# Theatre Organ JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# **JANUARY/FEBRUARY 1993**



# Your ATOS Membership Has Never Been More Valuable.



# Introducing ... The ATOS Gold MasterCard® card

The American Theatre Organ Society and MBNA America<sup>®</sup> are pleased to introduce a credit card program designed especially for ATOS members. The ATOS Gold MasterCard<sup>®</sup> lets you support the American Theatre Organ Society and offers the quality you expect in a credit card. You deserve...

- No Annual Fee the first year\*
- A higher line of credit
- Unmatched travel benefits including up to \$1,000,000 in Common Carrier Travel Accident Insurance\*
- A bank that is always available, 24 hours a day, 7 days a week.

### The bottom line.

Every time you use your ATOS Gold MasterCard to make a purchase, the American Theatre Organ Society receives a contribution at no extra cost to you! These donations add up, providing extra support for ATOS. The card also displays the ATOS logo, identifying you as a theatre organ enthusiast every time you use it.

# **Apply Today!**

24-hours a day, 7 days a week

**1-800-847-7378, ext. 5000** Please be sure to use this priority code when calling: KULC.

†17.9% Annual Percentage Rate, 840 Annual Fee waived the first year.

2% transaction fee on Premium Access Checks<sup>4</sup> cash advances (82 minimum: 825 maximum). 1% transaction fee on Bank and ATM cash advances (82 minimum: 810 maximum). <sup>a</sup>Certain restrictions apply to these and other benefits. This information is correct as of 11/92. To find out what may have changed. call 1-800-847-7378. ext. 5000. MBNA America<sup>4</sup> and Premium Access Checks<sup>4</sup> are federally registered Service Marks of MBNA America Bank. N.A. MasterCard<sup>4</sup> is a federally registered Service Mark of MasterCard International. Inc., used pursuant to license. © 1992 MBNA America Bank. N.A.

# ATOS ARCHIVES / LIBRARY



### VOLUME 35, NUMBER 1

JANUARY/FEBRUARY 1993

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

# CONTENTS

PRESIDENT'S MESSAGE	4
LETTERS TO THE EDITOR	5

# FEATURE ARTICLES

SACRAMENTO REGIONAL CONVENTION	9
LOEW'S JERSEY SAVED by Bob Balfour and Patti Giordan	20
CHICAGO ATOS PREVIEW	22
BYLAWS OF THE ATOS	32
MIDI — WHAT IS IT? by Jack Moelmann	45
TOMMY FORD'S ORGAN: TWENTY FIVE YEARS LATER	46



AN ACRE OF SEATS IN A PALACE OF SPLENDOR	26
PIPES AND PERSONALITIES	28
ORGAN-izing POPULAR MUSIC by AI Hermanns	48
CLOSING CHORD	50
CHAPTER NOTES	51
CLASSIFIED ADS	78

COVER PHOTO: The Chigaco Stadium Barton *Bill Lamb photo* 

THEATRE ORGAN

ATOS National Membership is \$25.00 per year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies of current issus \$2.50. Make check or money order payable to ATOS, and mail to ATOS Membership Office, P.O. Box 417490, Sacramento, California 95841. THEATRE ORGAN - ISSN-0040-5531 (title registered U.S. Patent Office) is published bimonthly by the American Theatre Organ Society, Inc., a nonprofit organization. Vernon P. Bickel President. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 1985. Office of publication is 9718 Fair Oaks Blvd,, Suite E, Fair Oaks, California 95628. Second class postage paid by Fair Oaks, California 95628 and additional mailing offices. POST-MASTER: Send address changes to THEATRE ORGAN, clo ATOS Membership Office, P.O. Box 417490, Sacramento, California 95841.

# Theatre Organ

# JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Library of Congress Catalog Number: ML1 T 334 (ISSN 0040-5531)

### VOLUME 35, NUMBER 1 JANUARY/FEBRUARY 1993

Editorial	Grace E. McGinnis
4633 S.E. Brooksi	Grace E. McGinnis ide Drive., #58
Milwaukie Ore	non 97222
Phone: 503/	
Advertising	Terry Robson
3422 S.E. 8t	h Avenue
Portland, Ore	
Phone: 503/	233-7274
Membership	Douglas C. Fisk
P.O. Box 4	117490
Sacramento, Ca	
Phone: 916/	
Back Issues & Binders	
785 Palomi	
San Marcos, Cal	
619/471	6194
President	Vern Bickel
785 Palomi	
San Marcos, Cal 619/471	
Vice-President	
9270 Reed	
Allen Park, Micl	
313/383	0133
Secretary	Russ Hamnett
1201 E. Ponderosa Pa	arkway Apt A-105
Flagstaff, Ariz	
602/774	
Treasurer	Alden Stockebrand
P.O. Box 5	
Chicago, Illin	
312/248	-5370
Executive Director	Douglas C. Fisk
P.O. Box 4	17490
Sacramento, Cal	lifornia 95841
Phone: 916/	962-1019
Board of D	
Gary Jones	Paul Quarino
Byron Melcher	Jim Riggs
Allen Miller	Jeff Weiler
Jack Moelmann	Vern Bickel
Dorothy Vans	Steenkiste
Past President	John Ledwon
Corporate	
American Theatre O	
9718 Fair Oaks I Fair Oaks, Calif	
Fair Oaks, Cain	ornia 95628
Journal	Rtaff
Editor	
Editor Emeritus	
Editor Emeritus	W. Stu Green
Editor Emeritus Contributing Editor	Robert Gilbert
Assistant Editor	Paul J. Quarino
Assistant Editor	Robert Shafter, Tom DeLay
Technical Editor	Stephen L. Adams
Advertising	Terry Robson
Publisher	
Design & Ty	
Stanley LeMaster Typ	besetting & Design
3605 N.W. 18th, Portla	and a second
Printing & Times Litho / Fores	
Times Little Poles	Corove, Oregon

# **President's Message**



There are two very important documents which set forth the manner in which ATOS and its chapters will conduct business. They are the ATOS BY-LAWS, and the ATOS UNIFORM CHAPTER CHARTER AGREEMENT. Both documents are published in this issue. You will have a much better understanding of how our society operates if you will take a few minutes to read them.

The Uniform Chapter Charter Agreement is a signed contract between each ATOS Chapter and national ATOS. Although most members never see this document, it clearly outlines the mutual obligations of national ATOS and each ATOS chapter.

This is a good time to call to your attention that Section 3 of the Uniform Chapter Charter Agreement clearly states that ALL ATOS chapter members must also be members of national ATOS. The purpose for forming an ATOS chapter is to allow ATOS members to be responsible for the total operation and business of the chapter. That is the reason that only paid-up members of national ATOS may be listed as chapter members.

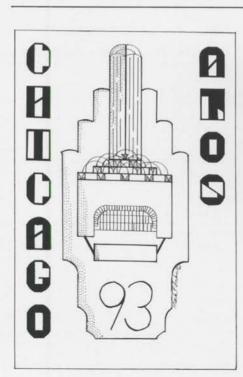
All persons who are affiliated with a chapter, and who are not national ATOS members, may not be listed as chapter members, associate members, or be identified by any term which uses the word "member." They may not vote on chapter business, nor hold office at the chapter level.

I realize that some chapters have friends and supporters who do not wish to become members of national ATOS. There is no problem with these people participating in chapter events. However, they must not be led to believe that they are official members of a local ATOS chapter.

The Board of Directors has made it clear that only chapters who are in compliance with the ATOS Bylaws and the Uniform Chapter Charter Agreement are eligible to have their chapter news printed in THEATRE ORGAN. Only chapters who uphold the ATOS Bylaws and the Uniform Chapter Charter Agreement are eligible to host conventions, and to receive financial assistance from the national ATOS Endowment Fund.

Most ATOS chapters strictly follow the ATOS Bylaws and the Uniform Chapter Charter Agreement. However, there are a few chapters who have become lax in their membership policies. If you believe that your chapter is not in compliance with the ATOS Bylaws or the Uniform Chapter Charter Agreement, I urge you to discuss the matter with your officers and board members.

Vern Bickel



Grace Notes . . .



Your editor wishes to thank all of you who sent cards and letters during her illness last fall.

# **Letters To The Editor**

Dear Editor:

I have just learned about the passing of Edith Rawle. I had visited her on August 13, had dinner at their house and then son Len came over and played their organ after which we all rode over to his house and he played his organ for us. It was a real thrill, the highlight of my trip. So many will miss Edith — she meant English organs, to me. She loved ATOS so much.

Sincerely, Marjorie Allen Southfield, Michigan

CO



"B-4 You Buy or Build, Call for an Independent Opinion" Dear Editor:

I just thought I would pass this along for those who are refinishing consoles or would like to improve a console, pipe or electronic, with ormolu, here is a source: Send for a free catalogue to:

CONSTANTINE 2050 Eastchester Road Bronx, NY 10461

Lots of variety and very inexpensive, too. Sincerely,

Bob Balfour Union, New Jersey

Dear Editor:

In the November/December THE-ATRE ORGAN you published a letter I sent you concerning the Tennessee organ company that was in charge of the restoration of the Carpenter Center Theatre Organ. I must have been afflicted with a sudden attack of CRS (can't remember stuff) because I said that the name of the company was the Klarion Organ Company. The correct name for Bill Barger's and Chuck Nix's organ company in Chattanooga is Pipe Organ Service Associates. My apologies for the error.

Sincerely, Bert Allee

Manchester, Tennessee

Dear Editor:

Reading about Del Castillo's demise in the latest THEATRE ORGAN reminded me of one of his LP's I purchased from Concert Recording ("Pipe Dreams" CR 0084) several years ago. Side One was perfect, and I enjoyed his selection of Dream songs. However, when I turned the disc over, I discovered it was offcenter, with a resulting sound that was



Les and Edith Rawle at Wurlitzer Lodge in August. At left: Len Rawle and Marjorie Allen.

terrible. I immediately contacted Concert, and received a replacement, with no explanation or request to return the defective pressing. Unhappily, the replacement was also off-center on Side Two.

Well, no sense writing to Concert about it, so I performed a fix, as follows:

I enlarged the center hole by about 1/32 inch with a tapered hand-reamer. I placed the disc on the turntable, set it in motion with the needle tracking the swinging groove. By nudging the high edge as it rotated, I was able to get the arm to stay steady. I turned on the sound, and it was excellent. In other words, the defect was simply in centering.

I found an old "Hit of the Week" record (Remember them? Circa 1931 or so.) a cardboard-like disc made of "Durium," whatever that is, and alledgedly almost indestructible. But this one had a damaged edge. With household shears I made a 3/4" washer out of the center portion of the disc. A drop of Crazy Glue was applied to the washer and it was dropped over the center pin. When the glue set, I had a nicely-running Side Two, with the rest of Pipe Dreams listenable. I now have both sides of Del's Pipe Dreams available. I scratched the Side Two of Disc One, and Side One of Disc Two to avoid surprises.

I've often wondered how other purchasers coped?

Yours truly, Selwyn P. Miles

E. Orleans, Massachusetts

Dear Editor:

It was with particular pleasure that I read "The Liebert Legend" in the September/October 1992 issue. So very many times I have described the grand opening of Radio City Music Hall — the lights in the ceiling, the Rockettes, and, most of all, the introduction of Dick Leibert and the organ. He played sounds that made me cry. I was a boy of nine at that time,

and I've never forgotten the spellbinding beauty of that day in my life. The article mentions others who played. I was completely unaware of anyone or anything but Leibert and that sound.

Long ago as that was, to this day I maintain that childlike, uncritical appreciation of organ sounds be they electronic or pipes or made by Mr. Wright, Mr. Larsen or Mr. Strony. It really only matters that one is in the business of enjoying whatever is presented under any and all circumstances.

Sincerely, Charlie Hall Tuscon, Arizona

Dear Editor:

Donald Fitzpatrick is to be commended for his excellent article on an all-toofrequently-ignored theatre organ great, Dick Leibert ("The Leibert Legend," September/October 1992). I had the marvelous opportunity to listen to and watch Leibert play both shows at Radio City Music Hall almost every Friday night for four years while I was going to college in Brooklyn in the late sixties. He never stopped amazing me with his seemingly limitless harmonic imagination and "off-the-cuff" (as he put it) arranging ability. What that man could do musically in a five-, three-, or two-minute break was at times astonishing, always musical and never dull, as he would seamlessly weave two or three seasonallyappropriate melodies together into an intriguing intermission medley. Though the tunes would be the same through the run of the show, the arrangements were always different.

The photo of page 15 is the angle of view from what became my favorite seat at the extreme left end of row five. The sounds from the two Solo chambers and percussion directly overhead tended to overpower the other two-thirds of the organ a block away across the room, but as a seat from which to study technique it was unmatched. (And yes, the two halves of that Howard seat were securely fastened together!) This shot is from 1970 or later, as that awful diamondshaped clock attests. The earlier and more tasteful lamp and clock, as seen on the opposite page, came noisily off with the music rack one night that year when Liebert's thumb missed the "curtain open" half of the two-button rollout sequence and the whole works backed out of the alcove with great fanfare and, presumably, much embarrassment. (I was not there, but heard about this from someone who was, and the story was later confirmed in a letter from Ray Bohr.)

continued...

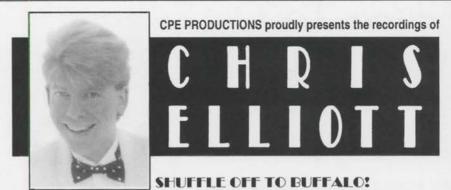
### LETTERS cont.

Mr. Fitzpatrick casts an intimate and very personal light on Leibert, and his piece is a welcome addition to the toofew articles written about the last great theatre organist to play regulary in a working theatre environment. I would like to add to some of the data on Leibert, and clarify a couple of Fitzpatrick's statements.

He correctly states that the Music Hall's opening night program listed Leibert, Arthur Gutow, C.A.J. Parmentier (misspelled, in fact, as "O.A.J. Parmentier"), and Betty Gould. Opening night, however, was played by Leibert and Cass Parmentier, according to historian Ben Hall and a conversation I had with Parmentier himself many years ago. Betty Gould later confirmed this, and told me and others that Arthur Gutow for some reason had difficulties getting his union clearance in New York (he was from Chicago) and never did join the organ staff of the Radio City theatres. His place was apparently taken by Desidir D'Antalffy, a Roxy Theatre organist who was listed in the program as a Music Hall staff arranger (along with Ferde Grofe, among others). Betty Gould, incidentally, told me that she never played the Music Hall organ, even as relief for Leibert and Parmentier. She was hired to play the Center Theatre's 4/34 Wurlitzer, and was the only organist listed in that theatre's program for many years.

Leibert played the Rainbow Room Wurlitzer in its early years while the dance orchestra took its breaks (Ray Bohr played there in later years), but it was never anywhere near a 4/20 as Fitzpatrick states. It was, in fact, a 3/11 residence model with two consoles and a player. The pipes were installed between the two main rooms of the night club complex and spoke into either or both. One console was the standard scroll-end version and the other had a modern "wing collar" case, as did the player unit, which stood alone. The instrument was for many years in the home of Joe Oelhaf in Manhattan, where I had the pleasure of playing it on a few occasions. Like all of Wurlitzer's residence organs it was a very quiet instrument, quite suitable for the classy dining experience offered by the Rainbow Room.

I would question, too, the statement that the admission price in those days was \$3.50. The top reserved seat price for an evening show was lsited in the opening night ads as \$2.50, and when I started going to the place in 1967, I recall it had only risen to \$3.50 for reserved seats — general admission before 6 p.m. was 99¢! For a one-hour live stage show,



Featuring the first compact disc recording of the incredible SHEA'S BUFFALO 4/28 Wurlitzer organ! "...the best of the best...one of the very few 'classics' in the theatre organ world...it gets the highest possible recommendation." Theatre Organ Magazine

Selections include: Shuffle Off To Buffalo • Wait For Tomorrow • Espana Cani • Kiss Me, Kate Medley • Isn't It Romantic • The Lady Is A Tramp • Loving • The Phantom Of The Opera Selections • In My Garden • Bess, You Is My Woman • South Pacific Symphonic Scenario • CD - \$18.75 Cassette - \$12.75

### THAT'S ENTERTAINMENT

Recorded on the magnificent 4/48 Wurlitzer at the Wilcox residence, Gig Harbor, Washington. "Clean technique, refined and controlled playing, on a top-notch instrument that is well recorded –

is a must have..." Theatre Organ Magazine

Twelve selections, featuring "Oklahoma" Selections, Gershwin Medley and much more. CD - \$18 Cassette - \$12

# ORGAN FANTASIA

Chris' second CD and first classical recording. The inaugural organ recording at St. Andrew's Church, Pasadena, California. Fifteen selections in all, featuring the works of Bach, Elgar, Mulet and others. co - s18.00

All CD recordings are "true D-D-D" recordings. All prices include postage and handling. Outside continental U.S. add \$3.00 per item, U.S. funds only, please. California residents add sales tax. VISA and MASTERCARD orders gladly accepted. Indicate card type, account number, expiration date, your name and signature as it appears on the card. CPE PRODUCTIONS • P.O. Box 705 • Menio Park. CA 94026-0705

plus a first-run feature film, plus Leibert at the Grand Organ — now, *that* was a bargain!

I believe, also, that Mr. Fitzpatrick has his terminology wrong when he refers to "the 'gliss' made famous by Crawford" surely he means the Crawford "portamento." Though I can't recall Leibert using this exaggerated effect, he *is* on record, literally, in his use of the "glissando." Indeed reserved for the occasional "effect," Leibert's glissandi would be played with his whole arm drawing his thumb, or palm, or middle finger, or little finger gracefully across the keyboard, depending on which part was free and where he wanted to go with it at the time.

His most astounding "effects," though, were his hand-over-hand arpeggios up and down the manuals, and his onehanded, fingered chromatic runs - all of these in whatever key he happened to be playing in at the time, all woven into the arrangement he was making up as he went along. And his seemingly effortless three- and four-part "voice lining," bridging two or three manuals at a time, was truly a sight to behold. When I watch today's young organists attempt such things in their carefully worked-out and rehearsed "watch-what-I-can-do" arrangements, I have to smile a little as I think back to Leibert, who used these devices as matter-of-factly as you or I turn on a lamp — and *without* the exaggerated body movements! And he wasn't playing to halls full of organ enthusiasts, either, but to truly general audiences, who even in the late sixties applauded enthusiastically after each organ break, however short.

Leibert the composer left some lovely melodies, although a few are hard to pin down with respect to their titles. Fitzpatrick's list of his music is missing 'Pray For Me," "Where the Pussy Willows Grow," "Jasmine," "You Look Like Someone, "Ballet," and "Sailing Suite." "Once in a Dream" was published under that title, but Leibert recorded it on the album Leibert at Home with the title "Waltz to A Princess." The version of "English Lavendar" on the same album appears to be two of his pieces sandwiched together: the published version of the title, with an interlude of something that he called "The Song of the Lute" on an old Thesaurus transcription.

He sometimes changed the name of a tune to suit the recording occasion, too. The piece that is on an early transcription as "New England Barn Dance" later showed up on an album he recorded at the Byrd Theatre in Richmond as "Virginia Hoedown." Similarly, the record producer wanted him to put something of his own into a medley on an album of the entire 1958 Music Hall Christmas show, so Leibert tucked in a little Irish jig he called "Brickbats and Shillelaghs." On that album and another, as well as in its published form, it was called "Under the Christmas Mistletoe."

Leibert also produced many carefully crafted arrangements of other composers' music, most notably a series of motion picture themes such as "Friendly Persuasion" and "The Green Leaves of Summer," which are three-page distillations of his big-theatre style. Several folios, including simplified versions of some of the hymns and other recorded arrangements from his early sixties recordings, and a selection of his own compositions, are collectors' items today.

Except for a few V-Disc sides during WWII, a couple of early Royale discs with Music Hall tenor Jan Peerce, and two random sides, Leibert's first recordings comprised nine albums of 78s on the RCA Victor label. All but three of these sides were played on the 3/14 Wurlitzer in the Music Hall studio. The exceptions were the first recordings of the big 4/58 Wurlitzer, so muffled they sound as if the microphone was *in* the grand curtain. He also recorded prolifically for RCA Recorded Program Services' Thesaurus label, and these 16" transcription discs are prized by collectors today.

Leibert's first LP was a 10" RCA disc, followed by repressings of his 78s on 45s and on 10" and 12" LPs. Then came a series of nine stereo albums for Westminster records, the majority recorded on the then-unique sounding 4/17 Wurlitzer in the Byrd Theatre, Richmond, along with one each on a large Hammond, on the New York Paramount 4/36 Wurlitzer, and on the Loderhose Studio 4/35 Wurlitzer. He even did a Christmas album on the Gress-Miles organ in Christ Church, Bronxville, that was released under the misleading title *Christmas at Radio City*.

From then on, except for one side recorded on the RTOS Wurlitzer, he recorded exclusively on the Music Hall's auditorium organ. Twelve years apart he was featured playing a medley on two different albums of the Music Hall's entire Christmas show; the first one remains the quintessential Leibert Music Hall medley, complete with console roll-out. Two Reprise albums, six more for RCA, and two for Readers' Digest complete his recorded work.

I have always wondered why popular long-play albums, which can hold up to thirty minutes per side, were produced with most selections lasting no longer than an old 78, as if everyone's attention span dies after three-and-a-half minutes. Had Leibert been allowed to put selections together in five- or eight-minute medley form more often, there's no telling what kind of musical magic might have been left on vinyl. Marvelous as most of his recordings are (and even this consummate Leibert groupie will admit that some were far from successful), we only get part of the Leibert Sound from them.

It has also been written many times that he was a source of frustration for record producers because each take would come out differently, and splicing the best parts together (a questionable practice that became all-too-common in the recording industry when tape replaced direct-to-disc recording) would be next to impossible. This writer, for one, would just *love* to hear the takes and other bits that never made it onto the records!

Leibert was the first theatre organist this writer ever heard, either on record or in person, and he remains to this day one of my all-time favorites. His sound was unique, and watching him work was an education I'll never forget. His playing was filled with an inner joy and exuberance that left, and still leaves, this listener wanting more.

