.

Open console followed the concerts.

The Society thanks Mr. and Mrs. Hoffer for the invitation to their home for a musical afternoon.

On another note: In a previous article it was erroneously reported that the Broadway Theatre, Pitman, New Jersey has a 3/17 Marr & Colton organ when, in fact, that instrument is a 3/8 Kimball which was installed in 1926. The author welcomes this opportunity to correct the error.

Earl E. Strausser

## EASTERN MASSACHUSETTS

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Richard Knight Auditorium, on August 30, was a special gathering honoring our pro-tem president, William Bunch, elected during the first formal meeting of what became Eastern Massachusetts Chapter on July 20, 1956 at the home of Donald L. Phipps in Milton. Bill was the featured organist on Don's 2/7 Wurlitzer and was one of the "spark plugs" in the formation of a local group of enthusiasts. At the August meeting the nucleus had reached ten dues-paying members so application was made to Judd Walton for our National Charter. President Richard Simonton sent a letter dated October 31, 1956, that effective on that date authorized the issuance of Charter Certificate No. 1, ATOE.

Bill, who recently retired from the Balcom & Vaughn Organ Company, had worked for the Aeolian-Skinner Organ Company. When his work demands required that he no longer could carry on the duties of president, Don succeeded him as full term chapter head. Don is again our presiding officer and, after appropriate remarks, introduced a budding pupil of Bob Legon, Casey Carter,

(continued...)

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## EASTERN MASSACHUSETTS cont.

as our youngest playing club member (age 10), who gave a good account of himself at our console. John Cook followed, then Michael Bigelow who both presented upbeat performances. These younger organists received well-deserved good applause.

Our new head of the organ committee, Richard Linder, played a portion of a 1957 tape made to promote a Ralph Woodworth, Jr. concert on April 27, 1957, at Stoneham Town Hall on the 2/14 Wurlitzer. The organist was Bill Waters and the tape was used several times by WCRB-FM, Boston. Waters turned out to be Bill Bunch (used his mother's family name), who then played live three smoothly executed numbers, one of which was the same "Somewhere Over The Rainbow" just heard on tape. Dick then presented Bill with the whole one-half hour tape as a memento.

Don worked one summer in 1955 for the Aeolian-Skinner Co., and several of the former employees were present and given appropriate recognition as well as original officers, Howard G. Silva (vice-president) and David F. Garbarino (treasurer). Brenton E. Tyler, Jr. (secretary) was unable to attend, but sent his regards and regrets.

Our President then invited Bill, Russell Evans from Puget Sound Chapter, Patsey Fucci and pipe-maker Thomas Anderson (who was brought over from Ireland by A-S) to a table beside the console to give brief remarks about their careers or how they had assisted each other or about acquiring pipe organs.

Open console followed and a huge special cake with frosted letters welcoming Bill was enjoyed along with refreshments arranged by Marion Sutcliffe.

Among the many present were Allen Miller and new member Dan Bellomy, who now lives in the Boston area. With Knight Auditorium being renovated all summer, especially the hard maple flooring receiving much attention, organ work was not possible. Despite this our Wurlitzer was in excellent voice and on her best behavior.

With appropriate posters and balloons in front of Richard Knight Auditorium, Babson College, on September 7, we kicked off our second annual event to raise funds for muscular dystrophy. In five hours of non-stop playing by members at our console including a silent comedy (Buster Keaton in *Cops*) we were able to better last year's efforts 65% and turned over to MD \$3,141.70 net. Many ladies of our club baked cakes, breads and cookies to help swell the funds and free coffee and soda were available.



Fred Tagg, voice of the Celtics, sings for Muscular Dystrophy.

Dick Linder photo

The seven artists who kept the pipes singing were Bob Love, Tim Holloran, Gary Phillips, Bob Legon, Ed Wawrzynowicz, Casey Carter and John Cook. Ed not only played three times, but acted as emcee and scheduled the artists. He also brought the "Voice of the Celtics," Fred Tagg, who sang beautifully five selections with gusto as Ed accompanied him. Bob Legon was at the console three times, one of which was to play the silent, also, to play "Happy Birthday" for his young pupil, Casey, who had his eleventh the day before. He also accompanied this youngster as he sang "Do, Re, Mi" right

on key. Bob invited his audience to sing along with old familiar songs during his final stint. Ed also asked all to sing the last group he played which ended with "You'll Never Walk Alone" as the closer of the day.

With the organist and organ all in good form, with different styles and programs, the majority of folk remained "glued to their seats" during the greater part of the afternoon. Exposure to the sound of the Mighty Wurlitzer just might win several to our public concerts and even to become members. They were enthralled!

Stanley C. Garniss

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Many members attended the nearby National Convention in Pennsylvania sponsored by Delaware Valley Chapter and Dickinson Theatre Organ Society. All enjoyed the music by the top notch organists and the complete convention which ran as smooth as clockwork. Thank you! Great show!

Our nine free summer concerts on the boardwalk at Asbury Park, began right after the convention.

**WATER DAMAGE** — two frightening words. This is a typical picture: an old flat roof on the Asbury Park Convention Hall, a large accumulation of water, a collapse of part of the roof, and a direct funnel of water into a Solo chamber — results: four water-soaked chests, Tibia, Post Horn, Kinura and two Strings out. To complete the picture, this all happened four days before the opening concert of our organ concert series in Asbury. Emergency calls went out. Help arrived with tools, fans, heaters — even hair dryers. Continuous hours of work were put in and amazingly the organ was used on that Sunday.

July 12 — the organist was Michael Britt who comes from Baltimore, Maryland. He encouraged many fine sounds from the Kilgen in spite of ciphers and air leaks, and this program was thoroughly enjoyed by a large audience. Bravo for Michael and a special thank you to the clean-up members headed by Crew Chief Russ Sattur, aided by Bernie Anderson, Bob Andres, Bruce Conway, Al DeVivo, Mike Ford, Keith Gramlich, Bob Raymonds (Sr. and Jr.), Jean Scibetta, Joe Vanore and Peter Beames from Australia who attended the Convention and stayed to help.

July 19 — featured a local popular organist Harry Ley. His program was varied with old standards, novelties and music from Broadway.

July 26 — was a return engagement for Don Hansen. Don's style is big, broad and upbeat. He's a real audience pleaser.

August 2 — featured John Cook, a young man from Massachusetts. In 1987 he won the senior division of our Young

Organist ATOS Competition. His extensive experiences were noted during the concert. Smooth, well-planned and nicely registered ballads, were featured. Many enjoyed "Galloping Comedians" and the closing marches.

August 9 — Bob Legon, who lives in Massachusetts returned for the second year. His registrations were full and he really enjoys playing the Kilgen. The audience obviously enjoyed his music which encompassed a good two hours of entertainment without an intermission.

August 16 — Lee Erwin is a well-known organist who specializes in accompanying silent films. His concert was filled with the "Erwin" sounds and special techniques exclusively his. All enjoyed his program.

August 23 — this was Ralph Ringstad's first concert on the Kilgen. His music was varied and his selections demonstrated many of the fine ranks of pipes not usually heard.

August 30 — this was the second concert that Martin Boehling played at Asbury Park. He is a church organist with classical background and has developed a most enjoyable theatre organ styling. His program included all well-known pop favorites and was thoroughly enjoyed by the audience.

September 6 — the ninth and final program was the icing on the cake. The artist for this concert was Ashley Miller. Many came to hear Ashley, associating him with Radio City, even bringing their favorite record to obtain his signature. His program was beautifully registered and varied, with a tiny bit of classical and lots of well-known up-beat music. It was a wonderful ending to a successful summer series. Many of the audience on leaving, were already inquiring about the next summer series.

Well deserving praise goes to Crew Chief Russ Sattur who produced the series and maintains and is constantly upgrading the Kilgen Theatre Organ. His able assistant Jean Scibetta deserves a round of applause also, GSTOS salutes you.

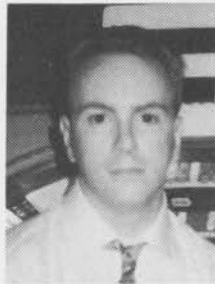
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Michael Britt



Don Hansen



John Cook



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Lee Erwin



Ralph Ringstad



Martin Boehling



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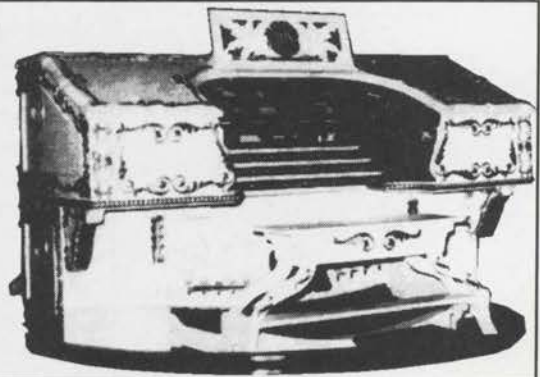
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How do you rest on your laurels? Don't ask, we don't!

After our successful school children's program in May, so ably hosted by Ken Double, we set full sail into our next program featuring Charlie Balogh.