Sincerely, Geoffrey Paterson Toronto, Canada



# PUT THE FUN BACK IN YOUR PLAYING!

Register now for the 7th annual

# GRANADA THEATRE ORGAN WORKSHOP

March 5 - 7, 1993 at the beautiful Granada Theatre in Kansas City

# Featuring 1990's Organist of the Year--





Attendance for this fun, music-filled weekend is limited, so reserve your place NOW! Send your check or money order (payable to "Granada Theatre") to:

Granada Workshop 1015 Minnesota Avenue Kansas City, KS 66101

For more information please call (913) 621-2232

1

# **Your Registration Includes:**

- Limousine service to and from Kansas City airport.
- Admission to the Jim Riggs concert on Friday evening, March 5th.
- Admission to the Workshop and Master Class March 6th & 7th.
- A catered Kansas City Prime Rib dinner. (Mooo!)
- A preferred rate at the Civic Center Hotel.
- All Workshop materials.
- A specially produced cassette tape.
- Seminars covering Arranging, Registration, Theatre Organ Stylings and "Getting Your Fingers To Play What Your Ears Hear".
- · Personal tutoring with Jim on the Grande Barton.
- Private practice session on the Barton.

The Price?		
Sigr. me up now! I'm enclosing \$	for	registrations.
NAME		
ADDRESS		
CITY	STATE	ZIP
PHONE		



Gracie McGinnis, Paul Quarino, Larry Donaldson. MLV



Leon and Mildred Berry. JL



George Robinson, Kevin King, Stan Kann, Jack Moelmann, Michael LuBrant. . MLV



Carol Brown, Donna Parker, Max Brown. MLV



Sierra Show Sensational Success!

Madeline LiVolsi with Bob Hill of LATOS. Jim Koller shopping at Towe Ford. PQ

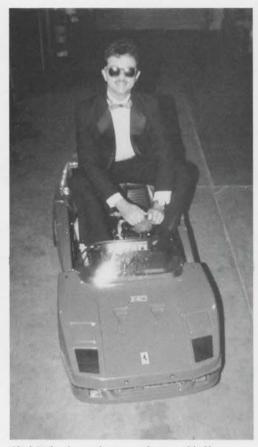


Clark Wilson arrives in style. JK

There was no doubt, from the moment we got off the plane until we took off on Monday morning, that this was another memorable regional. The lobby of the hotel was thoroughly staffed by Sierra members who directed incoming conventioneers to the registration area or the elevators or the cocktail lounge or wherever they wished to go.

The first official event was a tour and cocktail party at the Towe Ford Museum. We then took our seats in the Special Events Area where we were officially welcomed by Convention Chairman Dale Mendenhall who then presented the ATOS Wurlitzer which had been wrapped in blue paper tied with a huge red ribbon. Emcee Stan Kann was delivered by Museum Curator Ernie Hartley in an antique convertible and he, in turn, introduced Clark Wilson who arrived in a classy antique touring car.

Clark's program opened with the 'March Militaire" by Schubert and included numbers spanning the time from "Jeepers Creepers" (1938) to 'Now While I'm Around (1990). Clark arrived in his own mini-car for the second half of his recital which ranged from a *My Fair Lady* medley to a jumping arrangement of 'Mississippi Mud" as done by George Wright on the San Francisco Fox.



Clark Wilson's grand entrance for second half. JC



Convention Chairman Dale Mendenhall presents the ATOS Wurlitzer at the Towe Ford Museum. PQ

10 • JANUARY/FEBRUARY 1993



ATOS Wurlitzer about to be unveiled.



Clark Wilson at Towe Ford. PQ

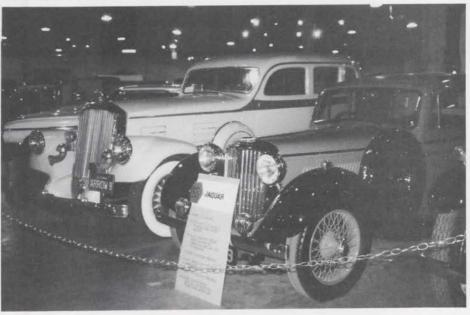


Ernie Hartley Curator, Towe Ford Museum. JC



Waiting for the opening event at Towe Ford. JK

Cars at Towe Ford . . .





Miniature of the Towe Ford Museum special events area, modeled after the Alhambra Theatre. PQ



JANUARY/FEBRUARY 1993 • 11

We were divided into three groups for the Saturday morning and afternoon events. Our group went first to Hartzell's home in Lodi where we were welcomed by a wide-awake Lew Williams who was "Feeling Like A Million" even though he said "You Took Advantage of Me" on "Mockingbird Hill." His closing "Moonlight Serenade" could easily have roused the ghost of Glenn Miller.



Lew Williams and host Bob Hartzell. PQ



Stan Kann at Fair Oaks clubhouse. PQ



Lew Williams, Rudy Frey, Gail Richardson at jam session. MLV

# If Anyone Can, Stan Kann

by Jim Koller

Combining his own personal, light-hearted antics and console shenanigans with highly musical favorites and a unique installation, Stan provided an enjoyable concert.

Stan opened his program at the Fair Oak Clubhouse on the George A. Seaver Memorial and Sierra Chapter's threemanual Wurlitzer with "It's Today" from the Broadway Musical, *Mame!* It is apparent that this has become his signature tune. He displayed that he has a more serious musical side; especially when he performed "Moonlight Becomes You!" interpolated with "Stairway To The Stars!" This arrangement expressed this instrument's "throaty tibias." Following his console-riser, Stan immediately quipped that if anyone had a yellow dot on his name badge, they were at the wrong convention — the Vacuum Cleaner Collectors were meeting down the street. To close, he chose "Join The Circus!" from the Broadway musical *Barnum!* It was an upbeat and rousing march that brought the assemblage to their feet and marching to our awaiting buses.



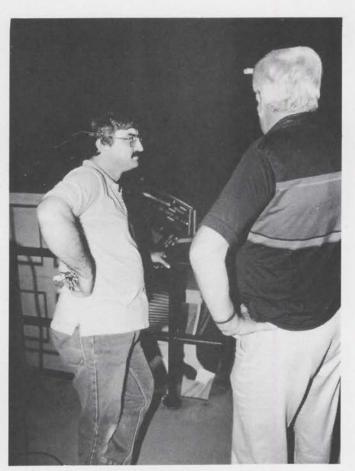
Rod Daggett, Fair Oaks spotlite operator



Fair Oaks clubhouse. PQ



Dale Mendenhall receives special commendation from Jim Hodges for his work as Convention Chairman. PQ



Tom DeLay, Larry Weid at Grant High School. Jc



Rex Koury and Emcee Stan Kann at Grant Union High. PQ

There was plenty of time Saturday for a leisurely dinner before the busses began loading for Grant Union High School. A number of people were heard to say that this organ had a very special meaning as it was the instrument installed and played by George Wright when he was a student there. The artist for this program, however, was the venerable Rex Koury, whose theme was "Just Reminiscin'." His selections were planned to resemble the late-night broadcasts so loved by thousands in years past. During intermission Sierra member Jim Hodges presented an award of appreciation to Dale Mendenhall for his work as convention chairman and for his leadership in the Towe Ford project.

Late-nighters were bussed to Bob Hogan's Arden Pizza & Pipes for a Jam Session and pizza fee. Jack Moelmann presided over the Jam Session and music was heard from Rich Lewis, Kevin King, Stan Kann, Jack, Warren York, Paul Quarino, Jinny Vanore and Lew Williams. Paul Quarino noted that this was the console being played by Gracie McGinnis' father on the night she was born in Madison, Wisconsin, and he played the song that her dad was "introducing" that night, "Bye, Bye, Blackbird."



Donna Parker. PQ

# Pizza 'N' Pipes 'N' Parker by Jim Koller

Donna's purple-sequined dress sparkled in the spotlights as her performance on the 4/20 Wurlitzer shone. Donna, who usually performs in high heels, explained that on this particular instrument, she was unable to accomplish her task. So, she switched to flats (no pun intended!).

Donna entertained us with a variety of selections, which included Richard Purvis' "Le Petite Clocques!," a couple of Woody Herman toe-tappers, and many more which made the hour fairly pass all too quickly. For the Sunday morning program, Donna closed with Marvin Hamlisch's "Grandpa's Spells!" at the request of this reviewer. As an encore, Raymond Scott's "Powerhouse!" was a real crowd-pleaser. Thanks, Donna, for three wonderful programs!





Dave Moreno makes last minute adjustments just before Donna Parkers's concert. JK



Rich Lewis, Donna Parker ana Paul Van Der Molen. PQ

Jam session at Pizza & Pipes. JC

14 • JANUARY/FEBRUARY 1993

#### Dear Editor:

I want to thank the many people who worked so hard to get the ATOS Wurlitzer playing for the Regional Convention.

The Technical Supervisor, Dave Moreno, worked many long hours and gave up his last month of playing time at the Pizza & Pipes in order to get everything done. He trained the people necessary and checked on all their work. Craig Peterson was Dave's right hand man.

Tom DeLay came up from Fresno to help with the final regulation and voicing. We appreciate his fine work.

The console was refinished by Earl White who did an outstanding job. The console was wired for the Devtronix system by Harry Cline who did all the computer work to program the system.

Don Myers spent many hours making wood parts for the organ as we did not receive the racks and supports for the chest and other parts.

Andy Munyon and Ray Anderson worked on the air lines and they were working right up to the last day to get as much playing as we possibly could.

Peter McCluer and Cliff Edstrom were active releathering and regulator rebuilding.

Chuck Shumate and Charles Robinson worked on the offset chest.

Roberta Donlin was our shellac lady, she did most of the shellacking of the parts.

John Carlton and Kathy Williams worked the shades.

Hal and Les Wilmunder reworked the blower motor.

Handymen who did any job necessary were Larry Weid, Rod Daggett, Bob Hartzell, Harvey Whitney, Bud Taylor, Ken Skoonberg, Bert Kuntz, Tom Norvell and Stephen Evans.

Don Burford installed percussions. Don Gates traveled all the way from Paradise to work on the organ.

Mac Wertzbough did the sound and lighting for the installation.

I can never express enough thanks to these people for the devotion, understanding and cooperation that they demonstrated.

ATOS and Sierra Chapter are proud of them. Dale Mendenhall,

Project Coordinator

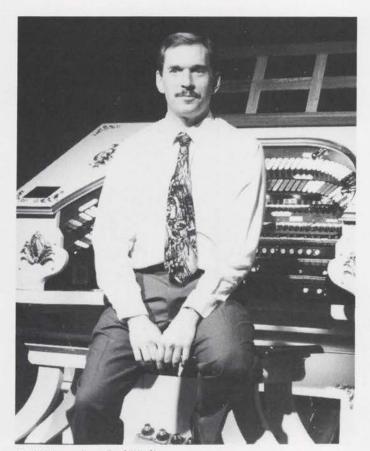


Jack Webster, Jan Victor. PQ



Kevin King's grand entrance at Towe Ford Museum. JC

When Ernie Hartley introduced Kevin King he told us that Kevin had been given his own car to drive to the console, but all we saw was a wheel rolling in followed by Kevin carrying a steering wheel. He was, however, able to play the organ and we enjoyed a nice variety of selections. Kevin has a whimsical sense of humor that added to our appreciation of his musical talent. His choice of songs included "I Know That You Know," "Paper Moon," a Harold Arlen medley and Rossini's "La Danza."



Kevin King at Towe Ford Wurlitzer. PQ



# SIERRA CHAPTER MEMBERS



Don Myers, master woodworker, creator of console dolly and many "new" Wurlitzer parts. JC



Organ Technician, Project Manager, Installation Crew Chief of ATOS Wurlitzer, Towe Ford Museum, Dave Moreno. JC



Errol White, Organ Crew Chief. JC

### Dear Editor:

To quote the lyrics from the song "California here I come, right back where I started from," was the theme behind attending my first ATOS Convention. Being a native of California, this was my first return after a forty-two year absence.

To me, the most important part of this convention was the theatre organs and artists, together with the ATOS members. The Sierra Chapter put together a fun, fast-moving weekend of seven very enjoyable concerts of theatre organ music. My thanks to Sierra Chapter for their efforts and dedication.

Raymond J. Deshaies Worchester, Massachusetts



L to R: Barbara Harris, Beverly Harris, Record Sales staff. JC



June Anderson, Registration and "Welcoming Committee." Jc



L to R: Louise Daggett, Kathy Williams, Cindy Carleton, Sierra Chapter Convention Committee. JC

16 • JANUARY/FEBRUARY 1993







SIERRA CHAPTER MEMBERS

Bus captain, Roberta Donlin. JC

L to R: Harvey Whitney, Joyce Clifford, Virginia Whitney.



### Dear Editor:

May I add my compliments to the Sierra chapter for one of the best organized conven-tions I've ever attended. The "all-theatre-organ" programs were great; the hotel was comfortaable; the scheduling was efficient, and in addi-

tion, the weather was perfect! Locating the ATOS organ in the museum was an excellent decision. The acoustics of the building make the organ sound great, and be-cause of the seating arrangement, the audience has a more intimate connection with the organ than is usual in a large theatre.

Sierra Chapter can be proud of a job well done.

Betty Darling Kalamazoo, Michigan

L to R: Kay Ruland, Bill Ruland, Charlie Robinson, coordinated all printing and publishing. JC



Harry and Bernice Cline, Convention Committee. JC THEATRE ORGAN

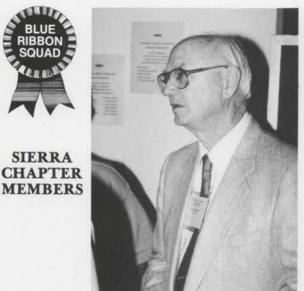


Bud Taylor, Program Director extraordinaire. JC



Max Wurtzbaugh, Chief Lighting and Sound Manager. JC

JANUARY/FEBRUARY 1993 • 17



Harry Cline, console and computer wiring. JC



Convention Chairman, Dale Mendenhall (left), Craig Peterson, Ray De Vault. PQ

Dear Sierra Chapter Members:

We have left your area with many good memories of the super Regional Convention your chapter hosted. Bravol and three cheers, Hip! Hip! Hooray! From the time we arrived to the very last minute we spent with you, we had a wonderful experience. The hotel choice was a good one, your schedule well-planned and easy to follow, artist selection well-done, and hospitality provided superb.

Congratulations! on a job well-done, not only on the conclave but also on your efforts with the ATOS National Organ at the Towe Ford Museum. Many continued successes.

Heartfelt thanks, Jim & Cyndae Koller Evanston, Illinois

### Dear Editor:

After months of hearing that the new ATOS organ in Sacramento's Towe Ford Museum was a near basket case and at best just might be partially playable by October 16, what a delightful surprise we had when Clark Wilson swung into "From This Moment On." All 340 of us instantly realized that the ATOS organ is a first class theatre instrument of which we can all be proud!

For John Ledwon's negotiating the donation of the basic instrument, to the many Sierra Chapter members who worked so long and hard under Dale Mendenhall's direction, and for the professional final touches of Tom DeLay and Dave Moreno, a hearty 'Thank you, one and all!"

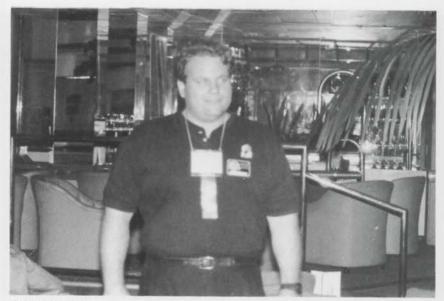
And, another 'Thank you" to Clark and Kevin King for their two inspired performances on OUR organ during the Regional. It was a fabulous weekend in every way!

Ralph Beaudry

North Hollywood, California



Tom Norvell, Harvey and Virginia Whitney. PQ



Andy Munyon. PQ

Walt Strony at Berkeley Wurlitzer. PQ

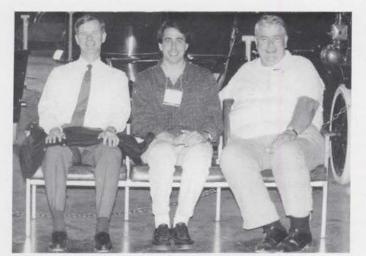


# Walt Strony by Bob Shafter

Sunday evening at the Berkeley Community Theatre, with Walt Strony, was like a rich dessert after a very excellent meal. Walt's technical virtuosity was unsurpassed; indeed, we were treated to an evening of key changes and Post Horn. Trying to pick out a few things that were outstanding is difficult as the entire program was outstanding. A few that I though were especially fine were the 42nd Street medley, "The Burning of Rome" (more like a nuclear explosion), and, most of all, the Porgy and Bess medley. Needless to say, Walt got a spontaneous standing ovation at the conclusion of his program. His encore was the ever popular "request-from-theaudience" medley. One thing that was extra at Walt's concert was what I call presentation — the curtain opened and the spotlight changed color — and while that may not seem like much, it's more than we usually get.

The Berkeley organ is virtually flawless. It was a little difficult to find the best seat for listening, however, and everyone I talked to seem to have a different suggestion.

Walt's concert was a splendid conclusion to an excellent convention.



Lew Williams, Michael LuBrant, Ken Petersen. PQ

I would like to offer my congratulations to the Sierra Chapter and their marvelous crew of volunteers who helped install the magnificent ATOS National Wurlitzer. A special thanks to Dale Mendenhall, Dave Moreno, Harry Cline and Tom DeLay for their special effort and talent. I also acknowledge the many other volunteers who gave to tirelessly of their talent and effort.

I would also like to acknowledge Les and Olive Pepiot for the donation of the Cecil B. DeMille Wurlitzer which gave us the impetus to proceed with the Towe Ford project, and to Dale and Maryann Mendenhall and Bob Maes for their generous support of the project which allowed for further improvements to the instrument. To each and everyone involved in the project a hardy thanks!

May I offer one final comment. ATOS is alive and well but within our "ranks" there is the need for greater "unification." Many people associated with the ATOS National Wurlitzer were needlessly hurt by sometimes unwarranted remarks, sometimes unsubstantiated remarks and occasionally deliberate negative comments filled with innuendo and caustic comments . . . and to what purpose? Aren't we here for the common goal of preserving and exposing the theatre organ to everyone possible? I'm sorry, but there is no room in ATOS for destructive criticism and remarks aimed at hurting fellow ATOS volunteers who are doing their best . . . and doing a damn good job of it at that! Perhaps the words of the late Richard Simonton quoted in the September/ October 1992 issue of THEATRE ORGAN from a twenty- five year old issue of THE TIBIA need to be taken to heart "In the beginning, it was decided that the ATOE would be an organization formed for pleasure purposes there would be no formalities, no critical comments . . . no attempt to 'regulate' the pleasure of any enthusiast in the pursuit of his chosen hobby." Have we come such "a long way" that we can no longer recognize honest effort and sincere dedication to the art form even if we personally disagree with the person or what that person is doing? I certainly hope not!

John Ledwon Agoura, California

One way to measure the response of conventioneers is by the volume of noise on the way back to the hotel from a concert. This weekend was noisy! Everyone seemed to be having a wonderful time. The response to the ATOS Wurlitzer was "Oooohs, Ahhhhs and Wows!" Sierra Chapter is to be commended for a superbly organized and presented weekend of music, fun and fellowship.

### Thanks to photographers:

JC - John Carleton, PQ - Paul Quarino, MLV -Madeline LiVolsi, and to Claude Neuffer for printing.

# Loew's Jersey Saved

by Bob Balfour and Patti Giordan

At 2:00 a.m., Tuesday, September 2, 1992, after eight hours of exhaustive public hearing, the six-year-long battle to save the Loew's Jersey Theatre was capped when the Jersey City Municipal Council voted six to one in support of providing two million dollars for the restoration of the landmark Theatre. This money matches two million dollars previously raised, including one million from the State of New Jersey in the largest historic preservation grant ever given by Trenton.

The magnificent 3,300-seat Jersey Theatre, designed by the famed firm of Rapp & Rapp, opened on September 28, 1929, after two years of construction that cost two million dollars. It was one of the five "Wonder Theatres" built by the Loew's chain in the New York Metropolitan Area, and was among the first theatres designed for the then-new "talkies." The Jersey was featured for a time in the masthead on Loew's Corporation stock certificates.

Though triplexed in 1973, the Jersey remained in remarkably good condition with most of its original Barogue finishes still intact. It continued in use as a firstrun house until August 1986, when it was sold by Loew's to Hartz Mountain, the New Jersey-based pet products company and real estate developer. Hartz closed the theatre and announced plans for its demolition and replacement by an office building.

It initially seemed certain that the Jersev would meet the same tragic fate as the Roxy, New York Paramount, San Francisco Fox (the interior of which was a near twin to the Jersey) and so many other great palaces now lost forever. Few thought that Jersey City, known more for political intrigue than innovative public planning, would take any action to save its landmark theatre. Defying expectations, however, the Jersey City Historical & Preservation Association led a grassroots babble to block the demolition of the Jersey. JCHPA was joined in this effort by the Jersey City Economic Development Corporation, which saw the restoration of the Jersey as a key component in reviving the declining fortunes of Journal Square, the retail and office hub where the theatre is located.

The fight to save the Jersey resulted in a court settlement between Jersey City and Hartz Mountain. According to the terms of this settlement, Hartz agreed to 20 • JANUARY/FEBRUARY 1993



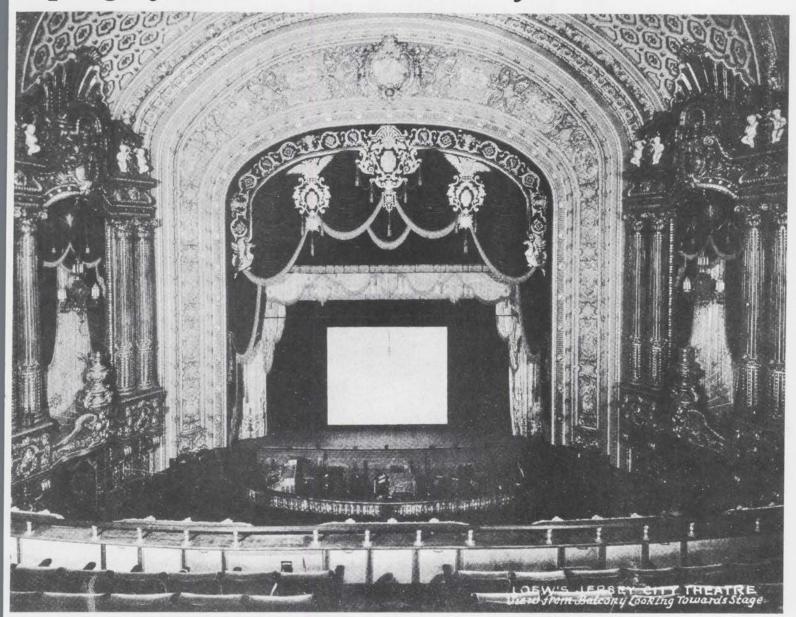
Theatre Historical Society Archives photo

sell the Jersey Theatre for one dollar if four million dollars was pledged for the Theatre's restoration by December 1992. The Municipal Council's vote on September 2 achieved this mark.