First, we held a board meeting to plan our strategy. (Are you familiar with this word? If not, call and we'll 'splain it to you).

Our strategy was aimed at advertising as well as budget. We have been advised by those-in-the-know that direct mail is not the most effective advertising tool. Consequently, we printed thousands of ads, to inform those on our mailing lists, (more later), that our next program was to feature Charlie Balogh in a double-decker of open console on Saturday morning, followed by a general concert the next day — Sunday afternoon.

Well, the Fates were with us in one way and Jupiter Pluvius in another. These programs of Charlie's were real crowd pleasers.

Open console on Saturday morning brought a goodly crowd to our historic Saenger Theatre, to meet and greet Charlie and take their turns in the maw of our beautiful console. All ages, from six to 60-plus were represented. It is surprising when you hear the latent talent out there. We're honored they took the time to take the chance to say they have played this instrument. Our six-year-old devotee was worried just where he was going to put his music while playing. He could see the



Charlie Balogh and Gary Jones before Charlie's concert. D. Standley photo



Our future E. Power Biggs, Will Hedgecock, assisted by Charlie Balogh. D. Standley photo

music rack was too high for him. No problem here! Gentleman that he was, Charlie held the music for him at six-year-old eye level and Will Hedgecock merrily played "Lazy Mary" like a pro. Last year, we had a three-year-old mini-Mozart, this year a six-year-old future E. Power Biggs in the making. Who knows?

At the Sunday concert, Charlie's music and conversation from the console, his general all-around geniality, made an afternoon to remember. His medley of Al Jolson favorites touched everyone in the audience, as well as did all his music.

As usual we had many tell us they didn't know our organ — and organists — played this kind of music. When they are newcomers to our programs, they actually expect classical music and are pleasantly surprised. How wonderful we are getting through to more each time.

We enjoyed the rest of Charlie's music and don't want to hear anyone say, "Never on Sunday." Sunday is our best day, especially the afternoon.

Now back to Jupiter Pluvius. He came in giant buckets-full in the second half and later held the crowd from leaving the

theatre. So . . . they bought more tapes and CDs to enjoy more of Charlie's music at home. It worked out pretty well for us after all.

We are pleased to note that more and more are writing to ask us to add their names to our mailing list. Too, when we see these new faces at our concerts, that thrills us to pieces. We are proud to show off our wonderful Robert-Morton that Jimmy Scoggins keeps in such good shape for us.

The local Arts Council, the Jazz Society and Music at Christ Church afforded us access to their mailing lists, and added to ours, this made a goodly number to address and mail. (We're getting expert at stick-on labels, zip coding and mailing).

We are in the midst of working out an agreement between our chapter and the city on the ownership of our organ in their theatre. Like any legal document, we're struggling with the correctness of all the whereases.

Our chapter representative to the National Board, Gary Jones, came from Birmingham to hear Charlie's concert. How nice that he does this, listens to our problems, and gives us tentative solutions until a final one can be attained, helps us in "hosting" dignitaries at the theatre and keeps us in the mainstream of ATOS. Thanks, Gary. Between Gary and Vern Bickel we are finally being acknowledged and recognized. Our dream is to have everyone see and hear this great Wonder Morton that our own Dr. B.D. Rhea built from scratch and with his own money. Many thanks, Dr. Rhea, for all the enjoyment your work has afforded us. Dorothy Standley

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In May, after the election of 1992-93 officers at Proctor's Theatre in Schenectady, members enjoyed a change in the usual program bill-of-fare — a book report. The reviewer was chapter veteran Ira Freedman and the book was Ben Hall's 1961 classic, *The Best Remaining Seats*, a volume that continues to fascinate both organ enthusiasts and theatre historians.

Although the book tells about those who designed America's movie palaces, entrepreneurs who made big theatres succeed, spectacular stage shows, pit orchestras and their leaders, and ingenious theatrical equipment, Ira devoted most of his talk to Hall's account of Roxy (Samuel L. Rothafel) and the famous New York Roxy Theatre. The 29-rank Kimball had three magnificent consoles and a most unusual chambers-under-the-stage arrangement. Although designed to blend organ and orchestra, the odd set-up muffled the Kimball. Musicians and moveable pit platform muted its voice.

Special attention was given to a chapter entitled, "Apotheosis of the Wurlitzer" where Hall colorfully describes consoles, organists, lighting effects, and techniques which enlivened the silent movie being shown.

In addition, a biographical sketch of Robert Hope-Jones, father of the theatre organ, was given as well as notes on organist Jesse Crawford and his reign at the New York Paramount Theatre.

Mr. Freedman closed his presentation by projecting slides on the big Proctor's screen. These pictures brought back memories to many and made this book report especially interesting and enlightening. It was fascinating! We all thank Ira for the splendid, different program.

In June, members and friends motored to Salem, New York, for the Annual Picnic at the lovely Colonial home of Betty and Ted Wood. Gus Pratt had been there the day before to perform maintenance and tune their 3/20 Wurlitzer which was in good shape. We were pleasantly surprised and very pleased to have Ashley Miller among us. He serenaded us with a few songs of which "Blue Moon" hit a tender spot in this writer's heart.



*Ashley Miller with Betty and Ted Wood.  
Mina Lungen photo*

Many enjoyed playing this beautiful instrument during open console. The music was terrific!

However, you never saw so much food disappear so quickly. Bill and Helen Menz were there real early to set-up and Lucy DelGrosso grilled the hamburgers to everyone's satisfaction, and all the while we were entertained by the melodies that drifted from the house. Ma Nature sprinkled a little, but not enough to dampen any one's spirit. Thank you, Betty and Ted and everyone, for a wonderful day!

*Mina Lungen*



*Ira Freedman presents book review on Proctor's stage.*



*Helen and Bill Menz at Hudson-Mohawk picnic.  
Mina Lungen photo*

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Billings native Floyd E. Werle, retired Chief of Composition of The United States Air Force Band, gave an organ concert July 26 at the American Lutheran Church. Werle is Vice-Chairman of the Potomac Valley chapter and a Jesse Crawford chapter member. He was elected to membership in the American Society of Composers, Authors and Publishers (ASCAP) in 1960. Floyd and his wife, Violet, were back in Billings in July for a family visit. He offered to share his musical gifts with his home community.

He opened his concert at the 3/33 Reuter with Scotson Clark's "March aux Flambeaux." Next came three for your Bach's lunch: 'O Lamm Gottes, Unschuldig' (Lamb of God Most Holy, "Liebster Jese, Wir Sing Hier" (Blessed Jesus, We Are Here) and "Josef Hat Die Hos' Verloren" (Uncle Joe Has Lost His Trousers!). Three blessedly quiet pieces followed: "An Wasserflussen Babylon" (By the Waters of Babylon), Charles Ives' "Ades-tes Fideles," and Edward H. Lemare's "Andantino."

One strictly off-the-cuff was a hymn tune selected from the audience. The Shaker hymn "Simple Gifts" was chosen. Werle played an introduction, theme and many variations. His spontaneous variations were marvelous. After an intermission he played three for an American Guild of Organists meeting: John Philip Sousa's "On To Victory," Henry Lodge's "Temptation Rag" and Jaime Texidor's "Amperito Roca." Werle has a band arrangement of "On To Victory" in print.

Floyd accompanied Laurel and Hardy's silent comedy *Love and Hisses* to the delight of all present. His final number, listed in the program as the Bachbreaker to end all Bachbreakers, was J.S. Bach's "Praeludium at Fuga in D." Prolonged applause brought him back for an encore. Floyd said "This one is for my dad!" He



August birthday boys Gaylor Carter (left) and Bob Vaughn, in the Green Room of the Paramount Theatre, Oakland, California. Gaylor was 87 on August 3 and Bob turned 81 on August 14. Both of the octogenarians are still accompanying silent films. Ed Mullins photo

played Sousa's march "Nobles of the Mystic Shrine." Among the many hats he wears is choir director for the Washington, D.C., Scottish Rite bodies. In his final words to the audience, Werle said that the instrument is dedicated to the glory of God, and since his program had been mostly secular, he would conclude on a religious note. His final number was J.S. Bach's "Jesu, Joy of Man's Desiring."

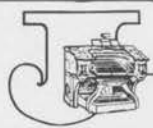
Member Bob Vaughn celebrated his 81st birthday on August 14 in San Francisco. Vaughn is still active in the theatre organ scene accompanying silent films in various California venues.

The Jesse Crawford Archives sincerely thanks Robert Longfield of Morro Bay, California, for donating the sheet music "Moonlight on the River." Jesse Crawford recorded this October 25, 1932, at the New York Paramount Studio Wurlitzer.

Ed Mullins

## JOLIET AREA

Joliet, Illinois  
815/774-6516 or  
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When you are in the middle of a typical summer in the Midwest, you think of people, picnics and pipe organs. Well, some of us do. Our chapter had its first annual picnic on the stage of the Rialto Theatre on July 19, an idea provided by

Mark Nollar. Rialto staff organist Taylor Trimby provided tunes for the afternoon, including a sing-along. The social was organized at the last minute because of an open date at the Rialto, but we still had more than 60 in attendance.

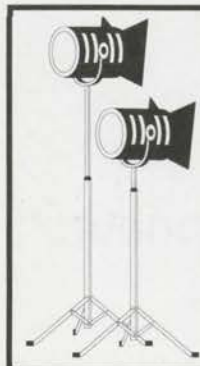
In August, we ventured to Sandwich, Illinois, to hear member Don Walker play at Augie Otto's Little Music Hall. Augie has installed a Wurlitzer 285 (enlarged to 21 ranks). This organ was originally installed in the Arabian Theatre in Seattle, Washington. Don played many wonderful show tunes and an impromptu piano/organ duet with member Matt Baskerville. We all enjoyed open console.

Friend Bob Maes, from Kansas City, was in town to drop off some chestwork to complete the lobby organ project. Only one rank at this time, the lobby organ is used at many dinner parties and receptions held in the Rialto lobby.

The Barton continues to be heard before each show at the Rialto, as well as each Sunday afternoon over a local radio station. The radio show is well received by people in the area.

The massive project of replacing the original relay has begun. The club is asking members and others for assistance installing the computerized relay. Cash and merchandise donations are also being sought.

Have a safe and happy Holiday Season!  
Taylor Trimby



# Ashley Miller

a.a.g.o.

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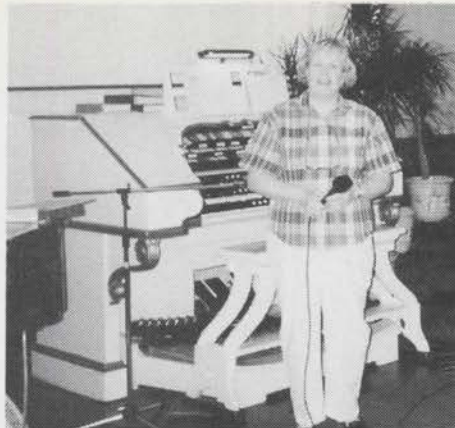
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There was a surprise visit from Barbara Sellers from her home front of Chicago who graciously played for a chapter event on August 9 at the Metropolitan Community Church in Minneapolis. She was delighted with the chapter organ and played it just like the friendly, outgoing pro she is.

Barbara is the daughter of Preston and Edna Sellers, both members of the ATOS Hall of Fame. Her parents performed in all of Chicago's major theatres and radio stations during the heyday of theatre organ. Barbara began playing professionally at the age of 19. She played both piano and organ in Chicago's finest supper clubs. After the disco craze practically eliminated live entertainment in those establishments, she returned to college and pursued a Master of Music degree, majoring both in Musicology and in Applied Organ. She currently teaches and is the music director for a large Roman Catholic Church in Chicago.

At the conclusion of her brief program, which included a little musicology and a hymn which she composed and taught her audience to sing, a few of us took off for the beautiful Saint Paul Cathedral. Arrangements had been made in advance for her to meet Roger Burg, chapter member, Resident Organist, who played the powerful Ernest M. Skinner Sanctu-



Barbara Sellers in front of chapter organ, MCC.

ary Organ, an Electropneumatic built in 1927. Chuck Crank, a former student of Barbara's from Anoka, and a brand new member of our chapter, was thoroughly impressed by the organ and the beauty of the Cathedral. Roger Burg then invited Barbara to try her hand and she was eager to do so, with assistance from Roger Dalziel who worked the stops.

On August 11, Roger Dalziel, Mike Erie and Chuck Crank took her to the Phipps Center for the Arts in Hudson, Wisconsin, and then on to Red Wing, Minnesota, to try the Kilgen at the Sheldon Performing Arts Theatre for the "grande" tour. Barbara had the time of her life!

On August 24, members and friends were invited to attend a special event at the Minneapolis Convention Center where the tons of horsepower blower was turned on. This was a major event in

the restoration of the Mighty Kimball. Large pipe organs require enormous amounts of "wind" and so this represented a significant achievement in the restoration.

While some of the guests partook of the light refreshments and punch, Mike Rider, "boss man" of the installation, conducted groups of 20 on tours through the chambers commenting on the progress to date. There was a great deal of interest and Mike was bombarded with questions.

Rosemary Dineen, who heads up the Minneapolis Organ Trust Fund, as usual had her dependable crew handing out name tags, selling T-shirts and cassettes. All in all, an interesting evening, greeting the folks and meeting new members.

With the Holidays upon us, I want to wish readers a blessed season, filled with good memories and joyous music.

Verna Mae Wilson



Barbara Sellers with friends from the audience at MCC.



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We all enjoyed the programs that John Ledwon played for our chapter on his recent tour to our shores. He was delighted to be back at Kilburn and enjoyed his encounter with the Musical Museum Wurlitzer and the Burton eight ranks, which he said was a little beauty. We hired a coach to Burton Town Hall and called in to our members Alan and Veronica Trott, who own a very fine Compton with glass surround. Our playing members had a go, including Stan Whittington, Len Rawle and John Ledwon. Our very gracious hosts supplied a buffet and an invitation to stop in again when on our way to Burton. It seems driver Trevor has already accepted.

Our tea dances at Barry continue to be popular and David Redfern gets the dancers on the floor with Cha-Cha Chas and waltzes.

We are now looking forward to our next US artist, Dwight Thomas, who will play three concerts for us.

We are pleased to learn that two of our young members have been awarded \$500 towards their musical education. We hope to enter the Young Theatre Organist Competition next year.

Len and Judith Rawle hosted a barbeque at their home in July. More than 90 persons attended. This was to raise funds for our chapter competition and more than 400 pounds was handed to the beaming treasurer. Our current winner, Joanna Clarke, won the Yamaha Competition and is off to Milan to represent England.

Some of us attended the Musical Museum recently to hear another of our young artists, Susan Hancock. Next we are going to the museum at St. Albans for an opening of a Wurlitzer with Len Rawle and Brian Rodwell. *Edith Rawle*



John Ledwon with London Chapter stewards at Kilburn.

John Sharp photo



John Ledwon at Kilburn.  
John Sharp photo

ta just before playing in Philadelphia at this year's ATOS convention. A number of LATOS members enjoyed attending a marvelous convention and had the opportunity to hear Hector and variety of other artists and organs located around the convention hotel headquarters, the Valley Forge Sheraton.

The membership came through and, with a number of non-members in attendance, the "risky" concert was a financial success. Hector was superb! He is no stranger to this instrument and he handled it like an old friend. The opening number, "One Morning In May," was only a prelude to what was ahead. Hector's skills in improvisation are well-known and his interpretation of "The World Is Waiting For The Sunrise" leaves one wondering if Bach had written this piece. When he played "Moonlight Serenade," I closed my eyes and thought there was a big

## LOS ANGELES

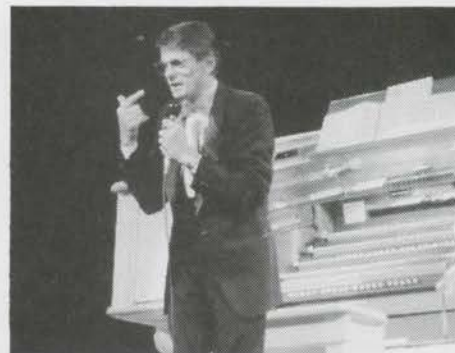
Glendale, California

213/217-9202 or 818/792-7084



The Reginald Foort 5/28 Moller traveling organ, which did quite a bit of traveling before settling in an installation at the Pasadena Civic Auditorium, is not heard very frequently because it is a large and busy house, and quite expensive to use. But our membership has expressed great interest in a concert at this venue and our board of directors agreed to proceed with what many believed was a very risky venture. The one and only Hector Olivera was booked for a July concert!

As many of you know, Mr. Olivera not only plays to the theatre pipe organ clan but is also in demand by that "other" group of pipe organ enthusiasts. He played at the AGO convention in Atlan-



Hector Olivera at Pasadena Civic.

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## LOS ANGELES cont.

band on stage! His tribute to the late Dave Junchen, "Barber of Seville," was especially appropriate as Dave spent many hours maintaining this magnificent instrument. The concert was a smashing successful musical evening with one of our great organists on an instrument heard all too seldom. Our thanks to Gordon Belt and Jerry McCoy from the San Sylmar museum for preparing the organ for this concert.

August 16 found many devoted LATOS organ enthusiasts at the Orpheum Theatre in downtown Los Angeles at the early hour of 9:00 a.m. for a concert on the only original theatre organ installation in the Los Angeles area still intact. The artist of the day was Jim Melander, a local artist and teacher, who played at a LATOS summer social making a favorable impression. His first full LATOS concert featured lots of oldies, but goodies, and was quite enjoyable. After a satisfying morning of organ music, about forty or fifty members moved to the New Wok Kok restaurant in Chinatown for delicious Dim Sum brunch and a chance to socialize.