The Jersey Theatre will now be restored as the Jersey City Center for the Performing Arts, becoming the only major performance art venue in the New York Area based in a classic movie palace. It is estimated by architectural consultants the four million dollars will be sufficient to get the theatre open and operating again, though full restoration will likely cost between six and ten million dollars. Work will begin some time next year. An important part of the restoration project will be the re-installation of a 4/23 Wonder Morton theatre pipe organ, an identi-

cal twin to the Jersey's original organ, removed in 1973. The original Jersey organ is now installed in the Arlington Theatre in Santa Barbara, California. The replacement organ is a gift of Mr. and Mrs. H.S. Schaible of Queens, New York, given in loving memory of their late son, Peter, who removed it from the Loew's Valencia (another Wonder Theatre) in the late 1960s and installed it in his family residence. When reinstalled in the Jersey, the Valencia organ will be tuned, maintained and played by a local group of American Theatre Organ Society members headed up by crew chief Bob Balfour. Special thanks to Lee Erwin who has been chief negotiator on the project and will continue as tonal consultant.

"The Hartz Mountain Company agreed to sell the Jersey Theatre for one dollar if four million dollars was pledged for the theatre's restoration by December 1992."



Theatre Historical Society Archives photo

The ornate terra cotta facade of the Loew's Jersey Theatre is topped by a clock which features movable figures of St. George and the Dragon. When the clock worked, every quarter hour the statue of St. George would tilt forward and lance the menacing Dragon. Now, like the Dragon, the monster that threatened the existence of the Loew's Jersey has been slain. Thus this particular acre of dreams in a palace of splendor has been saved; the Loew's Jersey Theatre lives!

All who understand the historical, artistic and economic value of American Movie Palaces should give thanks to the THEATRE ORGAN

Jersey City Historical & Preservation Association, and in particular to its local architect and President, Ted Conrad, and Executive Board of Colin Egan, Walter Syrek and Patricia Giordan; to the Jersey City Economic Development Corporation and its Executive Director, Tom Ahern; and to the many, many volunteers who waged the tireless battle to save the Loew's Jersey. Thanks are also due the members of the Jersey City Municipal Council and the people of Jersey City in general for their wisdom and foresight in providing the needed funds for the Jersey even in the face of these hard economic times.

Interestingly, just across Journal Square from the Jersey is the 4000-plus seat Stanley Theatre opened in 1928. A decade ago, the Stanley itself was threatened with demolition, but was saved when purchased for use as an Assembly Hall by the Jehovah's Witnesses. Ten thousand members of the Witnesses volunteered their time to completely restore the atmospheric Stanley. The stars once again twinkle and clouds again drift by on the ceiling of the Stanley. With the restoration of the Jersey, Journal Square will truly be a monument to the great age of Movie Palaces, boasting both an atmospheric and a Rococco theatre.

# **Greetings From CATOE!**



We cordially invite you to join us at the 38th Annual **ATOS Convention** in Chicago July 3, through July 9, 1993



22 • JANUARY/FEBRUARY 1993

# To kick-off the '93 ATOS Convention, we offer you your choice of two Preglows:

PREGLOW I - JULY 3 We will feature CATOE Vice President Chris Nelson at the Downers Grove 3/10 Wurlitzer followed by cocktails at the historic Baker Hotel on the banks of the Fox River and a lavish dinner accompanied by the sweet sounds of living legend Leon Berry presiding at the unique 3/10 Geneva pipe organ, upgraded and speaking eloquently into both rooms. Limited to 250 conventioneers.

## PREGLOW II - JULY 3

This will feature a four-hour dinner cruise on Lake Michigan aboard the luxury yacht, Star of Chicago. We'll witness Chicago's 4th of July celebration with the magnificent skyline serving as a backdrop for the stupendous fireworks display and we'll hear the 1812 Overture being played live from the Grant Park Bandshell.

Limited to 125 Conventioneers.

The Palmer House has been completely renovated and is the prime hotel on State Street. It is surrounded by a revitalized Loop business district anchored by Marshall Field's flagship State Street store, also completely renovated. There are numerous restaurants within easy walking distance - you could even become a Boulevardier and saunter up nearby Michigan Avenue. With the Art Institute, Cultural Center (formerly the Main Library) and historic landmark architectural buildings abounding downtown, your free time should be well occupied in sightseeing and shopping.

The variety of our artists and venues will astound you, for Chicagoland boasts one of the finest collections of theatre pipe organs in the country.

You will note that the schedule allows ample dining and relaxation time between events, but we guarantee that you will not have time to become bored!

The afterglow will top-off an exciting schedule with visits to the most recorded home installations in the country. You will enjoy Clark Wilson at the Van Der Molen Studio's 3/19 Morton and Charlie Balogh playing the 4/33 Krughoff Wurlitzer. The Trio con Brio will electrify you at the First Congregational Church 4/76 Kimball.

So, bring your credit cards and dancing shoes — enjoy this celebration of fine theatre pipe organs and superb artists. We'll look forward to seeing you in July!

# **Schedule of Events**

# Preglow Saturday, July 3

9 a.m.	Registration, Palmer House The Empire Room
4 p.m.	<b>PREGLOW I</b> Downers Grove High School. Chris Nelson at the 3/10 Wurlitzer.
5-7 p.m.	Cocktails at Baker Hotel.
8 p.m.	Dinner. Leon Berry at 3/10 Geneva. Limited to 250 conventioneers.
7-11 p.m.	<b>PREGLOW II</b> Spirit of Chicago Dinner Cruise on Lake Michigan. Fireworks and 1812 Overture.

Limited to 125 conventioneers.

# Sunday, July 4

9	a.m7:30	p.m.	- Registration
---	---------	------	----------------

1-3 p.m.	Chapter Representatives Meeting, Palmer House
3-6 p.m.	Cocktail Party, Aragon Ballroom Bob Ralston at 3/10 Wurlitzer Tony Barron Band
	(Tentative) Civic Opera House 3/50 Skinner.

# Monday, July 5

9-11 a.m.	Patio Theatre. Rich Lewis and Young Theatre Organist Winners. 3/17 Barton.
3-5 p.m.	Rialto Square Theatre. Simon Gledhill. 4/21 Barton.
5-6 p.m.	Membership Meeting.
	Optional to first 450: Rialto Theatre Dinner in Rotunda. Kay McAbee in concert or Free Evening.

# Tuesday, July 6

9:30-11 a.m.	Mundelein. Jonas Nordwall. 4/24 Wurlitzer/Gottfried.	
2-3 p.m. 3-4 p.m.	Palmer House Seminars: Allen Miller John Muri	
8-10 p.m.	Gateway Theatre. Dick Smith 3/12 Wurlitzer/Kimball.	
	Optional Jam Session with free refreshments. \$3 fee for bus.	

# Wednesday, July 7

9-11 a.m.	Chicago Stadium, 6/51 Barton Frank Pellico, Walt Strony SAVE THE STADIUM!
2-3:30 p.m.	Tivoli Theatre, 3/10 Wurtlizer Kurt von Schakel and live vaudeville on stage. John Muri cameo.
	Optional Banquet at Field Museum
7-8 p.m.	Cocktails
8 p.m.	Dinner Bill Tandy artist. Includes limited access to Museum exhibits.

# Thursday, July 8

10:30-12 noc	on Congress Theatre, 3/41 Kimball. Stan Kann
	Palmer House Seminars: Movie Palaces: Joe Duci Bella Young Organists Meeting Home Organ Owners Electronic Organs - Jack Moelmann
8-10 p.m.	Chicago Theatre, 4/29 Wurlitzer. Ron Rhode.

# Afterglow Friday, July 9

Home installations will include Clark Wilson at the 3/19 Robert Morton at Van Der Molens, Charlie Balogh at the 4/33 Wurlitzer at Krughoff's and the Trio con Brio at First Congregational Church, 4/76 Kimball.

NOTE: Schedule may be changed if circumstances dictate.



JANUARY/FEBRUARY 1993 • 23

# CHICAGO 1993



CHRIS NELSON Preglow Downer's Grove High School



LEON BERRY Preglow Baker Hotel



BOB RALSTON Sunday, July 4 The Aragon Ballroom



TONY BARRON Sunday, July 4 Aragon Ballroom



RICH LEWIS Monday, July 5 The Patio Theatre



SIMON GLEDHILL Monday, July 5 Rialto Theatre



KAY McABEE Monday, July 5 Rialto Banquet and Concert



JONAS NORDWALL Tuesday, July 6 Mundelein



DICK SMITH Tuesday, July 6 The Gateway Theatre



FRANK PELLICO Wednesday, July 7 The Chicago Stadium

# CHICAGO 1993



WALT STRONY Wednesday, July 7 The Chicago Stadium



KURT von SHAKEL Wednesday, July 7 The Tivoli Theatre



JOHN MURI Wednesday, July 7 Tivoli Theatre



BILL TANDY Wednesday, July 7 Banquet



STAN KANN Thursday, July 8 The Congress Theatre



RON RHODE Thursday, July 8 Chicago Theatre



CHARLIE BALOGH Afterglow Krughoff's



CLARK WILSON Afterglow Van Der Molen's



TRIO CON BRIO Afterglow First Congregational Church

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

# **RKO ROXY (CENTER) NEW YORK**

Opened: December 29, 1932 Architect: "Associated Architects" Reinhard & Hofmeister / Corbett, Harrison & MacMurray / Hood & Fouilhoux Organ: Wurlitzer 4/34 Op. 2178



Both Radio City houses featured, at Roxy's suggestion, a trio of shallow balconies, but were otherwise quite different. The RKO Roxy's streamlined sidewalls, panelled in mahogany, have a distinctly more "modern" feel than the Music Hall's sunburst arches. Steve Levin collection

This handsome but unlucky property — the "other" theatre in Radio City never quite emerged from the shadow of its larger companion and suffered the shortest life of any major house. The pair opened, two days apart, under the management of Roxy, who had specified Many details of their layout and equipment.

Roxy's expansive scheme for Radio City — international vaudeville in the Music Hall with stage-and-screen in the RKO Roxy — quickly collapsed in the face of amazing losses in the larger house. Once a combination policy was installed in the Music Hall, where it would prevail for over 45 years, the RKO Roxy went over to films exclusively, with no stage 26 • JANUARY/FEBRUARY 1993 shows. Within a year, under legal assault from the owners of the "real" Roxy, it would be renamed. Roxy himself, in failing physical and entrepreneurial health, had long since ceased to have any connection with either theatre.

In 1934, *The Great Waltz* inaugurated an era of spectacular stage extravaganzas, several quite successful. Under the aegis of Sonja Henie, the Center at last found its niche in 1940 as a showcase for ice spectaculars. NBC used the Center as a television studio between 1950 and 1954, when it was demolished for an office tower.

The organ, like the Music Hall's, came with a distinctly Kimballesque specification. Its subsequent career was distinguished by a long run in the Alexandria, Virginia, Arena, a massive rollerdrome. It has since been broken up. The single console, styled like the Music Hall's pair but finished in walnut, is to be connected to the NorCal Wurlitzer in the Berkeley Community Theatre, where it will look entirely at home.

The two Radio City theatres marked the end of the big-theatre era. From then on, new movie theatres would be smaller and plainer, and they would never have organs. Steve Levin

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



THEATRE ORGAN

JANUARY/FEBRUARY 1993 • 27

# Pipes E-Personalities

# Future Smithsonian Wurlitzer Removed From Lowell Ayars' Home

## by Robert E. Wilhelm, Jr.

Lowell Avars' Model 190 Wurlitzer has been accepted by the Smithsonian Institution for installation in Carmichael Auditorium, a 300-seat room used to show silent films in the Museum of American History. It was Lowell's wish that his instrument be installed in a place where it would be preserved and could be heard by future generations. He willed the instrument, opus 2070, to Brant Duddy of Cedars, Pennsylvania, in hopes that Brant might find a suitable home for the former Appleton, Wisconsin Fox Theatre instrument. Brant, working with ATOS members Richard Neidich and Brian Jensen, Arranged the donation, and once the legal aspects of the transfer were worked out between the Smithsonian and Lowell's executor, the job of dismantling could begin. It is a fitting tribute to Lowell that his instrument will represent to the world a uniquely American musical instrument.

The Smithsonian requested Brant take responsibility for the removal of the instrument from Lowell's home and its transfer to the nation's premier museum. The removal presented several challenges. As the organ was in its original factory-shipped condition, a feature that made the instrument highly desirable to the Smithsonian, the removal and shipping process needed to cause no additional change or damage to the instrument. Brant's plan called for anything fragile to be wrapped in bubble-wrap and crated. Larger parts such as chests, pedal pipes, and the console would be well padded by mover's quilts at the time of actual shipment. The original Wurlit-28 • JANUARY/FEBRUARY 1993



Rich Lewis plays the Wurlitzer in Lowell's home while an archival recording is made for the Smithsonian.

zer air lines and trunks would be saved and all electrical connections to the relay and switch stacks had to be unsoldered and not cut.

Access to the Wurlitzer was easy. In 1960 when Lowell installed the instrument in his home, he turned his porch into the organ chamber. The porch floor was removed and a basement added. This allowed the organ chests to be positioned below the first-floor level of the house. By doing this, Lowell did not need to miter any pipework as the longest 8' pipes now stopped within a foot or so of the porch ceiling. The house wall between the porch and the living room was opened for the shades and a bookcase was constructed over the opening. Lowell once remarked to the author that the quantity, size, and placement of the books on the shelves allowed minor changes to the sound of the instrument. A second double-door opening in the right-side chamber wall allowed access to the relay and switches which actually sat on the first floor of the house. Just below, in the basement, was the blower room constructed of block and well insulated. The console sat along the front wall of the home just inside the front door.

Brant and a volunteer crew of six met at John Dickinson High School in Wilmington, Delaware, on September 19, to remove the instrument. The crew included Carl Black, Steve Greene, Rich Lewis, Beverly Metcalfe, Glen Thompson, and the author. Upon arriving at Lowell's home in Bridgeton, New Jersey, Glen, Rich, and Carl had the opportunity to play the instrument for about fortyfive minutes while a recording was made for the Smithsonian's historical archives. Several rolls of photographs were also taken to document the installation as well as the removal process. The Smithsonian has received copies of the original factory blueprints of the theatre installa-



View of the pipe chamber from first floor.

tion and has started an historical archive for the instrument. Relevant historical information relating directly to Lowell's instrument or to Lowell Ayars may be directed to the address listed below. Following a gathering at the console while Carl played "Auld Land Syne," the removal began.

Beverly Metcalfe began unsoldering the console and chest cables from the spreader strips on the Wurlitzer relay. Rich Lewis and the author began to prepare the console for shipment while the remaining volunteers removed chest pipework and packed it in wooden shipping travs. After a lunch break the crew retruned for the removal of the chests. As there was no means to hoist either the three-rank or the five-rank chest from the basement to the living room floor, the crew was required to brute-force lift the chests from the support framework up to the first floor level double-doors at the right-side of the chamber. By early evening the organ had been completely removed and was sitting in the living room in crates or as neat stacks of parts. Nothing had been damaged by the day's activities.

It would take a second trip in October by Brant and Steve Greene to complete the removal. The blower fans had proven to be frozen on the motor shaft and a blower fan puller would be needed to remove them without damage. Additionally, the console cable had been routed through the framework of the house and it would need to be carefully removed before the console could be moved. To move the console into the house, Lowell had his front door enlarged with an adjacent removable glass panel. Brant would need to prepare the panel for removal. In November an air-ride van transferred the organ to the Smithsonian for storage and preparation for rebuilding and reinstallation.



Ready for shipment, organ crates, pipes and parts occupy most of living room floor.

Once at the Smithsonian the instrument will be rebuilt prior to installation in the auditorium. As Lowell's instrument will represent an authentic and intact example of this country's premier theatre pipe organ builder's work, the Smithsonian has decreed that there will not be any changes to the instrument's fundamental fabric. It will be installed using the original console specification, relays and switches, wiring, winding, pipework, and chestwork that was shipped from the factory. All repairs and rebuilding will be done with the same workmanship and materials as the factory originally used in building the instrument. Individual pipes may be regulated once the instrument is playing to correct an exceptionally loud or soft note, but the instrument will represent the voicing, style, and techniques used by the Wurlitzer Company in the 1920s.

The Smithsonian has already received a sizable donation from the Arcadia Foundation. However, this donation will largely be used to cover the removal, transportation, and storage of the instrument at the Smithsonian. An endowment fund has been established by the Smithsonian to raise the necessary funds to see the instrument rebuilt and installed, provide for its continual maintenance, and to insure that it will be played by guest artists as part of a concert series. The Smithsonian is seeking donations from individuals wishing to see a part of our American musical heritage preserved. Checks must be labeled Wurlitzer Pipe Organ Fund and they may be sent to:

Mr. Gary Sturm Collections Director/Deputy Supervisor Division of Musical History Room 4123 MRC 616 12th & Constitution Avenue Washington, D.C. 20560

THEATRE ORGAN



Console secured for shipment.

# Minneapolis Organ Trust Fund

A benefit for the Mighty Kimball organ hosted by Mayor Don Fraser and Michael Barone, will be held Sunday, February 14, 1993 at 3:00 p.m. at the Basilica of Saint Mary in Minneapolis, Minnesota.

A theme in keeping with Saint Valentine's Day will feature performances by organists Philip Brunelle, Dr. Edward Berryman and Paul Danilewski, and a sing-along of the world's favorite love songs.

Tickets are \$7.00 for adults and \$3.00 for children. Tickets may be purchased by calling 612/348-8300 or at the door.

The renovation of the Mighty Kimball organ is on schedule with a Dedicatory Concert planned for January 1 and 2 of 1994. \$29,000 remains to be raised of the \$1 million goal. Donations may be sent to: Rosemary K. Dineen, Minneapolis Organ Trust Fund, 315 East Grant Street, Minneapolis, MN 55404. 612/348-8300.

# University Outreach Program #1418

That's how you registered for a course named "The Theatre Organ — An American Tradition Revived" that was offered by the University of Wisconsin, Milwaukee through their Outreach and Continuing Education Extension.

The director of the UWM Outreach program, Dr. Gerard Wolfe, called Fred Wolfgram earlier this year asking for the Dairyland Theatre Organ Society's assistance in putting together a series of sessions during which students could learn about the theatre pipe organ. Twenty five students enrolled for the five twohour sessions which were held at five different locations. The classes were held on Saturday mornings from 9:30 to 11:30. The program dates, locations and content were as follows:

## **October 3: The Riverside Theatre**

Bill Hansen, organ builder and professor extraordinaire, lectured on the history of the theatre organ and Dave Wickerham demonstrated the 3/14 Wurlitzer, borrowing from the Jesse Crawford era. Dave also demonstrated the different individual voices of the instrument plus the different percussions. Participants were given the opportunity to stand at the open Solo chamber door while Dave played the organ so they could get a better feel for the power of a pipe organ.

### October 10: The Avalon Theatre

Bill Hansen lectured on the mechanics of a theatre pipe organ and gave a pipe voicing demonstration. Fred Hermes accompanied a short silent comedy film which showed how the theatre pipe organ came into prominence before talkies and showed some of the voices of the 3/27 mostly Wurlitzer instrument. Bill Campbell also gave a short concert.

### **October 17: Organ Piper Music Palace**

Gary Hanson spoke on the unique history of theatre pipe organs in pizza restaurants and the background of the Piper's 3/27 Kimball. Dave Wickerham showed how the organ is now being used to entertain in the restaurant setting and demonstrated console features such as sustenuto, pistons and second touch.

### **October 24: The Petersen Residence**

Bill Hansen was once again the speaker, drawing from his considerable experience of installing pipe organs in homes. He displayed many pictures of theatre organ installations from his collection. Perry Petta played the organ and Jim Petersen told about the background and installation of his 2/8 Wurlitzer. The participants were allowed to actually walk through the pipe chamber and see first hand the pipes, chests and wind lines.

## October 31: The Oriental Theatre

The Kimball Theatre Organ Society gave a slide presentation showing the history of the Kimball from removal at the old Warner Theatre through rebuilding and installation at the Oriental. Clark Wilson served as professor and organist as he talked about the history of KTOS, Kimball Theatre Organs, demonstrated the voices of the 3/32 and growing Kimball, gave a lesson on registration and played the instrument for the class.

### Theatre Organ Goes to College.

The opportunity was certainly unique and gave DTOS a chance to meet an important charter goal — to present the history of the instrument and to promote its continued use. Many thanks go to all who participated and helped in the presentations. Fred Wolfgram

# Coronado Theatre, Barton Organ Celebrate 65

On October 18, the Coronado Theatre and its Grande Barton theatre pipe organ observed their 65th birthday with a pops organ concert. Approximately 500 people attended and were entertained magnificently to the fine stylings of the distinguished West Coast organist Ty Woodward.

His program ranged from a wide span of tunes popular when the theatre first opened its doors 65 years ago, up through a beautiful medley from the *Sound Of Music*. A sprinkling of classical music, which Ty plays with the skill of a virtuoso, was included in the program. The audience was treated to a short, silent comedy which Mr. Woodward skillfully accompanied, and a sing-along. The program also featured the Pipe Band of the Scottish Educational Society of Rockford.

The venerable theatre still has much of its original beauty. The twinkling stars in the ceiling and floating clouds still operate. The Grande Barton, sporting a fresh coat of white paint and gold trim on its console, performed splendidly to the touch of Mr. Woodward.

Following the concert, the audience was invited to a birthday party which was set up on stage.

The Land of Lincoln Theatre Organ Society and the Coronado Theatre and Kerasotes Corporation are to be commended for their continued efforts to keep this magnificent theatre and its pipe organ as an integral part of the pulse of the greater Rockford area and its people. Happy Birthday Coronado Theatre! Happy Brithday Grande Barton Theatre Pipe Organ! Donald P. Robinson

# Renaissance Theatre, Mansfield, Ohio

It has been another great year for our "Theatre Organ Thursdays" here at the Renaissance Theatre, Mansfield, Ohio.

There were 18 varied organ programs this year. Attendance and the donations kept building. On two occasions, we had bus tours stop by to surprise us.

Ken Double was here for one of those special days. He not only played for ninety minutes but stayed and gave the tour a wonderful trip through the organ. With a few requests thrown in. What a great artist.

Another good day was having Chuck Blair from Canton, Ohio. He brought a soprano soloist from his church. Both received welcome appreciation.

Our next surprise offering in August, was having Melissa Ambrose with three of her students. The two girls had been to the ATOS Convention and received praise and acclaim there. With them was a 12-year-old young lad who took command of the Wurlitzer as if he played it every day. He secretly said this was his second time playing a pipe organ before an audience. Watch out for Melissa and her gang. They are terrific.

We are beginning to get a 1992-93 schedule set. Bob Ralston, Melissa Ambrose, Father Andrew Rodgers and Father Jim Miller will be dropping by.

Though we are a small group, we are trying very diligently to present the sound of the mighty organ to this section of Ohio. Virginia White



Kenaissance Theatre "Theatre Organ Thursdays" Melissa Ambrose with three of her students Andrea Welc, Susan Lewandowski and Shawn Cooper. Virginia White photo



# News From



First Evangelical Congregational Church in Reading, Pennsylvania, had a pipe organ installation for almost 100 years. Recently, the church decided to upgrade its music program, yet lower its maintenance cost.

The congregation, led by musical director Ray Finnick and Pastor Reginald Austin, was in unanimous agreement that the Allen Digital Computer Organ was a worthy successor. A large three-manual Allen was chosen. Visitors to the church have commented that it sounds better than a pipe organ that costs more than four times the price.

The Allen Organ speakers are located in the former pipe chambers. The complete organ can speak from the Echo chamber located in the ceiling above the balcony in the rear of the church. The organ utilizes 20 tone cabinets in front for the main organ, and six cabinets in back for the Antiphonal.

First Evangelical Congregational, organized in 1894, like many other churches which know and demand pipe sound, has made Allen its pipeless choice.

# LATOS Catalina Organ Cruise

## by Ralph Beaudry

Fifty LATOSers enjoyed their November 1 and 2 organ cruise to Catalina Island so much that plans are already being made to go back again next year!

Everything, from the weather to the rebuilt Page organ in the Avalon Theatre, was perfect in every way! Arriving on Catalina Island at 10:00 a.m. on Sunday, the group boarded its charter bus for a complete tour of the city of Avalon ending in a beautiful park where our picnic lunch was waiting.

Following our hotel check-in (the Pavillion Lodge on Crescent Avenue overlooking the Bay) and a leisurely stroll to the Casino, we had our first concert on the 4/16 Page organ. Ken Rosen was our artist and played a wonderful program demonstrating the many voices of the unique instrument. There was plenty of open console time following Ken's program and again the next morning about 20 took advantage of the opportunity!

(It should be noted that literature advertising the theatre describes the instrument as one of only four Page organs. Not so! Junchen's Encyclopedia lists almost 100 Page theatre instruments, but the Catalina organ is the largest they built at 16 ranks. Its "sister" organs are the 4/15 — also an original installation — in Fort Wayne's Embassy Theatre and the long-gone organ from radio station WHT in Chicago's Wrigley Building!)

Our tour trailer picked us up at the Casino and took us for the breath-taking, and to some, hair-raising, ride up the twisting mountain road to our dinner at the Airport-in-the-Sky (1600 feet above the water) where, in the clear night air we could see the mainland lights from Malibu to San Diego!

On returning to Avalon many in the group gathered at the Channel House for an hour or so of cocktails and a singalong with Bob Salisbury at the piano.

Following our Monday morning breakfast at Pete's, everyone was free until early afternoon — of those who didn't go for the open console session, some took the glass-bottom boat trip or the inland island tour. Our final event was an hour tour of the entire Casino (including the world's largest circular dance floor) followed by a concert by the "Master of the Mighty Page Organ," Bob Salisbury.

The 6:15 p.m. boat brought our happy group back to reality in Long Beach, but everyone had the same comment — "Let's do it again!"

THEATRE ORGAN



Lunch time at bird park.



Chuck Karayan, open console.



Ken Rosen (left) mini-concert artist and attendee Marilou Talbutt.



Shirley Obert, open console.



Bob Salisbury, featured artist.



Dinner at Airport-In-The-Sky.

JANUARY/FEBRUARY 1993 • 31

Your Board of Directors at its meeting in Philadelphia adopted a revised set of Bylaws which are printed here for the information of all our members.

# BYLAWS of the AMERICAN THEATRE ORGAN SOCIETY

A Membership Nonprofit Public Benefit Corporation

### ARTICLE I Offices, Chapters, Purpose

Section 1.1 PRINCIPAL OFFICE. The principal office for the transaction of the business of the American Theatre Organ Society (hereinafter referred to as the Society) shall be located at such place as may be determined by the Board of Directors. The Board is hereby granted full power and authority to change the principal office from one location to another.

Section 1.2 OTHER OFFICES. Branch or subordinate offices may be established at any time by resolution of the Board of Directors.

Section 1.3 CHAPTERS. Chapters may be established by resolution of the Board of Directors.

Section 1.4 PURPOSE. This Society is a nonprofit public benefit corporation formed under the California Nonprofit Corporation Law. It is for public and charitable purposes, and not for the private gain of any person. The public purposes shall include:

a. The preservation and enhancement of the theatre organ;

b. To further public appreciation of the theatre pipe organ and its music with educational programs and concerts; and '

c. To encourage talented musicians to preserve the art of theatre organ playing, through competitions and awards.

**d.** To encourage skilled organbuilders and technicians to preserve the art of theatre pipe organ building through educational seminars, authoring books and articles, and on-the-job training of aspiring pipe organ builders and technicians.

Such purposes for which this Society is organized are exclusively charitable and educational within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1954.

Notwithstanding any other provision of the Articles or of these Bylaws, the Society shall not carry on any activities not permitted to be carried on by a corporation exempt from Federal income tax under Section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law), or by a corporation, contributions to which are deductible under Section 107(c)(2) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Revenue Law).

### ARTICLE II Membership Section 2.1 CLASSES AND BENEFITS OF MEMBERSHIP.

There shall be two classes of membership: Regular and Honorary. A Regular member must be of good character and dedicated to the purposes set forth in Section 1.4. A Regular membership may be a family membership (two adults and dependent children living at the same address). A family membership is entitled to one vote and one copy of each regularly issued membership may bolication, and only one individual in a family membership may hold national office at any one time. An Honorary member shall be a Regular member who has rendered outstanding service to the Society over an extended period of time, and who has been selected for such recognition by the Board of Directors. The Board may select one Honorary member each year, and such Honorary member shall enjoy all the rights and privileges of a Regular member for life without the payment of dues.

Section 2.2 ADMISSION. Any person meeting the qualifications set forth in Section 2.1 may apply to become a Regular member. Membership shall be without regard to race, sex, religion, or national origin. Applications for membership shall be approved by the Board of Directors, or by a committee or officer charged by the Board of Directors with responsibility for such decisions.

32 • JANUARY/FEBRUARY 1993

Section 2.3 FEES, DUES AND ASSESSMENTS. The Board of Directors may set such fees, dues and assessments for membership in the Society as the Board, in its discretion, determines. Upon learning of such fees, dues or assessments, a member may avoid liability for them by promptly resigning from membership, except where the member is, by contract or otherwise, liable for them. This provision authorizing such fees, dues or assessments does not, of itself, create such liability.

Membership dues shall be for a period of one year, commencing on the first day of the month in which the application for membership was approved. Membership may be continued by paying dues each year on or before the anniversary date. Dues shall become delinquent if not paid by that date.

Section 2.4 TERMINATION OF MEMBERSHIP. Any membership may be terminated for cause by decision of the Board of Directors. Written notice of termination, stating the effective date and the reason(s) for the action, shall be sent immediately to the member by first class, certified, or registered mail. The effective date of termination shall be at least 15 days after the mailing of the notice. The member being terminated shall have the right of appeal to the Board not less than five days before the effective date of termination. Such appeal may be made orally or in writing; if oral, the Board shall notify the member in a timely manner of the date, time and place of the hearing. The decision of the Board following an appeal shall be final. Any action challenging a termination. Any person whose membership has been terminated by Board action shall be entitled to a pro rata refund of dues paid.

Any member may resign from the Society by submitting to the Secretary a written statement of resignation, specifying a future date on which the resignation is to become effective. A member resigning from the Society shall not be entitled to any pro rata refund of dues, fees, or assessments.

Section 2.5 TRANSFER OF MEMBERSHIP. No member may transfer his or her membership. Upon the death of a member who is part of a family membership, the rights and privileges of the membership may continue to reside with the surviving eligible family members, if they so elect. If they do not so elect, a pro rata refund of dues paid may be made if requested.

Section 2.6 PROPERTY RIGHTS. No member shall have any right or interest in any property or assets of this Society.

Section 2.7 LIABILITY. No members shall be personally liable for the debts, liabilities or obligations of this Society.

#### **ARTICLE III**

## **Membership Meetings and Voting**

Section 3.1 ANNUAL MEETINGS. A meeting of members of the Society shall be held at least annually, at a time and place determined by the Board of Directors.

Section 3.2 SPECIAL MEETINGS. Special meetings of members, for any purpose may be called at any time by the President or by the Board of Directors.

A special meeting of members shall be called by the President upon written request from any member (except members of the Board) holding signed authorizations from at least 5% of the voting members of the Society. The request must state the business to be transacted at the special meeting, and it must be mailed to the principal office of the Society, or delivered to the President, the Vice-President or the Secretary. The President shall, within 20 days from receipt of such a request, cause notice to be given to all members entitled to vote, stating the nature of the business to be transacted and the place, date and time of the meeting. The meeting shall be held not less than 35 nor more than 90 days after receipt of such a request. No other business than that specified in the notice may be transacted at a special meeting.

Section 3.3 NOTICE OF MEETINGS. Notice or the annual meeting of members shall be given by the Secretary to all members entitled to vote. The notice shall be in writing, shall state the place, date and time of the meeting, and shall be sent by first class mail to every member at his or her last address of record. The notice must be sent at least ten days but no more than 90 days prior to the date set for the meeting. Publication of the required information in the Society's journal or other publication shall constitute acceptable notice, so long as the time limits specified herein are observed. Notice of a special meeting shall be given as specified in Section 3.2

Section 3.4 ADJOURNED MEETINGS. Any meeting of members, annual or special, whether or not a quorum is present, may be adjourned from time to time by the vote of a majority of the members present in person, but in the absence of a quorum, no other business may be transacted at any such meeting. No meeting may be adjourned for more than 45 days. It shall not be necessary to give any notice of the time or place of the adjourned meeting or of the business to be transacted thereat, other than by announcement at the meeting at which such adjournment is taken. If, after the adjournment, a new record date is fixed for the adjourned meeting, a notice of the adjourned meeting shall be given to each member of record entitled to vote at the meeting.

### Section 3.5 QUORUM.

a. Number Required. The presence in person of at least 50 members entitled to vote at any membership meeting shall constitute a quorum for the transaction of business. If fewer than one-third of the voting members of the Society attend the meeting no business may be acted upon unless its general nature was set forth in the required notice of the meeting.

**b.** Loss of Quorum. The members present at a duly called or held meeting at which a quorum is present may continue to transact business until adjournment, notwithstanding the withdrawal of enough members to leave less than a quorum, if any action taken (other than adjournment) is approved by a least a majority of the members required to constitute a quorum.

Section 3.6 WAIVER OF NOTICE OR CONSENT OF ABSENTEES a. Written Walver or Consent. The transactions of any meeting of members held without proper call and notice shall be as valid as if regular call and notice were given, if a quorum is present in person, and if, either before or after the meeting, each member entitled to vote who was not present in person signs a written waiver of notice, or a consent to the holding of the meeting, or an approval of the minutes thereof. All such waivers, consents or approvals shall be filed with the Society records as a part of the minutes of the meeting.

b. Walver by Attendance. Attendance by a member at a meeting shall also constitute a waiver of notice of that meeting, except when the member objects at the beginning of the meeting to the transaction of any business because the meeting was not lawfully called or convened. Attendance at a meeting is not a waiver of any right to object to the consideration of matters not included in the notice of the meeting, if that objection is expressly made at the meeting.

Section 3.7 VOTING. Each member of the Society is entitled to one vote on matters requiring membership approval. Family memberships shall have one vote. Voting shall be by voice, unless the chairman of the meeting at which such vote takes place directs such voting to be by ballot. No single vote shall be split into fractional votes, and no cumulative voting shall be authorized. If a quorum is present, the affirmative vote of the majority of the vote of a greater number is required by California Nonprofit Corporation Law.

Section 3.8 ACTION WITHOUT MEETING BY WRITTEN BALLOT

Any action which may be taken at any regular or special meeting of members may be taken without a meeting if a written ballot is distributed to every member entitled to vote. Such ballot shall set forth the proposed action, provide an opportunity to specify approval or disapproval of any proposal, and provide a reasonable time within which to return the ballot. Approval by written ballot shall be valid only when the number of votes cast is at least equal to a quorum as specified in Section 3.5, and the number of approvals is at least a majority of a quorum. Ballots shall be distributed to members in accordance with the requirements for notice of meetings, as set forth in Section 3.3, and shall indicate the number of responses needed to meet the quorum requirements and the time by which the ballot must be received in order to be counted.

Section 3.9 PROXIES. There shall be no right to vote by proxy. Section 3.11 CONDUCT OF MEETINGS. Meetings of members shall be presided over by the President of the Society, or in the absence of the President, by the Vice-President, and in the absence of both of them, by a chairman chosen by a majority of the Board of Directors. The Secretary of the Society shall act as secretary of all meetings of members, provided that in the absence of the Secretary, the presiding officer shall appoint another member as acting secretary of the meeting.

### ARTICLE IV Board of Directors

Section 4.1 POWERS. Subject to the limitations of the Articles of Incorporation, of the Bylaws, and of the General Nonprofit Corporation Law of the State of California as to action to be authorized or approved by members, and subject to the duties of Directors as prescribed by the Bylaws, all corporate powers shall be exercised by or under the authority of, and the business affairs of the Society shall be controlled by, the Board of Directors. Without limiting the foregoing, the Board of Directors shall have the power to levy dues and assessments, to select and remove all officers, agents, employees and contractors, and to fix reasonable compensation therefor, to authorize and empower officers or agents to enter into contracts and other commitments on behalf of the Society, to appoint officers and agents, and to delegate responsibilities and authority to committees, officers and agents.

### Section 4.2 NUMBER AND QUALIFICATION OF DIRECTORS.

A. Elected Directors. 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. There shall be nine Directors who serve by reason of election, herein referred to as the Elected Directors. They shall have full voting rights on all matters before the Board. A Director selected by the Board to fill an unexpired term is considered to be an Elected Director.

b. Appointed Directors. There shall be four Directors who serve by virtue of an office or position held, referred to in these Bylaws as Appointed Directors, as follows: the President, the Vice-President, the Secretary, and the Treasurer. They shall have full voting rights on all matters before the Board.

c. Ex-Officio Director. There shall be one Ex-Officio Director who shall be the Immediate Past President. For the purposes of this Section 4.2, the person serving as President upon the expiration of the term shall be considered the Immediate Past President. The Ex-Officio Director served in an advisory capacity and shall have no right to vote on matters before the Board.

d. Determination of Number of Directors. In the event a person holding office as an officer of the Society is elected to serve as an Elected Director, that person shall serve as an Elected Director. He or she may also continue to serve as an officer at the discretion of the Board of Directors; if continuing in office, there shall be one fewer Appointed Directors while that person serves as an officer.

Section 4.3 NOMINATION AND ELECTION OF DIRECTORS. Elected Directors shall be elected by annual written ballot in accordance with this Section 4.3. In the event that the Society fails to comply with this Section 4.3, then Elected Directors shall be elected at the annual meeting of members or at a special meeting of members. Notice shall be given members not earlier than November 1 and not later than December 31 of each year that nominations for positions of Elected Directors are open. Each member is eligible for nomination and may nominate himself or herself or be nominated by other members, in which case written consent of the nominee is required and must be received before the nominee's name can be placed on the ballot. The close of nominations shall be not less than 50 nor more than 120 days before the day Directors are to be elected. No nomination for the Board of Directors can be made after the date set for the close of nominations. Each nominee shall furnish to the Nominating Chairman on or before February 1 such personal information as is specified in the notice.

The Nominating Committee shall prepare a list of not less than six candidates for the position of Elected Director, which list shall contain but not be limited to all nominations submitted by the members in accordance with this Section 4.3. The Nominating Committee shall report its selection of candidates for Elected Director to the Board of Directors on or before February 15 of each year. If, after the close of nominations, the number of nominees is not more than the number of Directors to be elected, the Board then serving may without further action declare that those nominated and qualified to be elected have been elected.

On or before March 20, a written ballot and information on the candidates shall be sent to every member entitled to vote. The ballot and information shall be sent in the most expeditious manner or by inclusion in the official journal. The ballot shall name each candidate, arranged in alphabetical order according to surname, shall have spaced marked "withhold" which shall indicate that the authority to vote for the election of Elected Directors is withheld on such ballot. Any ballot marked "withhold" shall not be voted either for or against the election of a Director or Directors.

All ballots shall be returned to the place designated and shall be postmarked not later than May 1 in order to be counted; further, all ballots shall be counted the day following the last day for receiving ballots. In any election of Directors, the candidates are elected who receive the highest number of votes up to the number of Directors to be elected. On or before May 15, the Secretary shall notify the candidates and the Board by mail of election results. Following notification of the candidates and the Board, the members shall be notified of the results of the election, which may be done by publishing the results in the official journal or other Society publication.

#### Section 4.4 TERM OF OFFICE.

a. Elected Directors. Each Elected Director shall serve for a threeyear term. Three Elected Directors shall be elected each year by the members as provided in these Bylaws. If no election for Elected Directors is held, they shall continue to serve in office until election of successors. An Elected Director may serve for no more than two consecutive three-year terms or a maximum of six consecutive years, and shall not be eligible for reelection or appointment until at least one year shall have elapsed from the expiration of his or her last elected term.

b. Appointed Directors. Each Appointed Director shall serve for a term commencing at the meeting at which such officer was appointed and shall continue to serve until his or her respective successor has been appointed and qualified for such office or position, subject to the requirements of Section 5.2.

c. Ex-Officio Director. The Immediate Past President shall serve as Ex-Officio Director for one year, immediately following retirement as President.

Section 4.5 VACANCIES. Vacancies in the Board of Directors shall be filled at the next regular election by the candidates receiving the highest number of votes. Each Director so elected shall hold office until a successor is elected at an annual meeting of the members or at a special meeting called for that purpose, or by written ballot in accordance with Section 4.3. A vacancy shall be deemed to exist in the case of the death, resignation

A vacancy shall be deemed to exist in the case of the death, resignation or removal of any Director, or if the authorized number of Directors be increased without election of the additional Directors so provided for, or in case the members fail at any time to elect the full number of authorized Directors; provided that, except upon notice to the Attorney General, no Director may resign where the Society would be left without a duly elected Director in charge of its affairs. The members may at any time elect a Director to fill any vacancy not filled by the Directors, following the procedures for the nomination and election of Directors set forth in Section 4.3, except that the dates and times therein shall be adjusted as necessary to assure that the vacancy or vacancies be filled as promptly as possible. Upon the tendering of resignation by any Director to the Board of Directors, the Board shall have the power to elect a successor to take office at such time as the resignation shall become effective. No reduction in the number of Directors shall have the effect of removing any Director prior to the expiration of such Director's term of office.

Section 4.6 PLACE OF MEETING. Meetings of the Board of Directors may be held at any place within or without the State of California which has been designated by the Board or by written consent of all the Directors. In the absence of such designation, meetings shall be held at the principal office of the Society.

Section 4.7 ORGANIZATIONAL MEETING. Immediately preceding the annual meeting of members, the Board of Directors shall hold its annual meeting for the purposes of organizing the Board, the election of officers and the transaction of such business as may come before the meeting.

Section 4.8 SPECIAL MEETINGS. Special meetings of the Board of Directors for any purpose may be called at any time by the President or by any two Directors. The use of telephonic conference calls as a means to hold special meetings of the Board is permissible.

Section 4.9 NOTICE OF MEETINGS. Notice of the time and place of each meeting of the Board of Directors not fixed by an express provision of the Bylaws shall be given to each Director not less than 48 hours before the date of the meeting if given personally or by telephone or telegraph, and not less than seven days before the date of the meeting if given by first class mail.

Section 4.10 CONSENT TO MEETINGS. The transactions of the Board of Directors at any meeting however called and noticed or wherever held, shall be as valid as though done at a meeting duly held after call and notice, if a quorum be present, and if either before or after the meeting each Director not present signs a written waiver of notice or a consent to the holding of such meeting, or approval of the minutes thereof, or who attends the meeting without protesting, prior thereto or at its commencement, the lack of notice to such Director. All such waivers, consents or approvals shall be filed with the corporate records as a part of the minutes of the meeting.

Section 4.11 ACTION WITHOUT MEETING. Any action required or permitted to be taken by the Board of Directors under any provision of the California General Nonprofit Corporation Law may be taken without a meeting, if all members of the Board shall individually or collectively consent in writing to such action. Such written consent or consents shall be filed with the minutes of the proceedings of the Board. Such action by written consent shall have the same force and effect as a unanimous vote of the Directors. Any certificate or other document filed under any provision of the California Nonprofit Corporation Law which relates to action so taken shall state that the action was taken by unanimous written consent of the Board of Directors without a meeting, and that the Articles of Incorporation and the Bylaws authorize the Directors to so act. For the purpose of this section only, "all members of the Board" shall not include any Interested Director as defined in Section 4.19.

Section 4.12QUORUM. A majority of the then-acting voting Directors shall be necessary to constitute a quorum for the transaction of business, except to adjourn as hereinafter provided. Every act or decision done or made by the Directors present at a meeting duly held at which a quorum is present shall be regarded as the act of the Board of Directors unless a greater number be required by law or by the Articles of Incorporation.

Section 4.13 ADJOURNMENT. A majority of the Directors present, whether or not a quorum is present, may adjourn any Directors' meeting to meet again at another time or place. In the event a meeting of the Board of Directors is adjourned for more than 24 hours, notice of any adjournment to another time or place shall be given prior to the time of the adjourned meeting to the Directors who were not present at the time of the adjournment.

Section 4.14 FEES AND COMPENSATION. Directors shall not be compensated for serving on the Board of Directors. Directors shall be entitled to reimbursement of expenses incurred on behalf of the Society. Members of committees may receive such compensation for their services and such reimbursement for expenses as may be determined by the Board of Directors; provided, that such compensation shall be reasonable and shall be comparable to compensation paid by unaffiliated entities for a like position.

Section 4.15 NONLIABILITY OF DIRECTORS. Subject to compliance with the provisions of Sections 4.17, 4.18, and 4.19 of these Bylaws, no Director shall be personally liable for the debts, liabilities, or other obligations of this Society.