On a short sad note, it was on this very day that a pioneer in pipe organ preservation, Gene Davis, passed away. Gene led and directed the Orpheum Wurlitzer crew for many years and will be sorely missed. *Wayne Flottman*

## MANASOTA

Brandenton, Florida  
813/755-1058

The August meeting was again in the Music Room of College Hall on the campus of The University of South Florida, New College/Sarasota. College Hall was originally the summer home of Charles Ringling of circus fame. It is a fine example of luxury housing in the late 20s.

During the business session it was revealed that the University had approved an agreement for Manasota to restore the

Aeolian player pipe organ that has long been silent. The official signing will be in the very near future. Harry Lansing then gave us several selections on the Steinway grand piano.

We are looking forward to September 25 when Doug Leichtenheimer will offer a concert in theatre organ style on the Venice Presbyterian Church Moller 3/18 pipe organ. By that time, many of our snowbirds will have arrived here in retreat from the northern cold winds. We are anticipating a good response for this first of our Fall season events.

*Carl Walker*

## MOTOR CITY

Detroit  
313/537-1133



The annual picnic was held at Murray Lake, a private preserve near Ann Arbor, through the courtesy of Norm and Gina Horning, on July 12. Chaired by Irene FitzGerald, a giant grill simplified the cooking chore with everyone contributing a main dish. Several took advantage of the chance to go swimming or boating as well as play badminton. A steady late-afternoon rain didn't deter folks who nestled under a tent, provided by the Hornings, where they played a variety of card games.

Jack Moelmann was guest organist for



"Cowboy Jack" Moelmann at the Redford's Barton.  
RVS photo

Wild Western Nights at the Redford Theatre on July 31 and August 1. The event was an added program in our biweekly film series and featured the double bill *Hot Lead* and *The Man Who Shot Liberty Valance*. Attired in Western garb, Jack brought the console up from the pit riding a saddle atop the bench. He quickly dismounted in favor of the non-Western organ bench, sans saddle. Jack's Western overture and intermission included an all-Western sing-along. Patrons were invited to dress in Western outfits with prizes going to the most convincing cowboy and cowgirl each night.

Lyn Larsen will appear at the Redford Theatre 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. *Don Lockwood*



Jack Moelmann, Enid Martin and Dave and Michelle Ambory during Wild Western Nights at the Redford.  
RVS photo

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Don Lewis played for North Texas.

## NOR-CAL

San Francisco  
Bay Area  
415/282-3183



Members of the chapter gathered on August 23 for their annual picnic and open console at the beautiful hillside home of Lorraine Smith in San Carlos. Lorraine's home was designed by her brother, especially for the F.W. Smith organ that she and her late husband, Al, had purchased in 1963. Al completed the organ's installation in 1991, shortly before he died. The organ speaks into a large living room with a tall ceiling, a free standing fireplace, and a marvelous canyon view.

The organ's manufacturer was the ninth largest builder of theatre organs in the U.S. The founder, Frederick W. Smith, was born in England and worked for Robert Hope-Jones in England and the U.S. The company started in Tonawanda, New York. For a time, it was combined with and operated from facilities of the Seeburg Co. in Chicago. They later moved to Geneva, Illinois, and in 1925 set up shop in Alameda, California.

The Smiths' organ was originally installed in the Garden Theatre in nearby Burlingame in 1926. *Evelyn Woodworth*

## NORTH TEXAS

Dallas-Fort Worth  
214/235-8551 or 214/696-2381



During the summer months, the Lakewood Theatre, home of our Robert-Morton organ, offers early matinees on Saturdays and Sundays. Because of this, we hold our summer meetings at alternate locations and use this opportunity to hear other organs, often the latest electronic offerings.

In August, we returned to the Baldwin Family Music Center for the first time in three years. Our host and organist for this meeting was Don Lewis who is on the staff of the Music Center and also played for us three years ago. Don chose to play the latest Yamaha console organ and the Baldwin grand piano. By using the facility of the Yamaha to digitally transcribe his earlier performance on the organ, he was able to play piano-organ duets with himself. Now, it must be noted that a solo performance by this very talented musician is a superb treat. A duet performance, with Don playing both the rich organ arrangement and the piano accompaniment, is an extraordinary thrill.

Mr. Lewis has an innate ability for

registration and tends mostly toward orchestral interpretation of popular standards, gospel music and sacred standards. The Yamaha gives him a very rich palate of solo instrument and ensemble sounds that he uses to enhance his exciting arrangements. For the many theatre organ interpretations that he played, Don used some special registrations that have been prepared for the Yamaha by a noted theatre organist, with very good results.

We all enjoyed the beautiful music as well as the chance to visit (accompanied by tasty refreshments). We thank Opal Jones, Betsy Stevens and Louise DeWitt for the beautiful table and the home-made goodies.

*Irving Light*



North Texas members and guests at Baldwin Family Music Center.

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John Gogle (left) and Lyman Brenneman.

## OHIO VALLEY Cincinnati, Ohio



If editors of Chapter Notes want to know how many of their members are reading what they write, just let a mistake creep in and you'll find out. So we must apologize for an error on a caption of a picture in the July/August issue on page 45. In the lower right hand picture the man on the right is Dr. Simon Anderson.

Walking into the theatre, the house lights glowing, the stage brightly lit, and the organ spots illuminating the console, makes us forget it wasn't always this way. In 1978 during a concert by Gaylord Carter, bare bulbs hanging from cords lit the stage and one power lamp dimly lit the console. Lyman Brenneman was sitting in the audience squirming. "The lighting was so bad, I could hardly stand it," he recalls. He contacted Mike Detroy, asking if he could use some help. The result of that call is the lighting system we now have. And Lyman has now been a chapter member and a board member for a number of years.

In December 1979, Lyman and the late Fred Haag headed up to Akron, Ohio, to get a lighting switch board that was being replaced by a high school. Fred and Lyman rebuilt the board and installed it. Since then the stage has been re-rigged, stage curtains added, and border lights installed, the house lights re-circuited and all the house and stage lights working. A remote switchboard was installed in the basement and controlled from the booth.

Lyman was once asked how many hours he had put in at Emery. The number was in excess of 2600 hours and that was five or six years ago. Lyman lives in Oxford, Ohio, but when there is a problem on the stage, or with lights or wiring, Lyman is there. Through his many theatre connections he has obtained technical goodies like drapes, spotlights, and film re-wind units — many of which had

to be overhauled before installation. Prior to the Father Miller concert in February he completely relamped the theatre ceiling — an all day effort, and a head to toe coating of soot.

When the theatre is used by outside groups Lyman often has to undo their wiring and bring it back to our needs. Once a huge backdrop ripped from its batten and Lyman spent a whole day retrieving the sand bags and re-attaching them to their support.

Lyman is seldom seen at show times; his work is in off hours when the theatre is not in use. But his contributions to the success of Ohio Valley Chapter and Emery Theatre are endless.

Note: The Lyman Brenneman material was excerpted from PIPE-LINES, the OVC Newsletter edited by Jan Gavin.

Hubert S. Shearin

## OREGON Portland 503/771-8098



About 40 members gathered at the lovely home of John and MaryJo Olsen on August 15 for a very enjoyable ice cream social and organ concert. It was a pleasant way to meet with friends, and at the same time, enjoy some tasty treats.

The Olsen's home boasts a 2/10 Wurlitzer which sounds well-balanced and beautiful in its surroundings. Jonas Nordwall was the guest artist for the event. Under his capable hands it was apparent what an instrument of this size could do. Beginning with a medley of summer-related songs, Jonas played a magnificent program. He related some history about the instrument and demonstrated each rank, starting with the seven original ranks, and ending with the added ones. Jonas took requests and played the songs in a medley form. Included was a



Jonas getting acquainted with Roxy's presets.  
John Olsen photo

well executed "In A Persian Market," by Ketelby. A good representation of all types of music was performed in Jonas' inimitable style.

We are grateful to John and MaryJo for their generous hospitality and for providing the ice cream and cookies. And thanks to Jonas for a fine concert. It was a fun and entertaining afternoon.

The Elsinore Theatre in Salem has launched a major fund drive to collect the money needed to purchase the historic building and open it as a community performing arts center. This author's 3/16 Wurlitzer is installed in the Elsinore and has been heard on weekends before the movies, and for special shows and events.

If you would like to help in this worthy cause, send your tax deductible contributions to: Save the Elsinore Theatre Committee, P.O. Box 6002, Salem, OR 97304.

All contributions will be held in a dedicated account, guaranteeing all contributors their money back if the drive fails.

Rick Parks



Jonas Nordwall and Roxy.

John Olsen photo

## ORLANDO AREA

Orlando, Florida  
407/282-0911

The months of July and August have been eventful to say the least — some of it joyous and some sad. We will start off with the pleasant. On July 12, Tom Hoehn entertained the chapter with another very enjoyable concert on John Smart's beautiful Wurlitzer in his lively home in Lake Helen, Florida. Every seat was filled, and the music, as in his June concert, was artistically performed and thoroughly enjoyed by all. We look forward with anticipation to having him perform for us again at some future date. The proceeds from this concert will go toward the completion of our major goal, THE DON BAKER MEMORIAL ORGAN.

On the same pleasant note, we had the good fortune to welcome Susan Cole back into our chapter as an active member. As you may remember she had accepted a position in Houston, Texas, some time ago. However, Susan said she prefers the laid back atmosphere of Florida and has returned to our fold.

The unpleasant side of the month was marked by the fact that, because of personal responsibilities, Ted Campbell had to return to the Northland for a time. Although he has since returned to Orlando, his absence made it necessary to select a Crew Chief replacement. This, along with the other setbacks described below brought our DON BAKER MEMORIAL project to a sudden halt.

The next event that contributed to the slow-down of the project is that our President, Cliff Shaffer, resigned from

the Board of Directors in order to devote his time to his career. Cliff, as you may remember, was instrumental in the establishment of our chapter and for initiating our DON BAKER installation project. For the past seven years he contributed significantly, both emotionally and physically, to goals of the chapter. Seven years is a long time to devote to one endeavor, and Cliff felt he had reached the point of "burnout." In addition to this, Vince Mirandi found it necessary to relinquish his duties as Vice-President of the Board. Both Cliff and Vince are intelligent, talented young men with youthful enthusiasm and musical ability. They have worked well together as President and Vice-President, and we thank them both for their contributions over the years. We wish them both good fortune in whatever pursuit they follow.

Now we must look ahead, and carry the gauntlet forward. As a starter toward getting the project moving again, at our August meeting, the Board of Directors appointed Warren Thomas and Susan Cole to complete the terms of Cliff and Vince on the Board. At this same meeting Wayne Tilschner was appointed President and Warren Thomas, Vice-President, of the Board of Directors. Warren Thomas was also selected as Crew Chief to replace Ted Campbell. Susan Cole volunteered to serve as our Program Chairman, and now our members will once again enjoy musical and/or educational programs at the meetings.

Our newly constructed Board has already done a fine job of pulling things together to get us moving forward once again. Our new President, Wayne Tilschner is a dynamic leader and has quickly

shown evidence of his leadership abilities. He has many good ideas, some of which have already been put into action. For example, he has arranged several concerts for the near future which will add to our empty coffers. He is also encouraging open communication between the membership and the Board in an attempt to keep conflicts to a minimum. Our new Crew Chief and Vice-President, Warren Thomas, has organized teams who have been working steadily to continue work on the DON BAKER project.

At this moment we are in *desperate need of funds*. Our coffers are empty. This problem, coupled with the other setbacks outline above, have been responsible for bringing our DON BAKER MEMORIAL ORGAN project to a virtual standstill.

We cannot stress strongly enough how desperately we need financial assistance. To help us accomplish this, we once again are asking the other ATOS chapters who have successful installations to please help us out with contributions, large or small. Every cent will be appreciated and put to good use. Your contributions will go a long way toward helping us to fulfill the overall purpose of the ATOS as a whole — that of keeping the majestic theatre organ alive to be enjoyed in the future.

Meanwhile, all of our forces are once again pulling together to proceed toward completion of our ambitious goal as diligently and quickly as possible.

You will be kept informed of our progress. We are confident that the next issue of the Journal will contain brighter and more upbeat news as we get our project back on track. *Lois M. Thomson*

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## PINE TREE

Old Orchard Beach, Maine  
207/283-1140  
or 297/967-3534



Three major items this time from downeast. July 19 saw us at Old Orchard Beach Middle School and the 3/13 Wurlitzer (ex-RKO Proctors, New Rochelle, New York). Mark Carson, of Topsham, Maine, played a fine program. This writer, John Cook, Dan Patt and several others enjoyed the fruit of their labor during the winter months. Console rebuilding is next, and some modification, all with standard pipe organ elements (no electronics).

On August 19 John Amlaw and the other residents of the Wardwell home were treated to the artistry of John Cook, Bill Pennock, Dorothy Bromage, Bob Legon and several others. Then it was off to Portland and the Kotschmar Austin at City Hall. This is one of America's last original municipal pipe organs with a paid staff organist. Mr. Ray Cornils, who currently holds the position, gave a fine demonstration of the many divisions. We all stood inside the massive Austin Universal Chest and our ears popped as if at high altitude when the blower was started. Mr. Cornils gave us a fine mini-concert, then John Tremblay, son of the late Wilfred Tremblay, played his own composition for us. John Cook and Bob Legon also played. We thank Dorothy Bromage for arranging this long-awaited day.

Our third item, ayup, has to do with some mighty good rumblin' coming from the Seashore Trolley Museum at Kennebunk. Dorothy Bromage and Bob Legon have been playing sing-along music and a silent film for the Saturday Night Specials. The package includes a special tour on a trolley car. And guess what? They want a real theatre pipe organ! More on this later.

Bob Legon



President Marilyn Schrum and Hostess Frankie Lobbereg at the picnic.



The Paramount Theatre cat.



Doris Cooley and assistant Don Myers at Paramount organ console.

## PUGET SOUND

Federal Way, Washington

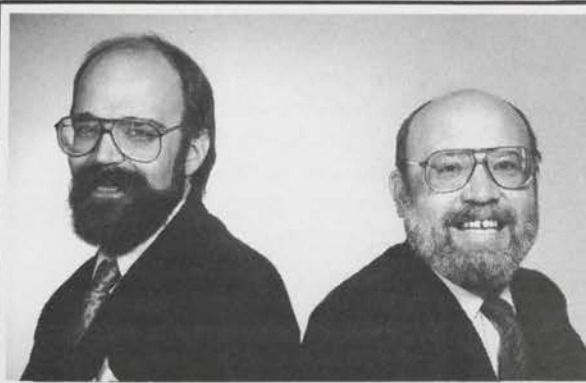
On July 19 we were able to revisit the Seattle Paramount Theatre with its 4/20 Wurlitzer, for an open console session. Members and friends kept the organ active all afternoon. Don Myers assisted all those wishing help with registration. A team consisting of Don and his brother Gene, Bob White and Bill Exner made the arrangements and put the organ in good tune. Adeline and Clyde Hook supervised the buffet table in the lobby. What would we ever do without them all!

Dick Schrum inaugurated the recently installed former Queen Anne High School 3/10 Kimball for the graduating seniors of Franklin High. Apparently he pressed all the right buttons by playing the school fight song and Alma Mater. They were fascinated and thrilled with their new acquisition, and look forward to repeats in the fall. And so do we. The Queen Anne school had been closed several years ago and the building converted to some very interesting yuppie condos. The organ was removed and rebuilt by Balcom and Vaughan.

On the summer and picnic-time at Bert and Frankie Lobbereg's on August 9. Though warned ahead that many of the large cedars and firs had been removed, it was still shocking to discover that they had neighbors! Yes, there are several houses in distant proximity; but more sunshine, and a new more negotiable entry road.

After recovering from the shock, we had no trouble at all in embarking on our lunches, and exploring the newly opened woodland. And there was the museum, where some things change, but the classic cars and the player pianos stay the same. And the house with its organ and player piano. Altogether a lovely fulfilling and relaxed afternoon.

Genny Whitting



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Members enjoying "After Glow" with Walt Strony.

Dwight Minkler photo



Walt Strony at Capitol Theatre. Dwight Minkler photo

## QUAD CITIES

319/359-3526 or 319/284-6723



What a remarkable year this has been so far! Our Board of Directors and Activity Director Helen Alexander have been very active in planning activities for the chapter. We have had two successful shows at the Capitol Theatre, a fun-filled picnic, an ice cream social, and we are planning an old-fashioned wiener roast in October. All of this along with our usual potlucks and the Christmas party yet to come. The first show was on April 29 at the Capitol. We were privileged to have Dave Wickerham at the console of the Wicks Theatre Pipe Organ for the afternoon. Everyone was very enthusiastic about Dave's performance and we hope that he will return in the near future. Dave did an outstanding job with the Laurel & Hardy film, *Liberty*, and brought his entire family down for the show as it was the beginning of their vacation, so we got to meet his wife, Rhonda, and their two children. It was really fun making this a family affair. Our usual Meet-the-Artist Potluck was held at Deere-Wiman Center, which houses a Kimball residence pipe organ. The Director of the Deere-Wiman house said she had never heard the organ sound so good as when Dave was playing some polkas for us . . . he really blew the dust out of the pipes.

Last year we had our annual picnic in August; and it was so hot that we kept blowing fuses by running the AC on high and the organ full blast. So this year we decided to move the picnic up to June when it shouldn't be so beastly hot. We were right! It was cool, but a light jacket took most of the chill out of the wind, and the food was hot, so we had a good time at the home of Dean and Selma Johnson. Selma is a pianist extraordinaire, and in addition to a grand piano, she has a Rodgers Trio in her living room. One of our members, Don Walker from Joliet, was more than happy to put the Trio through its paces for us to round out a delightful Sunday afternoon.