Section 4.16 INDEMNITY FOR LITIGATION. The Society shall have and hereby agrees to exercise the power to indemnify any person who was, or is, a party, or is threatened to be made a party to any proceeding by

34 • JANUARY/FEBRUARY 1993

a reason of the fact that such person is or was a Director, officer, employee or other agent of the Society, to the full extent allowed under the provision of Section 5238 of the California Nonprofit Corporation Law relating to the power of a corporation to indemnify any such person. The amount of such indemnity shall be as much as the Board of Directors determines and finds to be reasonable, or, if required by Section 5238, the amount of such indemnity shall be as much as the court determines and finds to be reasonable.

Section 4.17 INTERESTED PERSONS. In accordance with Section 5227 of the California Nonprofit Corporation Law, no more than 49% of the Directors serving on the Board may be "interested persons." For the purpose of this section, "interested person" means either:

 Any person currently being compensated by the Society for services rendered to it within the previous 12 months whether as a full time or parttime employee, independent contractor, or otherwise; or

b. Any brother, sister, ancestor, descendant, spouse, brother-in-law, sister-in-law, son-in-law, daughter-in-law, mother-in-law or father-in-law of any such person.

Section 4.18 STANDARD OF CONDUCT. In accordance with Section 5231 of the California Nonprofit Corporation Law, a Director shall perform the duties of a Director, including duties as a member of any committee of the Board upon which the Director may serve, in good faith, in a manner such Director believes to be in the best interest of the Society and with such care, including reasonable inquiry, as an ordinarily prudent person in a like position would use under similar circumstances. In performing the duties of a Director, a Director shall be entitled to rely on information, opinions, reports or statements, including financial statements and other financial data, in each case prepared by:

 One or more officers or employees of the Society whom the Director believes to be reliable and competent in the matters presented; or

b. Counsel, independent accountants or other persons as to matters which the Director believes to be within such person's professional or expert competence; or

c. A committee of the Board upon which the Director does not serve, as to matters within its designated authority, which committee the Director believes to merit confidence. Provided, that in any such case, the Director acts in good faith after reasonable inquiry when the need therefor is indicated by the circumstances and without knowledge that would cause such reliance to be unwarranted.

Section 4.19 SELF-DEALING TRANSACTIONS. In accordance with Section 5233 of the California Nonprofit Corporation Law, the Society shall not be a part to a transaction in which one or more of its Directors has a material financial interest ("interested Director") unless:

a. Approval by Attorney General. The Attorney General, or the court in an action in which the Attorney General is an indispensable party, has approved the transaction before or after it was consummated; or

b. Approval by Board. Prior to entering into the transaction, after full disclosure to the Board of all material facts as to the proposed transaction and the Interested Director's interest, and after investigation and report to the Board as to alternative arrangements for the proposed transaction, if any, the Board in good faith and by a vote of a majority of the Directors than in office (without including the vote of the Interested Director):

(i) Resolves and finds that the tranaction is in the Society's best interests and for the Society's own benefit, the transaction is fair and reasonable as to the Society, and after reasonable investigation as to alternatives, the Society could not have obtained a more advantageous arrangement without reasonable efforts under the circumstances; and

(ii) Approves the entire transaction; or

c. Interim Approval by Authorized Committee or Person. If it is not reasonably practicable to obtain approval of the Board prior to entering into such transaction, and, prior to entering into said transaction, a committee or person authorized by the Board approves the transaction in a manner consistent with the procedure set forth in subsection (b) of this section; and the Board, after determining in good faith that the Society entered into the transaction for its own benefit and that the transaction was fair and reasonable as to the Society at the time it was entered into, ratifies the transaction at its next meeting by a vote of the majority of the Directors then in office, without counting the vote of the Interested Director.

In light of the foregoing limitations, all Directors shall fill out an annual questionnaire dealing with this subject matter.

Section 4.20 PUBLICATION. The Board shall publish an official journal, and may publish other publications for distribution to the members.

### ARTICLE V Officers

Section 5.1 OFFICERS. The officers of this Society shall be a President, Vice-President, Secretary, Treasurer, and such other officers as the Board of Directors may appoint. One person may hold two or more offices, except that the offices of President and Secretary shall not be held by the same person. Each shall hold office until resignation or removal or otherwise disqualified to serve, or until a successor shall be selected and qualified.

Section 5.2 SELECTION AND TERM OF OFFICERS. Any member at least 21 years of age and who has been a member of the Society for two years prior to nomination, may serve as an officer of the Society. The officers of the Society, except such officers as may be appointed in accordance with the provisions of Section 5.3 or Section 5.5, shall be elected or appointed annually by the Board of Directors. Neither the President nor Vice-President may serve for more than three consecutive years each, and shall not be eligible for reelection or reappointment to the same office.

Section 5.3 SUBORDINATE OFFICERS. The Board of Directors may appoint, and may empower the President to appoint, such other officers as the business of the Society may require, each of whom shall hold office for such period, have such authority, and perform such duties as are provided for in the Bylaws or as the Board of Directors may determine.

Section 5.4 REMOVAL AND RESIGNATION. Any officer may be removed, either with or without cause, by the Board of Directors at any regular or special meeting thereof, or, except in the case of an officer chosen by the Board of Directors, by any officer upon whom such power or removal may be conferred by the Board of Directors.

Any officer may resign at any time by giving written notice to the Board of Directors, to the President, or to the Secretary of the Society. Any such resignation shall take effect at the date of the receipt of such notice or at any later time specified therein, and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective.

Section 5.5 VACANCIES. A vacancy in any office because of death, resignation, removal, disqualification, or any other cause, shall be filled in the manner prescribed in the Bylaws for regular appointments to such office.

Section 5.6 PRESIDENT. Subject to the approval of the Board of Directors, the President shall have general supervision, direction and control of the business and affairs of the Society. He or she shall preside at all meetings of the members and of Directors, shall appoint all committees except the Nominating Committee and Endowment Fund Committee, shall serve as an ex-officio member of all committees except the Nomination Committee, and shall have such other powers and duties as may be prescribed by the Board of Directors

Section 5.7 VICE-PRESIDENT. In the absence or disability of the President, the Vice-President shall perform all of the duties of the President and in so acting shall have all of the powers of the President. The Vice-President shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.8 SECRETARY. The Secretary shall keep a full and com-plete record of the proceedings of the Board of Directors, shall keep the seal of the corporation and affix it to such papers and instruments as may be required in the regular course of business, shall make service of such notices as may be necessary or proper, shall supervise the keeping of the records of the Society, shall deliver the annual statement required by Section 7.5 to the members, and shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.9 TREASURER. The Treasurer shall receive and safely keep all funds of the Society and deposit them with such depositories as may be designated by the Board of Directors, shall disburse the funds of the Society as may be ordered by the Board of Directors, shall render to the President and Directors, whenever they request it, an account of all transactions as Treasurer, and of the financial condition of the Society, and shall have such other powers and duties as may be prescribed by the Board of **Directors** 

## **ARTICLE VI** Committees

Section 6.1 APPOINTMENT OF COMMITTEES. The Board of Directors, by resolution adopted by a majority of Directors than in office, may authorize such committees as the Board deems necessary or appropriate to conduct the business and further the objectives of this Society. The President shall appoint all committees except the Nominating Committee and the Endowment Committee. Any committee having the authority of the Board shall have two or more Directors appointed to it.

### Section 6.2 COMMITTEES.

a. Executive Committee. The Executive Committee shall consist of the President, Vice-President, Secretary, and Treasurer, plus two other members elected annually by the Board.

b. Nominating Committee. The Board of Directors shall appoint a Nominating Committee, and the chairman thereof, and send the list of names to the Secretary, who shall notify the members of the Nominating Committee of their appointment. The committee shall consist of not more than five members, none of whom may be currently holding office as a Director or officer

c. The Board of Directors shall appoint an Endowment Fund Committee. This committee shall consist of two Board members and three members in good standing.

Section 6.3 POWER AND AUTHORITY OF COMMITTEES. The Board of Directors may delegate to the Executive Committee or to any other committee having the authority of the Board, any of the powers and authority of the Board of Directors in the management of the business and affairs of

the Society, except in the following: . The approval of any action for which the Nonprofit Corporation Law also requires the approval of members of the Society;

b. The filing of vacancies on the Board or in any committee which has the authority of the Board;

c. The amendment or repeal of Bylaws or the adoption of new Bylaws;
 d. The amendment or repeal of any resolution of the Board which by its express terms is not so amendable or repealable;

. The appointment of committees of the Board or the members thereof; or f. The approval of any self-dealing transaction except as permitted in Section 4.19 of these Bylaws;

g. The approval of expenditures greater than \$5000 for each Boardapproved budget item.

#### THEATRE ORGAN

### **ARTICLE VII** Miscellaneous

Section 7.1 FISCAL YEAR. The fiscal year of the Society shall end on the last day of December of each year.

Section 7.2 INSPECTION OF CORPORATE RECORDS. The books of account and minutes of the proceedings of members and Directors, and of any Executive Committee or other committees of the Directors, shall be open to inspection at any reasonable time upon the written demand of any member. Such inspection may be made in person or by an agent or attorney, and shall include the right to make photocopies and extracts.

Section 7.3 CHECKS, DRAFTS, ETC. All checks, drafts or other orders for payment of money, notes or other evidences of indebtedness issued in the name of or payable to the Society and any and all securities owned by or held by the Society requiring signature for transfer, shall be signed or endorsed by such person or persons and in such manner as shall be determined by the Board of Directors.

Section 7.4 FIDUCIARY STATEMENT. Unless otherwise specifi-cally directed in the instrument by which such assets are vested in the cor-poration, the Board shall be authorized to invest the same or the proceeds of separately or together with other assets of the corporation in such investseparately or together with other assets of the corporation in such invest-ments as the Board may in its discretion deem advisable and to retain any investments made. The Board, by its treasurer, shall invest in prudent, con-servative 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 capital appreciation is an important investment objective.

Section 7.5 ANNUAL STATEMENT OF CERTAIN TRANSAC-TIONS AND INDEMNIFICATIONS. In accordance with Section 6322 of the California Nonprofit Corporation Law, the Board of Directors shall cause an annual statement of certain transactions and indemnifications to be sent to the members and to the Directors not later than 120 days after the close of the fiscal year. If the Society issues an annual report or financial statement of the Society to all members, this requirement shall be satisfied by including the required information, as set forth below, in said annual report. Such annual statement shall describe:

 a. The amount and circumstances of any indemnification or advances aggregating more than \$10,000 paid during the fiscal year of the Society to any officer or Director of the Society; provided, that no such report need be made in the case of indemnification approved by the members; and b. Any "covered transaction" (defined below) during the previous fiscal

year of the Society involving more than \$50,000 or which was one of a num-ber of "covered transactions" in which the same "interested person" (defined below) had a direct or indirect material financial interest, and which transactions in the aggregate involved more than \$50,000. The statement shall describe the names of any "interested persons" involved in such covered transactions, including such "interested person's" relationship in the transaction, and where practicable, the amount of such interest; provided, that in the case of a transaction with a partnership of which the "interested person" is only a partner, only the interest of the partnership need be stated. For the purposes of this section, a "covered transaction" is a transaction in which the Society was a party, and in which either the of the following had a direct or indirect material financial interest:

(i) Any Director or officer of the Society; or

(ii) Any holder of more than 10% of the voting power of the Society.

Section 7.7 CORPORATE LOANS, GUARANTEES AND AD-VANCES. The Society shall not make any loan of money or property to, or guarantee the obligation of, any Director, officer, or member upon the secur-ity of the membership in the Society, except as is expressly allowed under Section 5236 of the California Nonprofit Corporation Law.

Section 7.8 PARLIAMENTARY AUTHORITY. The rules contained in the current edition of Robert's Rules of Order Newly Revised shall govern all meetings of members and of the Board of Directors when applicable, provided they do not conflict with these Bylaws or with any special rules of order the Board of Directors may adopt, or with provisions of the California Nonprofit Corporation Law.

### **ARTICLE VIII Amendments and Effective Date**

Section 8.1 AMENDMENTS. These Bylaws may be amended or repealed and new Bylaws adopted by the vote of the majority of the members of the Board of Directors then in office upon proper notice, unless the action would materially and adversely affect the rights of the members as to voting or transfer, except that Bylaws affecting the following may be adopted, amended or repealed only by the affirmative vote of a majority of the members present and voting at a duly held meeting of members at which a quorum is present, or by written ballot in accordance with Section 3.8: a. A Bylaw specifying or changing the number of Directors; b. A Bylaw increasing the term of office of Directors;

A Bylaw increasing the quorum of members; and
 A Bylaw repealing, restricting, creating or expanding proxy rights.

Section 8.2 EFFECTIVE DATE. Amendments to these Bylaws shall become effective immediately upon their adoption unless the Board of Directors or members of the Society in adopting them provide that they are to become effective at a later date.

# **ATOS HISTORIC THEATRE ORGAN** PRESERVATION PROGRAM

### STATEMENT OF NEED

It is a sad paradox that we have fewer as-built, original theatre organs from the 20th century than church organs from the 18th and 19th centuries! This is astounding when you consider the number of theatre organs produced in the instrument's golden age just over a half-century ago. Theatre organs by the hundreds have been lost forever through carelessness, thoughtless alteration and enlargement, as well as negligent storage, rebuilding and maintenance; sometimes at the hand of ATOS members and in the name of "preservation" or "restoration." Several societies exist worldwide to encourage preservation of church organs and it is past time for the ATOS to sponsor a similar activity for theatre organs.

Aside from the pure academic and nostalgic reasons for preserving examples of the craft of theatre organ building, there is a strong economic reason. Because the theatre organ, unlike the church organ, was built on a definite system of design even to the point of standardized models, there is no reason the theatre organ cannot gain the same "collectible" status as classic cars, orchestrions, music boxes, phonographs, etc. People have made huge investments in the theatre organ hobby only to find a limited market when time comes to sell an instrument. This is because there is no standard of quality and desirability in the theatre organ hobby. It is not too late to establish the kind of standards which will increase the value of theatre organs

### STRATEGIES FOR THEATRE ORGAN PRESERVATION

There is no way that the ATOS can prevent bad practices in theatre organ restoration and maintenance; however, the ATOS can encourage good work by recognizing it! By setting standards and then making highly publicized awards to instruments and their owners who meet these standards, ATOS can prevent the destruction of the few remaining original theatre organs and encourage high-quality work on theatre organs built or assembled for today's musical needs.

We recommend establishing categories for theatre organs (much like those for automobiles such as Classic, Antique, etc.) A blue-ribbon committee would then nominate instruments for plaques or certificates recognizing their status. These nominations would be publicized in THEATRE ORGAN and awards would be presented at the annual convention, being accorded the same status as "Hall of Fame," "Member of The Year," etc.

Another function of the committee would be to handle complaints against individuals or groups actively violating the purposes of the Guidelines, and to make a list of bona fide restorers or consultants.

#### **CATEGORIES OF EXCELLENCE**

In order to be included in any one of the following ATOS award categories, the instrument and its restoration process must gualify under the ATOS general guidelines for theatre organ restoration and maintenance. Descriptions of each of the historic categories of theatre organs follows

(along with the additional special gualifications required for each category):

HERITAGE INSTRUMENTS: Heritage instruments are those which present to us a faithful picture of what the theatre organ was like in its golden age. This category includes original instruments in original locations, original instruments moved to acoustically compatible new locations, instruments restored faithfully to their original condition, and instruments newly built or assembled from parts which follow EXACTLY all details of a theatre organ as built by a theatre organ manufacturer prior to World War II.

The only alterations from original condition which are allowed are:

Replacement of perishable parts with original type materials or appropriate substitute materials if originals are not available.

Replacement of generator with rectifier. Replacement of electrical cabling if required by National Electrical Code in the case of a relocated instrument.

Re-framing and replacement of wind conductors if done to original standards in the case of a relocated organ.

Re-regulation of pipework, but only in order to correct problems which have occurred subsequent to the original installation.

In this classification, equal importance is given to instruments regardless of age, size, builder, or any other special characteristic provided they meet the above qualifications. For example, a perfectly original Style D Wurlitzer would be as important a member of this class as a four-manual Fox Special. Although the Fox Special may be a far more famous instrument, the Style D represents a type of instrument that was probably heard by more movie patrons than any other in the golden age of the theatre organ.

Likewise, a Style 35 Wurlitzer with its straight Solo division and no Tibia Unification would be just as important as a late model Style 260 which more closely represents the sound we are interested in today

Instruments which would be candidate for this category, if properly re-stored, would be the Paramount Studio organ and the last Wurlitzer organ ever built, opus 2238. In other words, the list would include instruments which have gained world fame as well as those which are of interest simply because they represent a point of historic importance.

VINTAGE INSTRUMENTS: This category includes instruments assembled from original parts or built new as reproductions (or a combination of both) which follow the general ideas of a single theatre organ builder but which do not necessarily emulate any particular instrument or model of instrument. These could represent the design philosophy of a company active during the golden age of the theatre organ or could represent a point of development the builder might have reached had it stayed in business. An example of the former would be the Castro Theatre Wurlitzer in San Francisco. An example of the latter would be the Berkeley Community Theatre in Berkeley, California.

#### In addition to those allowed in the Heritage category, the following alterations are allowable for the Vintage category:

Changes in stop list (both voices and unification).

Use of components from different periods in the builder's history.

Changes in the design of the winding system.

Use of solid-state relay and/or combination action where dictated by constraint of space of moveability of the console to multiple locations in a public auditorium having multiple uses.

LANDMARK INSTRUMENTS: We recognize that the theatre organ is a living, constantly evolving musical instrument. Although it is important to preserve examples of the past, it is equally important to encourage excellent new work along progressive tonal and mechanical lines. Landmark instruments are those which represent high-quality ideals of organbuilding, but which do not necessarily reflect the style of any past theatre organibuilder. Since few, if any, theatre organs are built today, it is permissible for organs in this category to be made from parts of one or more theatre organ manufac-turers of the past provided the work follows the ATOS general guidelines for theatre organ restoration and maintenance AND provided that no instrument which would be a candidate for Heritage or Vintage status is destroyed in

which would be a carloidate for Heritage of Viriage status is destroyed in order to create a supply of parts for a Landmark instrument. An example of the Landmark category would have been John Seng's instrument at Mundelein, as well as Buddy Cole's and George Wright's re-cording organs if they still existed and met the requirements of the ATOS guidelines today.

In this category, there are no restrictions against the use of solid-state relays and combination actions, electric console stop actions, non-traditional wind systems, non-traditional stop lists, etc. Following the ATOS general guidelines for theatre organ restoration and maintenance and achieving a generally recognized result of mechanical and musical integrity are the requirements

**STATUS PENDING:** This category would cover COMPLETE instruments which are in storage as of June 1, 1992, and which would meet the requirements of a Vintage or Heritage instrument pending restoration and installation. Specific requirements for storage and current condition must be met in order to gain status in the category

The instrument must be in good restorable condition with minimal damage due to water, vermin, or poor handling or storage conditions. All components must be stored in crates or appropriately padded and protected from atmos-pheric, mechanical, or vermin damage. Pipes must be stored in shallow pipe trays, individually wrapped or properly padded as protection from corrosion, crushing, denting, and accumulation of dirt.

The storage area must be well protected from the elements and appropriate measures taken to provide ample security as protection from vandalism and pilfering. The importance of properly storing a valuable instrument can not be overstated.

Upon completion of restoration and installation according to the ATOS Guidelines, the instrument will be eligible for re-evaluation as a candidate for either Vintage or Heritage categories. Any such instrument broken up for parts will void the award and the instrument in which component parts are included will not be eligible for Landmark category status.

### THE AMERICAN THEATRE ORGAN SOCIETY GUIDELINES FOR CONSERVATION AND RESTORATION

#### PREFACE

These guidelines establish that a true restoration returns a pipe organ to its original state of existence, or to some appropriate later state, through repair of original parts and replacement of missing parts with replications made from identical materials. This includes replacement of original perishable materials. Good theatre organ conservation or maintenance requires these same principles. The interpretation of these tenets and execution by, or under the direct supervision of, a competent restorer of theatre pipe organs (recognized as such by his peers), sympathetic to these Guidelines and the requirements of the installation, is the determinant of success in making a good musical instrument remain musical. Which theatre organs are appropriate for restoration is sometimes a perplexing question. Gnerally, any pipe organs built under the "unit" principles of an orchestral nature and installed originally for public entertainment purposes are candidates. Additionally, instruments which may have been augmented at a later date, but which are marked by great mechanical craftsmanship and musical integrity shall be possible candidates, although they may be more selectively appropriate. The basic requirements of a restored theatre organ are that it must work well and it must fit the musical needs of its users.

#### **QUIDELINES**

1. To be regarded as Historic or Significant:

- A Any theatre organ which remains with all of its original parts in unaltered condition is considered Historic. Its significance increases with its age, its rarity, and condition. A complete organ, no matter how small, should never be broken up for parts.
- B. Any substantially unaltered theatre organ which is an outstanding example of a particular style or builder's work, or is unique in some other way, such as the only remaining example of a particular builder's work is considered Historic.
- C. The criteria may be applied to theatre organs which have been rebuilt or augmented if they represent important periods of milestones in the development of the theatre organ as a continually evolving instrument of modern performance. Such instruments are considered Significant and possibly Historic.
- D. Instruments which have been so radically altered tonally and/or mechanically that they no longer represent the style of a period or the original builder may be regarded as having minimal historic importance or significance, even though the instrument may contain earlier, or potentially significant components. An example might be an organ assembled from parts of several famous theatre organs.

2. Historic or Significant theatre organs should be considered as worthy of preservatiaon and restoration as any other fine antique or piece of art.

3. Restoration may be defined as the process of returning an organ to its original state, provided that sufficient original material remains to make this feasible. In some cases, a totally unaltered theatre organ may be in such basically good condition that simple repair and cleaning will accomplish this. If a substantial number of original components are missing or in bad condition and must be made new or replaced, the process is more properly termed reconstruction.

- A In general, all existing original components should be preserved and properly repaired. Severely damaged components may be replaced by new if incapable of being put into reliable working order, and missing parts replaced with exact duplicate parts of the same builder or reproductions made of the same construction and materials as the originals.
- B. Pipework should be carefully repaired by a professional pipemaker. Several pipe organ companies and supply houses are recognized for their ability to repair or replace theatre organ pipework. Replacements for missing pipes are to be made of the same material and construction details as the originals. The original means of tuning should be preserved wherever possible. An effort should be made to ascertain the original pitch and voicing. Voicing should be limited to the re-regulation of repaired pipes, correction of speech deficiencies which may have occurred through improper handling or deterioration with age. Reregulation may also be dictated by acoustical changes to the original auditorium or installation in a new acoustical environment. Voicing of any replacement pipes should be in the style of remaining originals or other examples of the specific builder's work. Voicing and re-regulation as covered herein should be considered as Tonal Finishing and should include regulation of an instrument to fit its acoustical environment.
- C. Keyboards, stop controls, and other console components should be kept in, or restored to, their original condition. Key and stop action should always be restored in such a way that any new materials should conform to the operation and appearance of the original materials. Replacement of the stop actions, combination action, or relay system for purposes of augmentation or economics of rebuilding or maintenance shall be considered as major alterations.