In July, we had an ice cream social at the home of Arthur and Ruth Felts. Arthur has a Kimball grand piano, a Conn electronic theatre organ with four external speaker cabinets, and an Allen classic digital computer organ. You get all of these going at the same time, and the dog is glad to be in the kennel for the weekend! At this social, we discussed the "Capitol Problem" as the Theatre was being leased again as of September 1, or so we were told. This meant that our Fall show, scheduled for September 27, was in jeopardy. We were offered the opportunity to move the show up a month to a new date of August 30 if we could get it put together. After we contacted our artist of choice, Walt Strony, and found that he was available for the August date, we decided to put the show together with only four weeks notice. A week later, the tickets, posters and flyers were printed and in the mail. Our group all pulls together and is fantastic under pressure! Walt arrived in the Quad Cities on Thursday evening, appeared on television on Friday evening, was taped at the the-



Stanley Nelson plays Arthur Felts's 651 Conn. Dwight Minkler photo

atre practicing by a second TV station on Saturday afternoon, came to our Meet-the-Artist pie and dessert on Saturday evening and played a terrific show for us on Sunday afternoon. All of this while suffering under the lingering effects of food poisoning from a picnic a few weeks earlier. Great job, Walt! The movie was *Music Box*, another Laurel & Hardy hilarious film classic, but the "hit" of the show was Walt's original encore . . . "the Oscar Mayer Wiener Fugue." Everyone left the theatre with a big smile on their faces, and some were still whistling the tune as they walked out the door.

Arthur L. Felts

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Greg Johnson conducting River City meeting.

Tom Jeffery photo

## RED RIVER

Fargo, North Dakota

318/287-2671 or 701/232-6325



A group of chapter members gathered August 21 to celebrate with Hildegard Kraus, the sweetheart of the Fargo Theatre and its Wurlitzer, in honor of her 92nd birthday!

In Fergus Falls, Minnesota, about an hour's drive from Fargo, another Wurlitzer project is underway. The Center for the Arts, formerly the Fergus Theatre, formerly the Orpheum, is undergoing major renovation and will include an organ installation. The 3/10 Wurlitzer is currently being rebuilt by Lance Johnson at his factory in Fargo. Many of the Fergus Falls people who regularly come to our silent movie night shows are involved in the first stages by helping with the re-leathering. The installation is planned to start late spring 1993.

Sonia Carlson

## RIVER CITY

Omaha, Nebraska

712/328-8725 or 402/453-7769



Steve and Jeanne Mehuron hosted our July 26 meeting at their lovely lakeside

home at Woodcliff, near Fremont, Nebraska. Afternoon festivities included open console, speedboat rides (with Steve at the helm) on the recreational lake, appetizers and a delicious potluck supper. After a short business meeting chaired by Harold Kenney, standing in for Greg Johnson, Jeanne Mehuron opened her program with tunes chosen to sample the orchestral sounds of her Lowrey MX organ — "Moonlight Serenade" with a Big Band sound, "Que Sera, Sera" as a waltz and in rock and rhumba beats, and "Star Dust" in contemporary and baroque arrangements. Country-Western music included "I Can't Stop Loving You" and "Help Me Make It Through the Night," and "Dueling Banjos" showcased the bluegrass sound. Jeanne concluded her program with impressions of Lenny Dee and Ken Griffin and playing audience requests. As an added treat, Jeanne introduced her 11-year-old student, Starla Danielson, who played one number for us.

Exciting things have been happening for River City Chapter this summer — members Bill and Maurine Durand are constructing a building on their property to be used as an organ studio and meeting room for RCTOS. The studio, adjacent to a hanger at Durand's Sky Ranch



Steve and Jeanne Mehuron, our hosts at Woodcliff.

Tom Jeffery photo

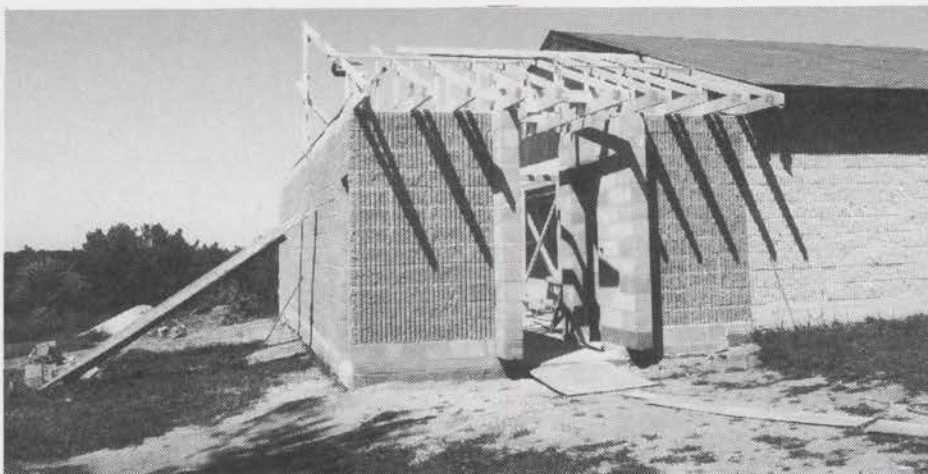


Steve Mehuron provided speed boat rides on the lake at Woodcliff.

Tom Jeffery photo

Airport, will seat 50 when completed and will boast one pipe chamber for a theatre organ, restroom facilities, space for serving refreshments and a dedicated heating/air conditioning system. Bill and Maurine hosted our August 30 meeting at their Sky Ranch Airport so members could view the construction progress: the concrete foundation has been poured, masonry walls are up, the roof is being erected, and utilities have been run to the building. The chapter has purchased a 2/5 Barton theatre organ from a church in Iowa; although in playing condition when acquired, the Barton is being rebuilt from the blower on up. Volunteers work on rebuilding the organ every Saturday, weather permitting. A Moller harp, donated by a local church, has been restored. Members and friends are donating materials needed for the studio and for the organ restoration, and we are drawing on the skills and background of our many talented members. After the August 30 business meeting, we toured the organ studio and adjourned to Durand's nearby home for refreshments and for open console on their three-manual Allen theatre organ.

Tom Jeffery



Construction on the organ studio at Durand's Sky Ranch Airport.

Tom Jeffery photo

## ST. LOUIS

Missouri  
314/423-8607

At our summer barbeque, held at Jack Moelmann's home, members were treated to the artistry of Warren York. Warren is responsible for the renovation and ongoing maintenance of the 2/8 Wurlitzer in the Virginia Theatre in Champaign/ Urbana, Illinois. Warren's program included hits of the 20s and 30s (the best era for theatre organ), show tunes, classical, religious, and patriotic selections. His talent and musicianship are out-

standing. When Warren was finally allowed to get off the bench, everyone enjoyed the usual scrumptious food (all low calorie, of course). Members Jim and JoAnn Glatfelter's generous contribution of fresh corn and tomatoes from their farm has become a tradition and are consumed rapidly. After dinner, open console gave members the opportunity to play Jack's marvelous Rodgers. Before our picnic came to a close, we asked Jack to play his "animals program" and the "Tribute to America." He graciously obliged and included a few other selections to satisfy requests. What a fun day!

*Doris Erbe*

## POTATO CAKES

FROM Raw Potatoes  
(from the Wurlitzer Cookbook)

Take 5 or 6 large potatoes (mealy ones are the best); grate them, and after they stand a few minutes dip off the water with a spoon into a cup; grate a small onion into it; mix well with the grated potatoes; add salt, and then beat thoroughly 3 or 4 eggs, one after the other, through the potatoes; and last, pour the water in the cup off and add the potato flour which has settled in the bottom of the cup. Then bake potato cakes in a pan with hot lard by taking one spoonful for each cake. They must be fried slowly to be well done. They can also be made by using the same as above, but add besides some grated dry white bread, and put into a pan to bake in the oven.



Warren York.

*D. Jenkins photo*

In August, we traveled to the Wick's Organ Factory in Highland, Illinois. Many of us have been on tours through the shops in the past, but now there's a new feature. The Wicks family has repurchased the 2/6 replica Wurlitzer that they built for a now defunct pizza parlor, and installed it in their warehouse. While only six ranks, this instrument proves again that even a small organ can sound superb in the right hands. Included with the instrument are a glockenspiel, xylophone, and a complete set of traps. All of the reservoirs, pipework, etc. are Wurlitzer copies. There was no formal program, so many of our members took the opportunity to try their hand at this organ. They included Denny Ammann, Jack Moelmann, Ken Iborg, Wallace Dittrich, George Nitchman, and Doris Erbe.

Our thanks to the Wicks Organ Company for making this fine instrument available to us.

During September, the St. Louis Fox will be holding a week-long 10th Anniversary celebration of their rebirth. It will feature daily concerts, as well as a silent movie featuring Stan Kann at the 4/36 Mighty Wurlitzer. Our own 2/11 Lobby Wurlitzer will also be used, with members at the keyboard. We have enjoyed an excellent relationship with the Fox, and congratulate them on their anniversary, as well as their decision to prominently feature the Wurlitzers!

*Chuck Wiltsch*

CONCERTS

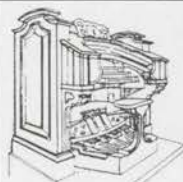
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*THEATRE ORGAN Editor Emeritus George Thompson with console of opus 1887 before its rebuild and placement in the State Theatre in Monterey.*



*Gene Davis and members of the Los Angeles Orpheum Theatre Wurlitzer crew.*



*Sequoia Chapter newsletter editor and president displaying another facet of talent. Larry Vannucci is at the Hanford FOX 2/10 Wurlitzer.*



*Larry Vanucci*

## SEQUOIA

Fresno, California  
209/431-4305

Sequoia Chapter is still very much alive though our newsletter correspondent has been too lazy to send in the chapter notes!

In February, Larry Vannucci held a workshop on theatre organ playing technique. The workshop held around the FOX Hanford 2/10 Wurlitzer was exceedingly well received, with members wanting a phase two very soon. While it was not in any respect a formal concert, Larry played many of his San Francisco "Lost Weekend" Lounge numbers. This Style 216 is very close in tonality to the "Weekend" Style 216. The Chapter President and newsletter editor made a not-rare-enough appearance with Larry, which effectively cleared the house of any stragglers. Those who witnessed Lew Williams "Chloe" during the 1990 Fresno regional will know what we mean.

In March we had as our guests, Gene Davis and the crew from the Los Angeles Orpheum Theatre Wurlitzer crew. Gene and the gang came for the Dan Bellomy concert in April. Sadly, LATOS and Sequoia Chapter Honorary member Gene Davis passed on in late August. Gene has

been an enthusiastic member of both chapters and recently donated his prize 2/6+ Robert-Morton to Sequoia Chapter. Whatever he could do to help and benefit the theatre organ, Gene was ready to start. Sierra Chapter's Bert Kuntz played for us in March at Pizza and Pipes in Fresno. Before closing down for the summer, the Hanford FOX Wurlitzer was used for an open console session in late May.

The chapter has also been given a most gracious gift by Charter ATOS Member Harvey Heck of Agoura. As he and his wife will possibly be moving, Harvey wanted to secure a home for his superb 3/17 Wurlitzer. This magnificent organ will be installed in a major Fresno area public location. Once all papers and agreements are signed, we shall have more on this project. This makes four pipe organs now a part of the Sequoia Chapter's projects for the future. One of these four will be the former Richard S. Villemain Wurlitzer, to be installed in the Fresno Metropolitan Museum. Over the next many years, if we are able to install all organs, this will give us a total of 10 theatre organs in public places! For now we'll work with the seven locales presently in use.

*Tom DeLay*



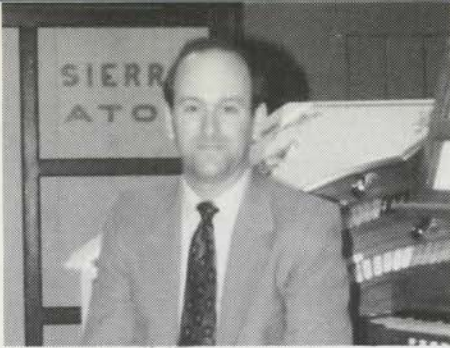
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December 18, 19, 20	Symphony Hall, San Diego, California
January 19, 1993	Northbrae Church, Berkeley, California
January 25	Arlington Theatre, Santa Barbara, California
January 29	Symphony Hall, San Diego, California
February 21	War Memorial Auditorium, Trenton, New Jersey
March 11	Orpheum Theatre, Vancouver, Canada
March 16	Al Hitting Theatre, Baraboo, Wisconsin
March 26, 27	Tucson Symphony, Tucson, Arizona
April 1	Orpheum Theatre, Vancouver, Canada
April 3	Symphony Hall, San Diego, California
April 16 & 18	Chrysler Museum, Norfolk, Virginia
April 22	Symphony Hall, Edmonton, Alberta, Canada
April 24	Redford Theatre, Detroit, Michigan
May 4	Keyboard Concerts, Laguna Hills, California
May 7	Symphony Hall, San Diego, California
May 21	Civic Center, Madison, Wisconsin



Dave Hooper at Sierra

## SIERRA

Sacramento, California

916/961-9367 or 916/967-9732

It was a beautiful afternoon and the auditorium was filled in anticipation of hearing David Hooper in this third return engagement for Sierra Chapter.

As usual, Mr. Hooper presented a great afternoon of entertainment. He had with him, as a surprise guest, the accomplished pianist, Mrs. Kathryn Waddell, who played duets with Dave at the organ. Their playing blended perfectly together and the audience enjoyed every note. Two outstanding arrangements were Bach's "Jesu, Joy of Man's Desiring" and Richard Purvis's "Little Bells" and "Noc-turne." Dave's fine arrangements included "Ritual Fire Dance" and "The Continental." His encore was "Light of My Life."

Dave's accompaniment to Laurel and Hardy in *Liberty* was exceptionally well done. The audience howled at the antics of the two comedians.

All in all, it was a great afternoon on

entertainment. We appreciated the fact that Dave gave us something other than the same old hackneyed tunes so many play over and over. We look forward to his return.

Bud Taylor

## SOONER STATE

Tulsa, Oklahoma

918/742-8693 or 918/437-2146

Tulsa Vo-Tech has a new name: it is now known as Tulsa Technology Center — and Dick Van Dera entertained us royally with a mini-concert at our July meeting held there. Our 3/10 Robert-Morton sounded wonderful as he played a delightful program for us. His selections included a little bit of everything! We heard love songs, a patriotic medley, "Everything's Coming Up Roses" (with a nice use of the chrysoglott), three hymns, and some more popular standards. For his closer he played a fun medley of "A Trip Around the USA," starting with "America the Beautiful" and such selections as "Chicago," "The Sidewalks of New York," "Oklahoma!" (of course!), "I Left My Heart in San Francisco," and a rousing "Star Spangled Banner" to finish it off. Then it was open console time, and we heard music from seven persons.

We returned to Tulsa Technology Center for our August meeting, this time with Phil Judkins on the bench for our mini-concert. Before he began to play, however, we had to admire the new

grillework that our "crew" had built and which they had now installed over the shutter openings. Phil also entertained us royally, opening with "The Lady is a Tramp" and "Once in A While." Especially enjoyable was Leroy Anderson's "Serenata" and John Philip Sousa's "The Washington Post" march. He closed with "Jalousie."

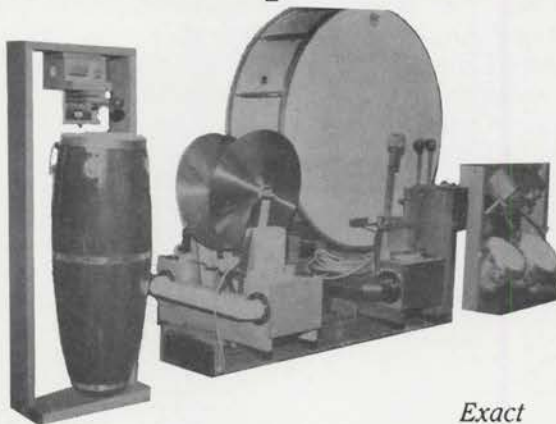
Again, seven persons played at open console. A special treat was having Bill Flynt here from Dallas, who played "Name That Tune" with old radio show themes. We knew most of them!

We are so very pleased with the response to our call for donations for the purchase of the solenoid magnets for the stop tabs in our Robert-Morton console. As of this writing we have received contributions from Leonard and Katy Dennis, Louis Calupsky, Sam and Ruth Collier, Paul and Carolyn Craft, Winifred Gillett, Phyllis Halbrook, Chuck and Connie Hinman, Henry and Marian Kratt, Hugh and Enid Lineback, Pearson and Irma Lile, Don and Laquita Kimes, Harold McCord, Bill McMahan, Stephen and Martha Lou Nelson, Oneta Puckette, Harry Rasmussen, Oz and Virginia Redding, Jim and Helen Reel, Sam and Nona Rhoades, Fred and Pat Rixe, Lee and Dorothy Smith, J.A. Swartz, and Doris Wood. The surplus from this fund will go to pay for electronic boards for the three new ranks we are adding to our "beast," as well as for glue and leather for regulators.

Dorothy Smith

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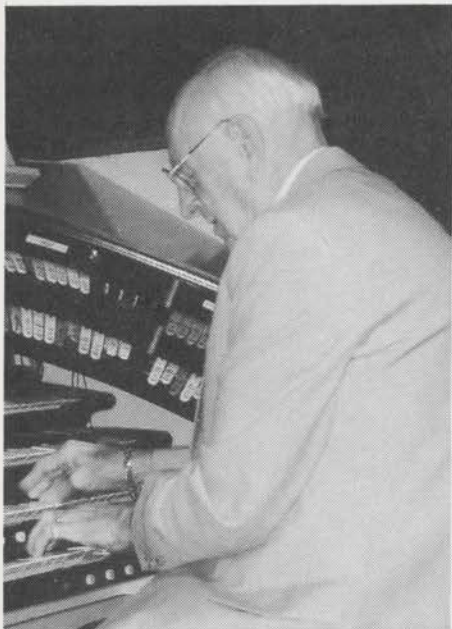
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TATOS President Kevin Oberle



Long-time TATOS member, Charlie Parker, tries his hand at the Marr & Colton during September open console.