If major alterations are necessary in order to fulfill the requirements of the end use of the instrument as a contemporary musical instrument, it is recognized that solid-state combination actions or relay systems may be necessary to feasibly meet requirements of the installation. These non-historic devices may be necessary to provide a full range of organist control (General Pistons for example) or movability and multiple console locations (requiring cable disconnects.) In these situations, careful thought should be given to retaining the original stopkey actuation system. Original setter boards could be left installed for historic purposes, but carefully disconnected for reason of practicality. To be considered as a significant instrument, any use of solid-state, electric stop actions, computer control or MIDI devices must be designed and installed to equal the aesthetic appearance, feel, and functionality of original console controls, and their implementation.

Rewiring with plastic insulated cable of approved type should be considered acceptable if necessitated by National Electric Code requiremments which do not allow the use of original DCC wire when an organ is moved or modified.

- D. Windchests should be very carefully restored and checked for soundness. Materials and operating dimensions should be carefully checked and should correspond to those of the original builder. In cases where original materials were of an inferior nature or are no longer available, similar materials as used by other builders and recognized as suitable for the purpose may be substituted.
- E. The original style of chest should be restored using original techniques of design, construction, compatible materials and replacement parts. Replacement of pneumatics with electric actions or modular pneumatic actions of a different builder, even though the chest structure is retained, shall be regarded as inappropriate.
- F. Original regulators, wind trunks, and other components which determine the wind characteristics of a theatre organ should always be retained and releathered. If missing they should be replaced with new components conforming to the originals. Tremulants should be restored and adjusted.

It is considered acceptable to improve winding by providing separate wind systems for offset basses or to provide additional separate complete wind systems where more than four or five ranks may have been winded together originally, or where ranks requiring different wind characteristics may have been originally winded from the same regulator for economic purposes. This is an artistic judgment and should be done under the consultation of a sympathetic restorer having experience in this area.

Additional regulators, tremulants, and winding should be in the style of the original builder. It is considered acceptable to modify winding practices in order to achieve a musically acceptable tremulant in cases where the original winding proved to be unsuccessful.

In a new installation, it is acceptable to use PVC or similar pipe, provided that care is given to appropriate aesthetic installation of this material. Schedule 40 pipe with mitred joints or 1/8" wall pipe with its fittings may be afixed to pipe organ components with appropriate pipe organ type flanges. If done by a careful workman, plastic pipe can be as functional and visually appropriate as galvanized or zinc wind lines.

- G. If the original console finish has been altered, an effort should be made to determine the original finish and restore it wherever feasible. In repairing damaged wood or veneer, care should be taken to match new wood to old.
- H. In instances where financial or artistic considerations dictate that some original part of the organ be removed or left unrestored, these should be carefully packed up and stored in a safe part of the building, properly labeled as to their significance. In cases where appearance is modified, such as in refinishing a console to fit the architecture of a new installation, photographs and accurate records of original color and detail should be kept.

If the restoration or owner requires the inclusion of a self-playing device, any original such device should be restored if paper rolls exist. Modern devices may be wired to an original relay system and do not necessarily dictate disposal of the original relay system.

If the requirements of a new installation dictate the replacement of the original relay system, the original relay should be retained for preservation.

- I.It is highly desirable that a restorer keep detailed records, measurements, photographs, etc. during the course of the restoration work. Recordings of the sound of individual ranks and pipes should be made using high quality recording equipment. Copies of such records sent to the ATOS Archives are always appreciated and may provide valuable information to future researchers and restorers.
- J. Restoration of historic or significant theatre organs should always be done by an experienced professional restorer (recognized as such by his peers) specializing in work on the particular type of organ involved, and never entrusted to unsupervised amateurs. Any work undertaken by volunteers or amateurs must be under the close supervision and direction of a qualified professional. For the sake of the owner's own financial investment as well as the presevation of the theatre organ, it is incumbent upon the owners of historic or significant instruments to thoroughly investigate the reputation, previous work, and references of any prospective restorer. Quality of work, rather than price, should be the criterion in the choice of a restorer. A fine and historic organ may be irreparably altered or damaged by incompetent or unqualified workers, but a well-restored historic organ can be a musical treasure and a legacy to future generations.

Based upon the GUIDELINES FOR CONSERVATION & RESTORATION adopted by the Organ Historical Society.



### UNIFORM CHAPTER CHARTER AGREEMENT between ATOS and \_\_\_\_\_ CHAPTER, ATOS

This agreement made and entered into on the date hereinafter set forth, by and between the American Theatre Organ Society, hereinafter referred to as ATOS, and \_\_\_\_\_\_ Chapter, ATOS, hereinafter referred to as Chapter;

#### WITNESSETH:

WHEREAS, ATOS is a nation-wide organization of theatre pipe organ enthusiasts and the Chapter is a local organization of theatre pipe organ enthusiasts, both of which have similar aims and objectives; and

WHEREAS, the parties hereto are desirous of coordinating their activities and unifying their efforts to the end that the aims and purposes of the organizations be properly administered; that the Official Journal of ATOS shall jointly be nurtured as the only nation-wide publication issued either by ATOS, or the Chapter; that insurance and other services of a business character may be organized and made available to both parties as needed; that leadership be developed to guarantee the continued success of both organizations; and

WHEREAS, the parties are specifically interested in supplementing all existing organization efforts by providing additional means and methods of promoting, acquiring, and maintaining a well-informed, active and loyal membership; Now, THEREFORE, In consideration of the mutual obligations of the

Now, THEREFORE, In consideration of the mutual obligations of the parties, IT IS AGREED AS FOLLOWS:

1. The Chapter recognizes the general jurisdiction of ATOS in all matters involving National activities including public relations and policies.

2. The particles shall cooperate together on all matters of a national, statewide or local character involving membership acquisition, public relations, publicity, and activities for the membership. It is understood that the extent to which corporate funds of the parties shall be spent shall be wholly within the control of each party unless otherwise provided for herein or specific arrangements are made between the parties. ATOS will not sponsor or engage in any local activity in the Chapter's area unless mutually agreed upon.

e. The Chapter shall maintain its By-Laws so that it will accept and retain as members only those persons who are paid up members of ATOS.

4. Each party hereto agrees that any declaration of policy duly promulgated by the ATOS Board of Directors at a regular or specially called meeting in reference to: (1) policy matters affecting ATOS; (2) defining requirements for membership; (3) the employment of personnel; (4) the public relations of each in state and national matters, shall be and become the definition and policy of each party hereto, to the end that such definition or statement shall be uniform throughout the organization.
5. ATOS agrees to publish and mail to each member at least four times

5. ATOS agrees to publish and mail to each member at least four times per year the Official Journal of ATOS, and to maintain this publication on a high level of interest to the membership. Editorial policy shall be established by the Board of Directors and directed by the Editor.

6. The Chapter agrees that any publication, newsletter or other printed matter, prepared or edited under its direction, will be distributed only to the members of the Chapter, and will not be distributed nationally or beyond the location of the Chapter's area of jurisdiction on a subscription or fee basis.

7. Each party hereto agrees that it is the intent that the Official Journal of ATOS shall be the only nationally oriented publication prepared by either party, and that any Chapter publication is to be primarily local in news coverage.

8. Each party hereto agrees to establish and maintain at all times an adequate system of records and accounts which will clearly disclose the name and address of each person who is a member of each party, and the current membership status of each person, and each party signatory hereto shall have the right at any reasonable time to inspect, examine and audit membership records of the other party, the expense of same being assumed by the party making such examination. All such reports of audits and financial statements, and copies of minutes of all meetings shall be made available on request to the other party.

other party. 9. Each party hereto agrees to account for and pay monthly any dues collected from its members for the other party.

 In the event any provision hereunder is in conflict with the ATOS By-laws now in effect or as subsequently amended, the provisions of such Bylaws will prevail.

11. It is agreed that the name "ATOS" by itself or in combination with any other words shall not be extended by either party for use by any nonaffiliated enterprise or organization.

12. This agreement shall be and remain in full force and effect for a period of one year from the date of execution and from year to year thereafter unless terminated by written 30 day notice.

13. In the event of a conflict between two or more Chapter areas, such conflict shall be resolved by agreement between the Chapters concerned, or if they fail to agree, by arbitration of ATOS as provided for in ATOS By-laws.

14. The Chapter's area of operation is the

15. This document constitutes the entire agreement between the parties hereto.

IN WITNESS WHEREOF, the parties hereto have caused this agreement to be executed and delivered by their officers thereunto duly authorized.

#### AMERICAN THEATRE ORGAN SOCIETY

By		
	National President	
Attest:		
	National Secretary	
		Chapter, ATOS
By		
	Chapter President	
Attest:		

#### Chapter Secretary

CERTIFIED COPY OF RESOLUTION AUTHORIZING EXECUTION OF THE UNIFORM CHAPTER CHARTER AGREEMENT (ATOS)

BE IT RESOLVED: That the President and the Secretary-Treasurer be and they are hereby authorized to execute on behalf of ATOS the Uniform Chapter Charter Agreement with its affiliated chapters, adopted this day.

The above is a true copy of a resolution adopted at a regular meeting of the Board of Directors of ATOS, at which a quorum was present, held on July 3, 1969, in Chicago, Illinois.

Dated at \_

National Headquarters

National Secretary-Treasurer

\_ , 19 \_\_



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 tele-

phone (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.

Presented Jointly by the Detroit and Macomb Theater Organ Societies



### Film Pianist Premieres The Same Feature On Big Odeon Leicester Square Compton Organ For Royalty

In one of the scenes in *Chaplin*, which was directed by Sir Richard Attenborough, a matronly pianist is accompanying a silent film in a Montana nickelodeon that Charlie Chaplin visited when he first came to this country. That pianist was also present at the world premiere of the film December 16. It was a Royal Premiere held at the Odeon Leicester Square Cinema in London—and this same pianist suddenly became the organist who was seated at the console of the mighty five-manual Compton organ, better known as the "Duchess". It was famed Ena Baga and she played for Her Majesty The Queen and Prince Philip prior to the performance.

The film opened its regular run next day and for the duration of the engagement the team of organists John Mann, Simon Gledhill, Allan Skirrow, Iain Flitcroft and Donald Mackenzie will play a prelude before the beginning of the program and a five minute spot before the film is screened. —From COS Newsletter

### Disney Elated With Stan Kann's Holiday Music

In the October issue of the NEWS it was announced an organist was wanted to record a tape of popular Christmas music for use at Hollywood's El Capitan Theatre.

Several organists were contacted and Stan Kann had the time available to make the tape. Through his manager, Henry Hunt, arrangements were made to have Disney/Pacific Theatres officials hear Kann play his music on the newly installed Allen organ in the Hollywood Pantages Theatre.

After hearing him, the officials approved making the tape using the Allen; they were elated with the sound of the instrument.

The deal was set until it was learned there would have to be at least three stage crew members on hand during the recording, plus a sizeable cash outlay which would have made it a costly recording session.

This was cancelled and another venue in Los Angeles was contracted for and the tape was recorded. It was then taken to the Disney Studios where the selections were put together in the order wanted and the tape was first used at the theatre November 27. It was played at all intermissions throughout the holiday period.

Kann started his recording session at 9 a.m. November 20 and finished that afternoon at 4:30.

### Where Is It Now?

Who can tell Stan Bielski where the former Chicago Hub Skating Rink organ is now? He has been told it is in the Minneapolis area. His address: 37 Hayhurst Ave., Valhalla, New York 10595



### Music Hall Wurlitzer Rebuild Will Require 2½ To Four Years

Restoration of Radio City Music Hall's 4,328-pipe Wurlitzer theatre organ will take between 2½ to four years to complete and the contract cost of the job is \$600,000. Included in the project is installation of a new Peterson multiplex com-bination action and relay. This system will provide 32 levels of memory, a programmable crescendo and other features possible only with today's electronic multiplex technology.

The new system will fit on one wall in the organ work room and the theatre will gain the badly needed space now taken up by the original massive electro-pneumatic relays.

### Organ Going From Church To Theatre

When the congregation of the Central Assembly of God Church in Tulsa, Oklahoma sold the edifice to another congregation, the 4/13 Robert-Morton organ installed there was declared surplus.

Sooner State Chapter rescued the organ and it will be installed in John McConnel's Orpheum Theatre in Okmulgee.

McConnel also owns a Wurlitzer that he had planned to put in the theatre. Now, because the chambers are large, there is talk of adding ten more ranks to make it a "Wonder Morton."

"Parts of the Wurlitzer could be added to the Morton and the console used as a slave," he said, "unless the instrument goes into another theatre."

### Well-Known Organ Men Restore Organ

Wes Cavett and organist Kevin King have been volunteering their time going in and working on the Wurlitzer organ in the Grand Lake Theatre, Oakland, to bring it up to top playing condition.

The instrument was the property of the late Ernie Wilson who died last October 9. He had been unable to maintain the organ due to his illness. It is heard every Friday, Saturday and Sunday with Joe Smith at the console.

### Chapters Reminded New Brochures Ready

ATOS has a new colorful membership brochure available for distribution to all chapters. "We have printed 25,000 of them," President Vern Bickel noted recently, "and they may be ordered at anytime."

The brochures may be obtained by writing Executive Director Doug Fisk, Post Office Box 417490, Sacramento, Calif. 95841. There is no charge for brochures.

### Two Famed East Coast Instruments May Go On Sale

Two famous organs, both in the Philadelphia area, are facing an uncertain future and may be put on the market. They are the huge dual Moller organ in Phila-delphia's Convention Center and the four manual Kimball organ in the Colonial Theatre at Phoenix-ville.

A story published in the Phoenixville Mercury last November 29 disclosed that the Colonial Theatre is set to close. The historic movie house is too costly to operate and was scheduled to close December 13." According to information received by the NEWS, owner Sam La Rosa said the scheduled Sunday organ concerts will continue until June 1993 as contracted and then the organ will be put up for sale.

Irv Glazer, coordinator for the dual Moller organ project in the Philadelphia Civic Center, has advised that city officials have recently requested information about the value of the two consoles and who might possibly be able to use the organ.

There is talk of razing the huge auditorium so that the property can be developed for other uses.

### Organ Loft Gets Face Lift, Inside And Out!

by Kim Pendleton

Larry Bray has completely redone the exterior and interior of the Organ Loft in Salt Lake City. The results make it a much nicer atmosphere to dine and dance in.

Bray also presented "The Phantom of the Opera" from Oct. 26 to 30; and Chaplin's "The Kid" Nov. 12 and 13. Blaine Gale accompanied both films. More silent films will be presented this year.

People agree—It's great to have this organ in Salt Lake City!

Last Vestige Of Cole Organ In England When Buddy Cole purchased the Style 260 Wurlitzer from

Los Angeles' United Artists Theatre, he had no use for the set of double Diaphones. So he left them there. Years later, Los Angeles Theatre Organ Society was given the set and had planned to install it in with the San Gabriel Civic Auditorium Wurlitzer. It was never done. The rank was sold to an organ buff in Santa Ana and he, in turn, sold it to San Diego Chapter. It was installed with the Wurlitzer in the California Theatre. Then the chapter had to give up the theatre and remove their organ.

Recently, after losing out on a new home for the organ, chapter officials decided to sell the Diaphones. They were purchased by British interests and were shipped out. Now the entire instrument is in England.



A MOST UNUSUAL SIGHT—Patrons attending performances at the Capitol Theatre in Chambersburg, Pa. are well aware they are seeing unusual "speakers" when they glance into the open organ chamber. At one time chamber grilles were covered over with murals. The right chamber mural was removed along with the grille so pipework and percussions could be removed for restoration work. When the project is completed the grilles will be restored in gold leaf. Chambers are 10 feet wide (at widest point), 12 ft. long and 22 ft. high. The Moller is growing from its 3/14, 102 stop status and will blossom out as a 4/27, 220 stop giant.

### Riggs Takes Land Down Under; Even Kids Go For Him

In the world of theatre organ entertainment, Jim Riggs has taken Australia by storm. Not only has his recent concert tour there been highly successful, he also presented a school educational program which was attended by 150 boys and girls at Orion Center in Campsie.

The moppets were students in year six and seven in high school. It is reported in TOSA NEWS, newsletter of the New South Wales Division of Theatre Organ Society of Australia, that he held them spellbound for an hour.

To date 55 completed questionnaires from students who attended the session have been received and almost all without exception indicated they wanted more of the workshop sessions.

There is talk now of having Australian organists conduct sessions. 40 • JANUARY/FEBRUARY 1993

### Two Organ Clubs Stage Second Mall Musical

Motor City Chapter ATOS and Detroit Theatre Organ Society held another successful musical promotion at the Livonia, Michigan Mall Dec. 6.

Duets were played by Lance Luce and Mike Przybylski, and Melissa Ambrose and Susan Lewandowski.

It is said the event was better than the first one presented several months ago. People expressed interest in organ music.

### More About That Real ATOS Chapter Theatre Family And The Capitol Theatre

Last month we were listing the names of Cumberland Valley Chapter members who constitute a real theatre family in that they are busy restoring and enlarging the Moller organ in the Capitol Theatre at Chambersburg, Pennsylvania.

Paul Kreglo, who was Mark Cooley and John McBride's former supervisor at Moller, advised those revamping the Capitol Moller in concepts of unification, percussion and tonal regulation of theatre organ. After 52 years with Moller he remembers first hand how a "Mighty Mo" is built, and in fact, serviced the Capitol Moller in the 40s and 50s.

Anna Evans gets a big thank you for her financial support which led to the purchase of the Devtronix system.

Ruth Cooley and Deb Rotz get a very special family thanks for providing the snacks and coffee each and every week on their Saturday work day—which the rest of the "family" happily devours.

### The Capitol Theatre History

After owning the Capitol Theatre for almost 12 years, Gordon Madison has been able to learn a great deal about the structure.

Construction started in 1925 on the site of several former business/ apartment houses, and in nine months it opened on February 3, 1926. At that time there were three other theatres in Chambersburg. The Capitol was owned by the Pottstown Theatre Company. The theatre was designed to handle vaudeville and films in the grand style. Its seating capacity was 1,022. There was modern forced air heating and air conditioning and the very latest projection equipment.

One of the biggest attractions was the Moller Theatre Pipe Organ which was built in nearby Hagerstown, Maryland. Although the organist retained by the operators really wanted a Kimball, M. P. Moller was so excited about a theatre organ nearby that they made the owners a "deal" that could not be passed up—a three manual, 14-rank, all the bells and whistles model for only \$11,000. The organist, one Wilford Binder must have liked the finished product. He was at the Capitol for what must be a world record tenure of 25 years from the time it opened until 1952!

In 1952, with the advent of TV, as with all theatres, things started downhill. All other theatres had long since either burned down or were torn down. The Capitol managed to hang on, and with everything from movies to wrestling matches on the stage, remained open continuously.

After a long silence, 1972 saw the reemergence of the Moller, brought about by a high school student whom we will meet next month.

### More On Resident Organist Tenure

Recently the NEWS noted that Robert Alder has been resident at the Waikiki Theatre for ten years. This month Lawrence Whitfield advises that Robert Wolfe has been resident at the 3/19 Wurlitzer in Thursford Museum, Norfolk, England, for 12 years, and Phil Kelsall has been on the bench at Blackpool for 16 years, the very same spot where the late Reginald Dixon reigned for a total of 40 years!

### Theatre Owners Putting Out Book, Need Help

"America Goes To The Movies," a forthcoming book on the history of exhibition is being published by the National Association of Theatre Owners. It will cover a century of exhibition, from pre-nickelodeon days up to the present.

Photos of nickelodeons, traveling exhibitors, airdomes and tent shows, lobby displays, premieres, drive-ins, usher uniforms, movie palaces—anything dealing with the exhibition business—are needed. Great movie palaces with organ consoles in view are wanted.

Any member having proof of the first pipe organ to be installed in a theatre is asked to contact Project Director Barbara Stones, 4605 Lankershim Blvd., Suite 340, North Hollywood, Calif. 91602-1891. The name of the theatre, the make instrument and date it was installed is needed. It has been said the place was Cleveland and the year was 1910. Who can tell? THEATRE ORGAN

**Theatre Programs Advertised Crawford** In 1924 Jesse Crawford's fame was widespread. In the Capitol Theatre, St. Paul, Minn., program for the week beginning October 25, one of the ads was for Peyer Music Co. Headlined, "Records of a Great Organ—New and Glorious Music"

The text noted "you can now enjoy records of the Chicago Theatre pipe organ, played by Jesse Crawford. His interpretation gives you all the beauty of tone and marvelous effects of the original rendition. Come and hear these records or try them on your own phonograph." Five records were listed and the cost of each one was \$1.50.

### University Has Its Own Reach Out Program

Although it isn't advertised as "Reach Out And Grab Someone," the University of Wisconsin in Milwaukee has its Outreach Program #1418. It is "The Theatre Organ—An American Tradition Revived," and was offered after the school contacted Dairyland Chapter board member Fred Wolfgram for assistance in putting together the course.

Classes were held on Saturdays—October 3, 10,17, 24 and 31 from 9:30 to 11:30 a.m. Organ builder Bill Hansen lectured on the history of the theatre organ at the Riverside Theatre, Oct. 3; the Avalon Theatre, Oct. 10; and at the Peterson residence, Oct. 24. Gary Hansen spoke on the unique history of theatre pipe organs in pizza restaurants at his Organ Piper Music Palace, and about his restaurant's Kimball organ on Oct. 17.

The final class was held at the Oriental Theatre where the Kimball Theatre Organ Society has installed and maintains the former Warner Theatre Kimball organ. Organist/organ builder Clark Wilson talked abut and demonstrated the Kimball.

Organists Dave Wickerham, Fred Hermes, Bill Campbell, Perry Petta also demonstrated several of the organs that were visited, and Jim Peterson discussed his residence installation.

#### Early Reservations Advised

If you plan to attend the COS 40th anniversary festival in England—make your reservation early, it is advised.

### New Console Queen Crowned By Sierra

A decided flair for showmanship, tied in with great talent has won for Joyce Clifford the title of "Queen of the Console."

This was bestowed by a former King of the Console, Bud Taylor, who still pulses proficient phingers and feet at consoles on occasion and also edits The Organ Spiel newsletter for Sierra Chapter.

Organist Clifford presented a concert at Grant Union High on Nov. 8. Her showmanship was revealed in the decorations she arranged in the lobby, auditorium and on the stage—stuffed animals, gift wrapped boxes and all else that goes with decorations for the Christmas spirit. She popped out of a gold-wrapped box with a big red bow on it and was lured to the console with candy canes by a small elf!

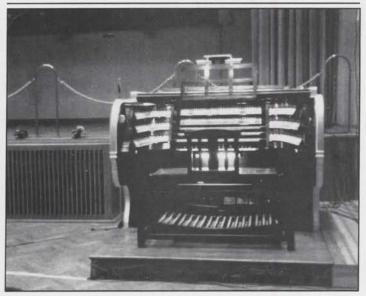
Editor/critic Taylor praised her talented musical presentation as having something for everyone.

So now there's another name up for consideration in the theatre organ concert world!

### Course In Registration Offered At College

Dr. Marilyn Stulken, Alverno College, Milwaukee, Wisc., will teach a course in organ registration this semester. Classes will be held Wednesdays from 12 noon to 2 p.m.

According to information published in Bartola, Dairyland Chapter newsletter, the first class is scheduled January 18. Dr. Stulken may be contacted by calling 414/ 639-3473.



NOW OVER 60 YEARS OLD, the 3/23 Welte organ in NRD North German Broadcasting Station at Hamburg, Germany, is still used in occasional broadcasts. —Wiesinger Photo

### Nor Cal Chapter Gives Free Tickets To Schools

In an effort to promote theatre organ in the Bay Area, Nor Cal Chapter sends tickets to San Francisco, Oakland, Berkeley and Alameda schools to be used for admission to the chapter concerts.

Chairman Frank E. La Fetra also noted that he sent stamped and addressed return post cards asking for comments on giving the tickets to faculty and students. The cards that were returned were favorable.

Because concerts do not sell out, free tickets offer an excellent means for gaining interest in theatre organ.

### Mini-Cinis Out For Oakland Paramount

Alan Michaan's attempt to add a cinema complex to the Oakland Paramount Theatre has been prevented and he has apparently shifted his focus to the long- closed Fox Oakland Theatre.

The "Save the Paramount Committee" fought the addition of the small movie houses because it was felt it would have effected changes in the Paramount building that would have destroyed its performing arts center quality.

### **Dennis James At Arlington**

Dennis James will accompany "Flesh and the Devil" starring Greta Garbo at the Arlington Theatre, Santa Barbara, Calif. on January 23.

One of the last silent films made by this star, it is a romantic comedy set in Austria, and hasn't been screened in many years.

### ATOS International NEWS 3

January 1993

### Additional Work Delays Opening Long Organ

Additional work needed to fully restore the Long Center Wurlitzer organ has delayed the reopening of the instrument which had been slated for last November 12.

Organbuilder Ken Crome and the Wurlitzer were due to leave Reno, Nevada New Year's eve for Lafayette, Indiana. He will be assisted by fellow organbuilder Carlton F. Smith on the reinstallation project.

The organ, increased from 14 to 20 ranks, has been completely releathered. Wurlitzer chests have replaced the former Marr & Colton units, and there is also a Robert-Morton wood Diaphone.

### Chapter Rates Color Photos With Article

Several organist members and the president of Central Florida Chapter rated color pictures in the Tampa Times issue of Nov. 9 article dealing with the Wurlitzer organ the chapter maintains in the Tampa Theatre.

Organist John Otterson was pictured in a large photo at the console of the organ in the theatre. Both he and organist Al Hermanns play for theatre audiences.

President Al Shrives discussed the organ and its acceptance by Tampa audiences. He admitted sometimes there are more stars twinkling in the ceiling of the atmospheric theatre than there are patrons filling seats. Many people call to find out if the organ is to be played before they attend.

### <u>Celle, Germany Reports</u> <u>Station Invited 'Friends of the Welte' to 60th</u> <u>Anniversary Concert Of Broadcast Organ</u> by Willi Wiesinger

Installed in 1930 in Studio 1 of the NDR North-German Broadcast Station, Hamburg, and surviving World War II, the 3/23 Welte organ (called Funkorgel which equals Rundfunk—broadcasting organ) is maintained in playable condition, and on its 60th birthday, January 19, 1991, NDR officials invited all "Friends of the Welte (presumably dyed-in-thewool organ buffs) to a concert played by well-known British organist William Davis.

The Welte consists of a Main-Organ (Hauptorgel) with 16 ranks, installed on the stage in its chamber in back of the console, and a Solo Organ (Soloorgel) chamber below the stage with seven ranks, the opening of which is next to the console. This chamber has been miked so that solo voices dominate for recording.

Gerhard Gregor, the name associated with this organ, broadcast it for 46 years. Kansas City organist Don Kielhack studied under Gregor when he attended school in Germany. The famed German artist died October 28, 1981 at age 75.

The organ is still broadcast occasionally. Of the 23 ranks of the Funkorgel, 60 percent are typical theatre specification and 40 percent are considered to be classical voices.

ii Ame	ATOS International News s published monthly by the erican Theatre Organ Society. 
	address all communications to: lox 40165, Pasadena, Calif. 91114
or cha ATOS	tters pertaining to subscriptions nges of address must be sent to: Membership Office, P. O. Box 0, Sacramento, Calif. 95481

### Wurlitzer Speakers Amaze Producer

When Chris Regine contacted personnel of Los Angeles Theatre Organ Society, he discovered several new things in life. With a small grant, he arranged filming sessions for his feature idea which would be telecast over KPAS, the public television station for Pasadena, Calif.

His first session was filming Stan Kann accompanying the first silent film show (Phantom of the Opera) at the Hollywood Pantages on the newly installed Allen electronic organ. He also interviewed Kann.

A short time later he hauled his camera to Pasadena City College and filmed LATOS members Steve Ross and Don Linton. Linton was pictured from every angle imaginable seated at the console of the 3/ 22 Wurlitzer.

Following this, Regine interviewed Ross. Being well trained in publicity, Ross was certain he got ATOS and LATOS named frequently, and also gave the latter's address and telephone number. At the end of the interview Regine calmly asked, "Where are the speakers?" Ross merely replied, "Follow me!"

"I wish I could have turned Regine's camera on him as he climbed into the Solo Chamber," Ross said. "He was stupefied to see all the Wurlitzer "speakers".

Regine had discovered LATOS through Pasadena Public Library's computerized 'PALS' Public Access System (described in the Nov. '92 issue of the NEWS).

Both LATOS officials and Regine are now enthusiastically investigating the possibility of producing a much longer organ feature that can be sent out to public stations.

### For The Record

Thanks to the many calls received, the editor discovered a real stupid boo-boo in the December issue. The pipe shown on page 4 was one of 12 Crome-built 32' Tibia pipes for the Sanfilippo Wur litzer. It's better left unexplained how "Diaphone" wormed in!



BRITISH SOLIDARITY—British and Australian organists Len Rawle and Tony Fenelon played the premiere opening of the former Gaumont Manchester 4/14 Wurlitzer in the new Granada Studios Tour Projections Suite last November 13. They are pictured at the new console that was built for the instrument.

### New British Centre Is Comparable To Universal Tours—And Has Wurlitzer

Don't make the mistake the NEWS did in saying the former Manchester Gaumont Cinema Wurlitzer is in the new Granada Studios Tour *Museum*. "It is a horrible word that implies a stuffed Wurlitzer console in a glass case," noted Lancastrian Theatre Organ Trust Record Production Officer John Potter. "The organ is in the Projections Suite," he added.

"The whole Tours, which is on the order of the famed Universal Tour in Hollywood, stems from Britain's longest running 'soap' "Coronation Street," which is the equivalent of your "Dallas," Potter continued. "The set can be visited and is still used for filming on certain days." The Projections Suite is an active entertainment complex, with the organ being used for corporate entertainment as well as solo and as part of the tour of Projections. It will figure prominently in the COS 40th Anniversary next May 28.

The Trust has just published a colorful 32-page booklet about the organ, its history and new setting with color photos and a specification of the organ. Copies are available from Trust Sales Officer Cyril Castle, 66 Athlone Avenue, Astley Bridge, Bolton, BL1 6RA, England. The cost is \$10.75.

In addition, the Trust has just completed a cassette of the organ played by Peter Jebson which is aimed for the public. It is in the bouncy, bright and brassy style as played at the Tower Ballroom.

### Candi Carley Records York Theatre Wurlitzer

### Candi Carley Roth has just recorded a new release on the Wurlitzer organ in the Capitol Theatre at York, Pa. She also played this instrument during the ATOS Na-

tional Convention last July. It was not announced when the recording will be available.

#### **Big Moller Remains Silent**

When Wheel of Fortune producers requested use of the dual Moller organ in Philadelphia's Civic Auditorium, it had to be turned down because the city had ordered no money be spent on its upkeep. It couldn't be made ready in time for Larry Ferrari to play it. Mayor Invites You-All To Kimball Opening

Minneapolis Mayor Donald M. Fraser invites you to the dedicatory concert for the mighty dual Kimball now being installed in the new Minneapolis Convention Center. The dates are January 1 and 2—in 1994.

More about the event next month.

### **Baker Console Unveiled**

On Sunday, Nov. 1, Orlando Theatre Organ Society unveiled the Don Baker console that will play the chapter-owned organ in Lake Brantley High School auditorium. The keydesk has been finished in gold and white.

### LIU Wurlitzer Gets Widespread Publicity

by Al Steinberger, Jr. Long Island University's 4/26 Wurlitzer and New York Theatre Organ Society have been enjoying widespread publicity in New York area papers. Reporters give facts and figures about the organ and quote Bob Walker, who has been tending the Wurlitzer for the past 23 years. In addition, one publication listed concert information when Walt Strony played there recently.

### Changes In Organ Produce Better Sound

Although the five ranks have not yet been added to the Wurlitzer at San Sylmar Museum, Sylmar, Calif., changes made to date have been praised by audiences who have heard it. "More improvements are due," Organ Curator Gordon Belt has advised. "Lyn Larsen is consultant for the project," he added.

### Finding ATOS The Hard Way!

John Richards of Barrington, N. H., recently purchased both classical and theatre pipework along with Moller chests, but no console, from James Hamilton in Nashville, Tenn. Some chests are marked—Fox Theatre, N. Y. #2742. It was thought the organ came from there, but according to Dave Junchen's Encyclopedia series, Moller opus 2742 was installed in the Monroe Theatre, Chicago, in 1924 and cost \$7,000.

Richards, who is an electrical engineer and plays the organ, wanted to find out more about what he had purchased. Although an organ buff, he had never heard of ATOS. But his firm in Barrington has a volume in which are listed all known societies. He started thumbing through it and when he got to the "T's" he found Theatre Historical Society. That was good for a starter—the Archives number was listed, and he called.

Archivist William Benedict quickly discounted the Fox Theatre, Brooklyn as the original home of his pipework, but suggested Richards call Doug Fisk, ATOS Executive Director. He did and all at once was assured he would receive complete ATOS membership information. And Fisk suggested he call the NEWS.

A search is being made to learn more about the components. But more important, the question is being asked—What can be done to make the ATOS name more prominent and easy to find?

### Grand International THEATRE ORGAN FESTIVAL in Great Britain May 28 to June 2 1993

To celebrate its 40th anniversary The Cinema Organ Society invites you to a SPECTACULAR THEATRE ORGAN HOLIDAY

Two Centres of Excellence London — for the South Manchester — for the North International Stars from the US and Australia The Finest British Performers Prestigious Theatre Organ Venues Thrilling Theatre Organ and Big Band Show Visiting Artists' Program Open Console Session **Private Charter 'InterCity Heritage Train**'

to speed us north on 140 mph rail route

and lots more ...

### THE THEATRE ORGAN EVENT OF THE DECADE

Special Festival Hotel Rates Top Quality Throughout

No Expense Spared!

**Registration Cost \$325** 

AN OPPORTUNITY YOU CAN'T AFFORD TO MISS Enjoy a Holiday in Great Britain with the Finest Music Around!

From California to Kilburn Jim Riggs

entertains in "Torch" style at the 4/16 Maclean-designed Wurlitzer

From "Down Under" to "Down South"

At the wonderful Worthing 3/10 Wurlitzer

From the Emerald Isle

### **Stanley Wyllie**

joins award-winning young musician

Mark Aston at Ossett Town Hall's unique 3/13 Compton-Christie

## Bryan Rodwell

**Big Band** 

at London's famous South Bank 4/24 "Trocadero" Wurlitzer

### **David Shepherd**

in the Art-Deco splendour of the Grays State Theatre with its illuminated Compton 3/6 + Melotone

### **Dudley Savage**

makes Melotonic magic at the "biggest 7-ranker in the world" The Clayhall Compton **David Lowe** 

showcases Europe's latest Wurlitzer: the 4/14 installation at the exciting Granada Studio Tours complex

Britain's international ambassador Simon Gledhill

at the 4/20 "Paramount" Wurlitzer in Manchester's premier concert hall

The romance of Blackpool's Tower Ballroom **Phil Kelsall Nigel Ogden** at the superb 4/14 Wurlitzer

### \* TALKS \* FILM SHOW \* OPEN CONSOLE \* BANQUET \*



### INTERNATIONAL THEATRE **ORGAN FESTIVAL**

Friday May 28 to Wednesday June 2 1993

in

### LONDON and MANCHESTER **Registration Form**

### Mail Today!

### This form may be photocopied

### Notes

The registration fee includes admission and transportation to and from all events, except those shown in the program as optional. It also includes Saturday evening meal, brunch on the train and tea on Monday, box lunch on Wednesday, and first class travel north on the InterCity Heritage Train on Monday. Late registration fee applies to all applications received after March 31. The charges for optional events include transportation.

### Hotels

You may make your own arrangements for accommodation if you wish, but we strongly recommend you register at the special Festival Hotels. They are both in the luxury class - the Hotel Russell in London and the Britannia Hotel in Manchester. The Cinema Organ Society has negotiated very special rates. These are as follows:

Single Room: \$75.00

Twin-bedded Room: \$59.00

Both rates are per person per night, and include full English breakfast.

Bookings must be made on this form, and not direct to the hotels. Please indicate your preference:

Number of guests in single rooms

Number of quests in twin rooms

Please fill in the table on the left with details of the number of nights you wish to stay.

### Provisional Program (see overleaf):

Friday morning Friday evening Friday late evening† Saturday morning† Saturday evening Sunday morning Sunday afternoon Sunday evening† Monday morning Monday afternoon Monday late afternoon Tuesday morning Tuesday evening Wednesday morning Wednesday evening

David Shepherd Brvan Rodwell Big Band Jam session, Walthamstow Visiting Artists, South Bank Neil Jensen Jim Riggs **Dudley Savage** Festival Banquet Train to the North Stanley Wyllie & Mark Aston Open console (Pudsey) Simon Gledhill David Lowe Liverpool Cathedral Phil Kelsall & Nigel Ogden

Address\_

Name(s) to go on badge(s)\_

Name

Zip Code\_\_\_\_\_Telephone (

Date

)

Special dietary or other requirements

	Dates	Qty	Price \$	Total \$
Festival Registration	5/28-6/2	-	325.00	
ATE REGISTRATION (after 31/3)			15.00	
Banquet†	5/30		44.50	
Walthamstow — Open Console†	5/28		9.00	
Visiting Artists' Session†	5/29		6.50	
Hotel — London Thursday night	•			
Hotel — London Friday night	*			
Hotel — London Saturday night	*			
Hotel — London Sunday night	•			
Hotel — Manchester Monday night	*			
Hotel — ManchesterTuesday night				
Hotel — Manchester Wednesday	*			

\* See hotel details in right-hand panel. **GRAND TOTAL** \$ † Optional events

### Payment

By Check: Please send a check or money order for the full amount to: Pauline Conte, COS International Organ Festival, 206 Valley Road, London, England, SW16 2AE (Tel. 081-677 4385) Cheques must be made payable to 'The Cinema Organ Society'

By Credit Card: Please complete these details:

Card Type: VISA/MasterCard/Access/Eurocard. Expiry Date\_

Card Number

Signature\_

Date

Credit card payments will be converted to Sterling at the prevailing rate.

44 • JANUARY/FEBRUARY 1993

"MIDI"

WHAT IS IT?

There have been several people in the ATOS electronic theatre organ owners group who have asked about MIDI. Perhaps there are others who have heard the term but are not exactly sure what it is. MIDI (pronounced "mid-ee") stands for Musical Instrument Digital Interface. By looking at the words one can see that MIDI has something to do with musical instruments (not just organs) and it is a digital (such as computers use as a digital information) interface. The key here is the word "interface." MIDI is an international standard which allows communication of musical performance by means of digital signals. Without MIDI, the communication would be limited and difficult. MIDI which is an international standard, enables the connection between the instruments of different manufacturers, and more important, MIDI needs only one cable (consisting of 3 wires) for the interconnection of two devices. There are many different types of MIDI devices on the market today, such as synthesizers, sequencers, samplers, rhythm machines, sound modules, etc. Some time ago, this standard was developed so that one could interconnect different products together regardless of whether they were Casio, Allen, Rodgers, Technics, or whatever, or even pipe organs. The Devtronix pipe organ relay system and others for a theatre pipe organ provide the capability to add MIDI to their relay system thus allowing synthesizers to be added so one can play the voices from the synthesizers connected to it. When MIDI is installed on an organ, all you end up with is a 5-pin plus (with 3 wires connected to it) on the back of the instrument into which one can plug external devices by connecting a cable to its 5-prong plug. There may be two plugs as there is a "MIDI In" which takes signals "from" an external device or a "MIDI Out" which sends sig-

### by Jack Moelmann

nals "to" an external device. An example of a "MIDI Out" situation would be an organ with a "MIDI Out" plug connected to the "MIDI In" of a Casio synthesizer or keyboard. Now notes played on the organ keyboard would cause those same notes to be played on the Casio Synthesizer/keyboard, although producing the sounds selected on the synthesizer. The reverse is also possible. The "MIDI Out" of the synthesizer connected to the "MIDI In" of the organ would permit playing the organ from the Casio keyboard. It must be noted that the "sound or audio" is not transmitted through MIDI, only the performance or playing information. The sound of the synthesizer situation above would not come through the organ but rather the audio system of the synthesizer.

The musical industry was far ahead of the computer industry in selecting a standard. Look at the difficulty that one has interconnecting home computer systems and components. The plugs don't always fit let alone their ability to communicate with one another.

Because MIDI is digital information, computers, just like the one you may have at home, can be interconnected into the system to act as a programmer or a "sequencer," a device which allows you to record what you have played and then play it back exactly as you did it, or depending on the software you have, you might be able to even change things or correct mistakes. However, in order for a home computer to work with MIDI, it needs two things: a MIDI interface card for the computer hardware and the MIDI software to make the computer do what you want it to do.

I hope that this hasn't gotten too complicated. It is really quite simple and MIDI allows whatever complexity one desires. MIDI can be added to almost any organ, even a pipe organ, the newer electronic ones generally come equipped with it already. You could even add MIDI to a piano which is not electrical at all. All we are talking about is either connecting 61 wires (from the MIDI interface unit) to each of the key contacts or in the case of a piano, putting small contacts/ switches under each of the keys. MIDI can also send "volume or expression" information as well, sound changes, and then you can get into such other exotic terms as "after touch," "Velocity," etc. Don't worry about these terms when and if you are just getting started.

Sound modules are out there and available, however, there are very few real "theatre organ" sounds yet available. I foresee in the future, there will be more available. Then you can pick and choose. I have easily added MIDI (from Inter MIDI Corporation) to my Rodgers 340 organ and have two digital synthesizers (one Kurzweil and one Roland), a Roland Digital Sampler, and a Roland "Human Rhythm Composer" or rhythm unit all connected to and through each other through MIDI to the console. I also have an AppleII + Computer which can control all of this and also acts as a sequencer. If you are considering buying a synthesizer keyboard, look at the book on it or just look at the back of it to see if it has MIDI IN and OUT. If it does, you can interconnect your keyboard to other people's keyboards, or your organ when and if you get it MIDI-equipped. Remember, MIDI itself produces no sound, but rather an electrical (digital) method of activating and communicating between musical devices. I hope that this has been a little helpful. Let me know what else you want to know about MIDI! I am not an expert in this field, but I think it is a great addition to the theatre organ art form.



"I can't sing. As a singist, I am not a success. I am saddest when I sing. So are those who hear me. They are sadder even than I am." ARTEMUS WARD, HIS TRAVELS, 1865



# Tommy Ford's Organ: Twenty-Five Years Later

In the February 1968 THEATRE OR-GAN BOMBARDE, a young man tells the story of how he rescued a Style E Wurlitzer from a prison in Michigan and installed it in the basement of his family home in Flint. Restoring the organ was strictly a labor of love, and Ford's description of its sounds . . . "old drums are saucily snapping and rambunctiously rolling, bellows are inflating, and reservoirs are jumping; marimbas are chattering, glockenspiels are clicking and a xylophone is singing while a bank of tremolos are making wavy the whole din." . . . created a sense of affection for the instrument that is unique to theatre pipe organ lovers.

Today, twenty-five years later, the young man is an adult living in Roswell, Georgia, and has another pipe organ in his basement. This one is a combination Wurlitzer/Wonder Morton which he acquired from a number of sources. But, we were wondering what had transpired in the time since the article in 1968, so we asked Tommy to give us an update on his life and on the organ.

Tommy went from Flint, Michigan, to the Brooks Photography Institute in Santa Barbara, California, where he studied for about a year. After returning to Michigan he learned that the family was moving to Atlanta, Georgia, and he would have to sell his Wurlitzer. This was not easy, but he managed to get \$700 from an antique dealer — a very painful experience at that time.



Tommy Ford and his Style E Wurlitzer, Flint, Michigan 1968.



Grand piano in living room of Ford home.



Cable Nelson piano.

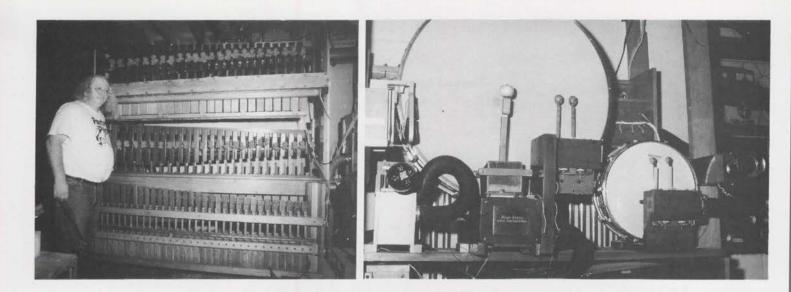


Tommy Ford at the console of his Wurlitzer/Morton.