## TOLEDO

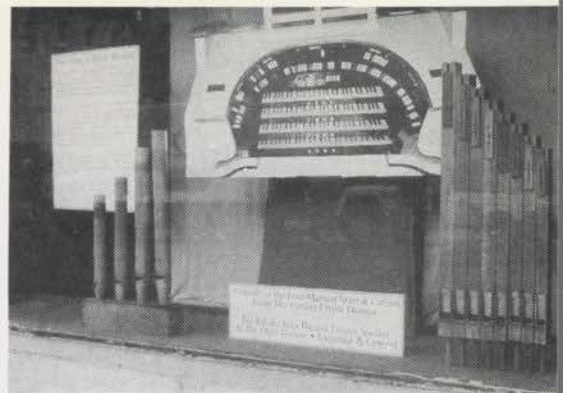
Toledo, Ohio  
419/385-4724

After a summer break, the club is back in full swing with our first meeting in September. We concentrated on planning our most ambitious undertaking ever — the fall concert featuring Bob Ralston. Last minute details were being ironed-out, and members were scrambling for tickets and promotional materials to distribute.

Because of Ralston's popularity in the Toledo area, we elected to do two shows — one Saturday evening and another the following Sunday afternoon. Aside from his unquestionable talent and showmanship, Bob was chosen for his almost universal name recognition and the fact that he could appeal to more than just theatre organ enthusiasts. His broad audience base, especially those loyal Lawrence Welk fans, proved to be the drawing card. Initial ticket sales have exceeded expectations, and it appears that both shows will be sold-out well before the concert dates. This was one of the Program Committee's goals — to bring more mainstream people into the theatre and introduce them to the existence of the only remaining playable theatre organ in a public installation in Toledo. Hopefully, they will return for our next show.

The most significant promotion for the shows came through the auspices of WGTE-TV30, the local PBS affiliate. They ran video billboards and trailers of Bob during the Saturday and Sunday broadcasts of the Welk Show prior to the concerts, aired audio promos on WGTE-FM, their sister station, during *Pipe Dreams*, and featured the concerts in their monthly printed *Program Guide* which is sent to all TV30 members.

Over 600 engraved invitations were delivered to TV30's exclusive Studio Club members — those who provide significant financial support to the station — including them in a special champagne afterglow/reception following the Sunday performance. All TATOS members



The display in the former Macy's Department Store building window in downtown Toledo promotes the theatre organ and TATOS's role in Toledo.

and their guests were also included. This is the first time the club has ever attempted a formal artist's reception, and it appears that we'll have a capacity crowd.

This was our first foray into a joint venture with an outside entity to sponsor and promote a concert. Everyone benefited from the association, and it proved that there's strength in numbers. So far, the general media response has been tremendous, and the publicity generated should put us "over the top."

Autumn was a busy time in general. Several years ago, Macy's closed all five of their department stores in the Toledo market, including the twelve-story downtown building. Macy's gifted the building to the city, but it has remained undeveloped and unoccupied. Rather than have it become an eyesore, Keep Toledo/Lucas County Beautiful, Inc., an arm of the city/county government, was formed to promote civic minded events, organizations, and activities through displays in the huge vacant windows that once featured the latest haute couture.

TATOS had previously been a participant, with a multi-purpose display in one of the windows. Our contract expired in early summer, though, and the original display was removed. President, Kevin Oberle, negotiated a new contract with the city, and in mid-July, a new display was installed in one of the major windows. The design features a 4' x 6' cut-out

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## TOLEDO cont.

enlargement of the Marr & Colton console, suspended to the right, with the theme — *Preserving A Toledo Treasure*. To the left of the console photo is a floating graphic panel briefly detailing the origin and history of the instrument and TATOS's involvement in its preservation. Two sets of pipes flank the console and graphic panel.

Interestingly, the Macy's building is directly across the street from the former Paramount Theatre (demolished in 1965) with its fabulous 4/24 Wurlitzer and just three blocks from the former Rivoli Theatre (demolished in 1968), the original home of the TATOS Marr & Colton.

The display is designed to promote awareness of the instrument's existence and of TATOS's role in its preservation. The contract has been renewed for the fall, and the display will remain in place through December 1.

The big push was on to get the organ concert-ready by the fall show. The combination action is completely installed and working beautifully, thanks to Paul Wasserman and Mike Hornyak. Last year, the organ crew tackled the upper chamber with a complete re-do. There wasn't enough time to do both the combination action and the lower chamber before October, so the crew did the most pressing work to the lower pipework and will complete the job later this fall or winter.

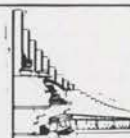
Before last fall's concert, new grey fabric was installed around the sides of the organ's platform. This fall, new carpeting will be put on the top to dress-up the staging area, and rope lights with a "chaser" control will be installed around the perimeter to replace the old, mini, white lights used in the past. The theatre itself has undergone some recent renovations. The exterior facade below the brickwork was painted a neutral color, and the theatre staff has been busy climbing scaffolds to totally re-lamp the house

lighting system. Just a year ago the lobby was repainted.

At the suggestion of ATOS President Vern Bickel, TATOS has renewed contact with all chapters in the tri-state area and encouraged a newsletter exchange. We are now sending our house organ, *The Glass City Blower*, to all other chapters, and they are doing the same.

## VALLEY OF THE SUN

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



Our hundred thirteen degrees in the shade doesn't bother the Valley of The Sun chapter! We just move the picnic indoors!

August 16 found us at the home of Jean and Bill McFadden for a buffet picnic and members' showcase. Instead of featuring one artist at the organ, chapter members were invited to play a sampling of their favorite tunes for us. Even Buddy, the McFaddens' Cairn Terrier, offered some "squeeze toy accompaniment" to the organ music. Don Story of Tuscon provided the organ music for the best sing-along session we've ever had.

A warm thanks to the McFaddens for a really "cool" afternoon.

Madeline LiVolsi

## WESTERN RESERVE

Cleveland, Ohio  
216/521-7269 or 216/941-0572

Many chapter members attended our April 26 social at Cleveland Grays' Armory. Chapter member John Lane was scheduled to perform at the keys of the 3/16 Wurlitzer, but due to a sore wrist, he instead presented a pleasing history of local theatre organs and artists, filled with reminiscences from the heyday of

true theatre organs in theatres and on radio. Feeling some obligation, John finished by playing a rousing "Star Spangled Banner" and then turned the console over to chapter member George Krejci, who had graciously volunteered to substitute. His selections included "Chattanooga Choo-Choo," "You'll Never Know," and the spirited tune "Goofus." Open console time, coffee, and snacks rounded out a delightful afternoon.

Chapter talent flourished as no single artist entertained from the keyboards of the 3/16 Wurlitzer at Cleveland Grays' Armory for a second social on May 17. Without a featured artist, the entertaining was left to us — the audience — and many members, both performers and listeners alike, enjoyed the extended open console time this provided.

Sunday, July 19 was an exceptional day for classical organ enthusiasts in our chapter as we met to hear Vincent L. Donner of St. Louis, Missouri, perform at the 1921 5/176 E.M. Skinner organ in Cleveland Public Auditorium. Restored under the direction of chapter member Claude Hawks, the Tuba Mirabilis rank was heard for the first time in 45 years, as Mr. Donner performed classical selections ranging from somber and serious to light-hearted.

In conjunction with Graves Piano & Organ Co. and the Museum of Hammond Organs, WRC welcomed Stephen Eaklor to the Cleveland area for a demonstration concert featuring the latest Hammond electronic organs. Billed as a "Keyboard SuperMall," Graves Piano & Organ Co. with its 19,000 sq. ft. showroom proved to be an ideal setting for Mr. Eaklor's concert, affording the opportunity to highlight many organs of the Hammond line with selections including "Holiday for Strings," "Embraceable You," and "Dizzy Fingers."

Happy Holidays and best wishes for a musical 1993 to all readers from the members of WRTOS! Jim Shepherd



### GIVES NEW LIFE TO THE CLUB

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

### GETS BETTER EVERY TIME

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

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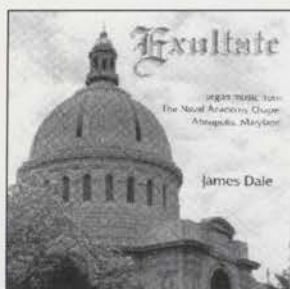
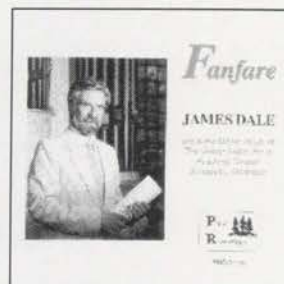
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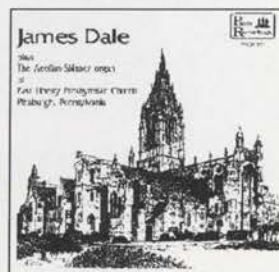
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