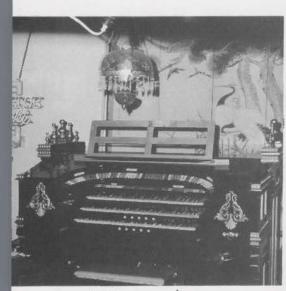
46 • JANUARY/FEBRUARY 1993



Kinura made for Ford by Hill, Norman & Beard in England.



**Pipes & Percussions** 



Tommy's 1993 organ console.

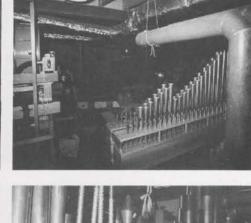
When in Atlanta, Tommy went to the Fox Theatre where he heard Lee Erwin. Ben Hall was the emcee. He met Clay Holbrook, who was to become his friend and who had a 4/29 Kilgen in his home. Tommy realized that the fire had not gone out, that he still desired to own his own theatre pipe organ.

One day he and his mother got in their car and drove out from Atlanta to Roswell, a small, one-country restaurant sort of village which today is more like a little big city. They found a wonderful house in River Lake Shores with a basement 75' x 40' with a ten-foot ceiling and solid concrete floor. They talked his father into buying it and after a year started a photographic studio which they kept for 12 years. When there were no customers, THEATRE ORGAN

Tommy used it for a workroom where he releathered organ parts. All this time he had a Magnavox spinet organ, but he longed for pipes again. One day he went to the Malden Piano Company where he found a room packed with organ parts - mostly church organ parts but enough to put together a small pipe organ. It had a beautiful Austin console which he later sold for enough to start collecting theatre organ parts. There was an enthusiast in town who had just bought an organ that had been in the Odeon Theatre in Savanah and ended up in a church from which he rescued it. This became the nucleus of Tommy's organ. In 1975 he started releathering it. The old Morton console was practically in shambles and he enlarged it from two to three manuals. He got all new key contacts and a Wurlitzer pedalboard. Everything in the console is new. Another enthusiast had a small Wurlitzer for sale that had come out of an opera house in Macon; this was used for parts. Some pipes are new — the Kinura was made for Tommy by Hill, Norman & Beard and is unique in that it is probably the only British Kinura in the country. The Post Horn was made by Trivo. He has much more to do before all 23 ranks are playing, but is enjoying the sounds he gets from the 11 that are currently playing.

Tommy can be contacted by writing: Thomas E. Ford, 650 Riverside Road, Roswell, Georgia 30075.









## AL HERMANNS

### A NEW YEAR

As you can see, there are many details that go into the musical performance of a popular song on the organ: registration, various styles, rhythm, introductions, fills, counter-melodies, endings, chord sequences for improvising, finger technique, etc. Most of these are easy to teach and easy to learn for anyone who is determined to make the effort. At this point, some amateurs will wonder why go to all that trouble? What's the difference how I play a song on the organ?

Consider this. If anyone stood up in front of a crowd to make a speech and began by saying: "now youse all know it ain't gonna make no difference to no one how we do this," anyone who has studied English would instantly realize that that person had not. When an organist performs a piece any old way without paying any attention to musical details, those in the audience who have never studied music or developed listening skills will think it is great and probably give the organist a standing ovation. But there will always be some in the audience who will realize that that person doesn't know what he is doing and is thereby lowering the reputation of the theatre organ and its music.

There are three steps required to learn any musical concept. First — study the rules and understand what you are trying to accomplish. Then reduce it to easy repetitious exercises. Finally, apply it to all the songs you like to play. Learn to think about music away from the organ. You can practice finger exercises on your steering wheel while waiting for a traffic light to change. Explore the registration possibilities of your home organ. Many people use two sounds: all the flutes with bells on and bells off.

Make a real effort to use 1993 to learn all you can and improve your playing. I'll try to help with these columns.



### 1993 Scholarship Program

Available to students ages 13 thru 22 (as of July 1, 1993) Undergraduate Level CATEGORY "A" Students working toward college organ performance degree. CATEGORY "B" Music students studying with

professional theatre organ teachers. 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.

"Meet Me At the Fox" STAN KANN

playing the Fabulous St. Louis Fox Theatre 36-ranks, Crawford Special.

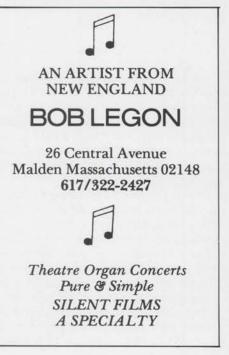
> JUST RELEASED ON CD and Digital Cassette.

Songs include: Its Today, Words are in My Heart, Al Fresco, Join the Circus, Beauty and The Beast, *Phantom of the Opera* selections, Moonlight Becomes You, Light Cavalry Overture, and many more!

SPOKEN ORGAN DEMONSTRATION AT THE END OF MUSIC PROGRAM!

Cassette - \$9.95 / CD - \$18.95 Send to: STAN KANN 590 N. Rossmore Los Angeles, California 90004





### **1993 Young Theatre Organist Competition** Rules and regulations for the merican 1993 Young Theatre Organist Competition have been sent to all Chapter Presidents. If you know of a talented youngster (age 13-21) who might be interested in entering, contact Theatre your chapter immediately so he or she can start preparing for the competition. We encourage all our members to contact their schools, music studios and teachers. Make your theatre organ available to these Urgan students early so that they will be ready for competition. Deadline for submitting tapes is April 1, 1993. **Contact:** Society Dorothy Van Steenkiste 9270 Reeck Road Allen Park, Michigan 48101 (313) 383-0133 **Rich Lewis** Sean Henderson Simon Appleyard Donald MacKenzie Mark Aston Russell Holmes John Giacchi Barry Baker Russell Holmes John Cook Norine Castine Martin Harris John Cook i Eddington Peter Holt alissa Neil H. Johnston III Colleen Feldpausch Martin Ellis Melissa Ambrose ht Thomas Rebecca Rieker 1992 1991 1990 1989 1988 1987 1986 • Will your candidate be a winner this year??? 1985 · Six judges will be listening to your music. • A chapter may submit more than one entry in each category. • Winner in each division will be brought to the convention in 1993 in Chicago. · If you do not belong to a chapter, remember we have several chapters that would be willing to sponsor a candidate. JANUARY/FEBRUARY 1993 • 49

## **CLOSING CHORD**

### Michael Allen Chervenock

"The purpose of life is to discover your gifts. The meaning of life is in giving them away." INGRED PETERSON

These words were the opening of a commemorative program for our friend and fellow chapter member Michael Chervenock, who passed away at age 30 on October 11 of AIDS.

Born in Bellingham, Michael was involved with theatres and theatre organs from a young age, spearheading the restoration of the Mt. Baker Theatre in his teens. He also worked on the restoration of the St. Louis Fox Theatre.

A member of our chapter, Michael in the past was employed as Building Superintendent of the Paramount Theatre, spending many volunteer hours there in addition to his regular working hours on the restoration and maintenance of both the theatre and its Wurlitzer theatre pipe organ. More recently, Michael had been employed by Balcom and Vaughn pipe organ company, assisting in all areas of pipe organ installation and maintenance. He was an internationally recognized expert on theatre restoration, having a life-long love of the theatre and pipe organs. His collection of memorabilia will pass to the B'hend & Kaufmann Archives of the Theatre Historical Society, and ultimately to the National Academy of Motion Picture Arts and Sciences.

A long time member of the American Theatre Organ Society, Michael was also a member of the American Guild of Organists, the Theatre Historical Society, the Trust for Historic Preservation, among others. He was an active member of the First Baptist Church of Seattle.

Sincerest sympathy is extended to his companion David Young, his sister James (Jayne) Chervenock, his mother Maureen Ware and his father Bill Chervenock. No one who knew and loved his humor, compassion, dedication, honesty, talent and faith will ever forget the mark Michael left on our lives. He will be missed. Randy Rock



Michael Allen Chervenock

### **Ernie Wilson**

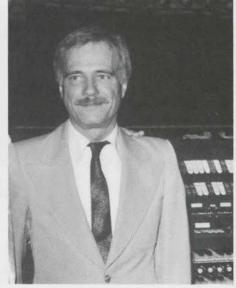
Ernest L. Wilson — owner of the 3/13 Wurlitzer in the Grand Lake Theatre in Oakland, California, died October 10 in Seaton Hospital after a long illness.

Born March 17, 1941, in Richmond, Indiana, he became interested in theatre organ in the 1960s. He moved to California in 1962. He worked for a few years starting 1968 at the Organ Center in San Mateo selling pianos and Thomas organs. He then went back east and was active in Buffalo, Rochester and Philadelphia. He bought a Marr & Colton in 1971 and installed it in a health club in Amhurst, New York.

He returned to California in 1977 and worked for Robert Shaw Controls for about a half year and then was selfemployed installing Burglar and Theft Alarms. He installed a computer system in Davies Symphony Hall in San Francisco to control heating, air conditioning and security. He subsequently became a maintenance engineer at Davies Hall.

He bought the basis for the Wurlitzer installed in the Grand Lake Theatre in about 1975. He made arrangements with Alan Michaan to install it in Michaan's York Theatre at 24th Street and York in San Francisco. However, before the project got started, Alan bought the Grand Lake and the decision was made to install the organ there instead.

Installation in the Grand Lake was interesting to say the least. The original organ had been removed. The pit had been filled with sand and covered with concrete. The concrete had to be sawed and broken with sledge hammers and hauled away. The sand was laboriously removed — first in gunny sacks, then in five gal-



Ernest L. Wilson

lon buckets. The corroded frame for the original lift was still in the pit.

There was a water pipe which had supplied pressure to operate the hydraulic lift. It started leaking. However, there was a sump pump in the pit. This was cleared and when powered — low and behold — it ran fine. At first the crew thought the water pipe would drain in a short time. However, after about three days it was still draining and it was realized there had to be an underground leak somewhere — they were actually trying to drain Lake Merritt through the sump pump! The pipe still had a union on it which was badly rusted. This was very gingerly removed and replaced with a cap.

cap. The original lift was inoperable. Ernie got a Barton four-poster lift but didn't like the idea of the posts sticking up. So, the enterprising crew installed it upside down! It works fine and as far as is known it is the only one anywhere installed this way.

The organ installation was also unusual in that the chambers were reversed. That is, the Solo was on the left and the Main on the right. The console originally had a single stoprail. Ernie converted this to a double stoprail with impeccable craftsmanship.

The organ has been heard by countless theatre goers and was played by David Kelsey during the 1983 ATOS National Convention. It was also presented in afterhours concerts during ATOS Conventions featuring Rob Calcaterra in 1983 and David Kelsey in 1991.

Ernie, thanks for sharing your love of the theatre organ with the Bay Area.

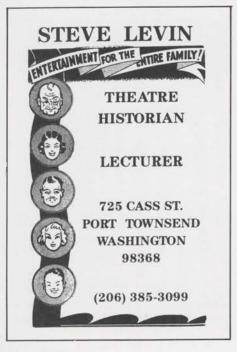
Bert Atwood, Wes Cavett and Bill McCoy



Dolton McAlpin at the Alabama Wurlitzer. Bill McClure photo



Rick McGee introduces a song. Bill McClure photo



CHAPTER NOTES

### ALABAMA Birmingham 205/591-3445 or 205/870-8217

On September 19, the Alabama and Atlanta Chapters joined for a meeting at the Alabama Theatre. Our artist was Dolton McAlpin of Starkville, Mississippi, who played a delightful hour of old favorite tunes. Dispensing with the business meeting, members of both chapters enjoyed a wonderful covered dish supper on stage, with cold cuts provided by Alabama Chapter, and varied dishes coordinated by the food committee and brought by Alabama members. The combined meeting was great fun and we look forward eagerly to our next joint venture when we travel to Chattanooga and the renovated Tivoli Theatre. Barry Baker of Kentucky will preside at the restored Wurlitzer there.

On October 3, Alabama Chapter again met at the Alabama; our guest artist was Rick McGee, who had graciously agreed to play in place of the ill Robert Woods. Rick is an annual tradition at our Wurlitzer, and always comes up with some good old standbys and also something novel to keep us on our toes; this time it was Rimsky-Korsakov's "Scheherazade."

After goodies in the lobby, we gathered for business, announcing a first-time participation in the Young Artist Competition, with our nominee being Stuart Thompson who, introduced to theatre organ just eighteen months ago, has made great strides toward becoming a very good entertainer.

The chapter also learned that former Chapter President Cecil Whitmire has become a full-time fund-raiser for Birmingham Landmarks, Inc., which runs the Alabama Theatre. This was great news, and we all look for phenomenal forward moves in the theatre's use, restoration, and more widespread recognition of its importance to the downtown area.

Recent theatre improvements include renovated shower rooms in the dressing room area, recovered seats in mezzanine, dress circle, and first balcony, and an aid system for the hearing impaired installed in the auditorium. To kick off the winter fundraising campaign, "Three On A String" gave a benefit performance Friday, October 23, which was a thoroughly delightful show, blending bluegrass and comedy in their own inimitable combination. Their rendition of "Stars Fell On Alabama" is certainly a never-to-beforgotten event!

On October 24, Tom Helms graciously agreed to take time from Phantom of The Opera rehearsals to show the Alabama Chapter of the American Guild of Organists what theatre organ is all about. In Tom's hands the unit orchestra of Robert Hope-Jones gave such a musical accounting of itself that the AGOers, asked several times if they had any guestions about the organ, responded with near-unanimous cries of "Play some more!" They - and about a dozen of our chapter - were treated to the overture from Gershwin's Tiptoes, "Birmingham Bertha," "Alabama Jubilee," Zez Confrey's haunting "Valse Mirage," and a performance of "Un Bel Dei" from Madam Butterfly that had moisture on many cheeks.

We're working toward our annual Helms'powered performance of Robert Julian's 1925 silent, Phantom of The Opera, which is a staple of the Birmingham Halloween season, as well as the chapter's main source of revenue for the year. Tom's custom coffin is polished and lying in state in the Grand Lobby of the Alabama, with suitably strange guardian and very dead flowers, and the annual panic over pallbearers' robes and black hoods, candelabra, and the whereabouts of Red Death's pants and hat are resolved. Only another thirty hours of practice on Tom's part, and the show will be on!

The news just came in that the Puget Sound Chapter was awarded the 1994 National Convention, for which we had bid. We are disappointed, but Seattle has some fine organs and we look forward to hearing them, and wish them all the best in the hard work of preparation.

> Virginia Robertson JANUARY/FEBRUARY 1993 • 51

THEATRE ORGAN

### ATLANTA Georgia 404/928-1513 or 404/641-7159

On September 19, we chartered a bus again to take us over to Birmingham, Alabama, to join the Alabama and Chattanooga Chapters at the Alabama Theatre and hear Dolton McAlpin, of Starkville, Mississippi, play the Wurlitzer.

Enroute, we stopped to see and hear the magnificent organ at the historic St. Michael and All The Angels Episcopal Church in Anniston, Alabama. Organbuilder William Barger, of Chattanooga, Tennessee, gave a brief, but fascinating, concert on the beautifully restored instrument. It had been installed in 1889 by Henry Pilcher & Sons, of Louisville, Kentucky. Originally a very large twomanual organ built to English specifications with tracker action throughout, it was rebuilt in the early 1950s around a three-manual console with electropneumatic action. In 1982, Mr. Barger did extensive rebuilding and a new console was added. The St. Michael organ is now one of the finest in the South, with 2,715 pipes (including 32-footers) and 73 stops. The painted facade on the organ still displays the original colors applied more than a century ago. Atlanta Chapter member Charles Walker restored the paint on some of the pipes during the reconstruction of the 1980s. We were very impressed by what se saw and heard. (D.K.)

On October 18, we returned to the beautiful home of Linda and Gordon Johnson just northwest of Atlanta in Marietta, to hear their 2/7 Wurlitzer played by the well-known Walt Winn. Gordy thanked Jay Mitchell, chapter member and Fox Theatre house organist, for tuning the instrument recently. Then, it being the second day of the World Series, in which our beloved Atlanta Braves were participating for the second year in a row, Walt Winn jumped into his concert with "Tomahawk Chop," the



Part of the Atlanta group boarding the bus for Birmingham. Bill Hitchcock photo 52 • JANUARY/FEBRUARY 1993



Alabama, Atlanta and Chattanooga Chapters enjoy dinner on stage after concert at Alabama Theatre, Birmingham. Delos Knight photo



Organbuilder William Barger at the St. Michael's console, Anniston, Alabama. Delos Knight photo



Walt Winn at the Johnson's 3/7 Wurtlizer. Bill Hitchcock photo



Hosts Linda and Gordon Johnson restrain pooch Jodie from their seasonal refreshments. Bill Hitchcock photo

chant with which baseball fans throughout the U.S. and Canada have heard from Atlanta fans rooting for their team. Walt continued with a variety of songs, "Tenderly," "Temptation," "A Foggy Day," "But Not For Me," "Lady Be Good," and a lovely *Showboat* medley, all in his own style reminiscent of George Wright and the late Buddy Cole.

Our chapter's very existence has been due in large part to Walt Winn's generosity. For years he played, and invited other artists to perform on, his 4/18 Page organ in his warehouse for the chapter's sessions. As reported earlier, he generously donated the Page to the chapter, and we are looking for suitable quarters for it. We are very indebted to Walt, not only for his October concert at the Johnsons', but for these other contributions, too. Our thanks, also, to the Johnsons for making home and organ — and refreshments — available once more.

Delos Knight and Bill Hitchcock



Atlanta's Rick Norton admires the massive 32-foot pipes at St. Michael's, Anniston, Alabama. Delos Knight photo

THEATRE ORGAN

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



Nearly thirty persons attended our first meeting of the fall season on Sunday afternoon, September 13 at the home of Evelyn and Edward Faucher in Tampa. Following a brief business meeting, Hostess Evelyn Faucher welcomed us by playing the theme from Ken Burn's recent Civil War/TV documentary. We also joined in singing Happy Birthday for Libby Otterson. Libby is a professional cake-maker. For her birthday we gave her - a birthday cake of her very own! The open console on Evelyn's 1960 Wurlitzer theatre console #4520 involved many chapter members and included an organ/piano duet. The meeting closed with a buffet large enough for a small army!

Highlights of the business meeting included announcements about the possibility of Tampa Theatre/Organ Society T-shirts; the refinishing of the Tampa Theatre Wurlitzer console; the creation of a red and gold velvet cover for the console; a wishing well (or Mighty Wurlitzer bank) in the theatre lobby for contributions to the Organ Fund; a large framed poster in the theatre lobby concerning our chapter; and discussions about a silent movie (and Christmas) concert series.

On display at our meeting was a 24" x 30" framed poster with a large color picture of the Tampa Theatre organ. The poster includes a smaller color photo of the interior of the Tampa Theatre and the following inscription:

"The organ was installed in the Tampa Theatre in 1926 as an 8-rank instrument. The first organist was Eddie Weaver. It was moved to Bayside Baptist Church in 1956 and brought back by CFTOS in 1980. Elwell Stanford played the opening performance in its second premier. It is now a 12-rank organ." The poster will be on permanent display in the Tampa Theatre lobby.

President Bill Shrive announced that work on the Pinellas Park Baby Wurlitzer is proceeding in cooperation with the architects of Pinellas Park.

Cards may be sent to member Jim Sickles at the TLC Nursing Home, 1735 9th St. S., St. Petersburg, FL 33705.



Evelyn Faucher welcomed Central Florida to her home in Tampa.

June Hermans of Clearwater has taken over as the new Editor of our monthly newsletter, The Stoplist. She is doing an outstanding job, and should be proud of the "new look" of the newsletter. The newsletter is full of information and makes my job much easier!

Our October 11 meeting was held at the home of Tom Wooliscroft in St. Petersburg. The meeting was highlighted by a business meeting which included lots of announcements about our activities, and a brief concert on Tom's Rodgers Trio 321-A organ.

The song people praise is always the latest thing. FRANCOIS FEELON, 1699

The organ billed at last summer's ATOS convention as the "Convention Surprise" was formerly owned by chapter members Dottie and Roger Bloom. A long history of this United States Pipe Organ is included in our November Stoplist. Dottie and Roger met 56 years ago with a common interest in theatre organ. The Blooms were active for many years in theatre organ activities in Delaware, New York, Pennsylvania, Virginia and New Jersey. They attended many regional and national conventions, and with the help of Bill Taber - purchased the U.S. Pipe Organ. The organ was in the Lansdale Theatre in Pennsylvania from 1928-1942. It was removed to a Baptist Church in Phoenixville, Pennsylvania, where it was expanded, and where it remained until 1972. The Blooms, with Bill's help, purchased the organ in 1972 and installed the organ in their new home in Downington, Pennsylvania. For nine years, hundreds of friends and guests enjoyed the sound of the pipes and the hospitality of the Blooms. The organ was purchased in 1981 by the Sunnybrook Ballroom, just two weeks before the Blooms retired to Florida. Andy Kasparian, Jr. gave the Dedication Concert of the organ in October, 1981, with the Blooms in attendance. The organ performed beautifully at the hands of Andy Kasparian and Dick Smith at the 1992 Convention Brunch and Banquet. Dottie commented: "What a thrill it was for us to hear the organ again, and to have CFTOS President, Bill Shrive, present me with a necklace made from one of the old stop tabs!"

My question concerning theatre organ recordings of the Gilbert and Sullivan operettas, made here several months ago, brought NO response! The overtures to the operettas are lovely and would make a wonderful theatre organ recording. Many G/S enthusiasts would live such a recording. Possibly one of our English friends might think about my suggestion. John Ambler

Digital Domain Editing, Equalization & Assembly for CD's / DAT Mastering T-V Recording Box 70021 Sunnyvale, CA 94088-4021 408-248-6927 "Our Edits (don't) Speak for Themselves"

JANUARY/FEBRUARY 1993 • 53

### CENTRAL INDIANA Indianapolis 317/787-4865 or 317/255-8056

On September 13 we met at the Manual High School Auditorium. The program was presented by Martin Ellis, Central Indiana Chapter's first Young Theatre Organist Competition winner (overall). Martin majored in music performance at DePauw University in Indiana and is presently Assistant Organist/ Choirmaster at the Second Presbyterian Church in Indianapolis. He last performed for CIC at the Episcopal Church of All Saints, and although he plays classical church music, he also plays theatre organ music beautifully. In fact, when you hear him play in theatre organ style, he sounds as if theatre organ were all he ever played and vice versa! Members thoroughly enjoyed his performance that day and hope to have him back again soon, when his schedule permits.

In October, the group gathered at the fairly new Warren Center for the Performing Arts Auditorium on a Monday evening, instead of our usual Sunday afternoon meeting time. This was a treat for those of us who had not been to that



Martin Ellis at Manual Wurlitzer.

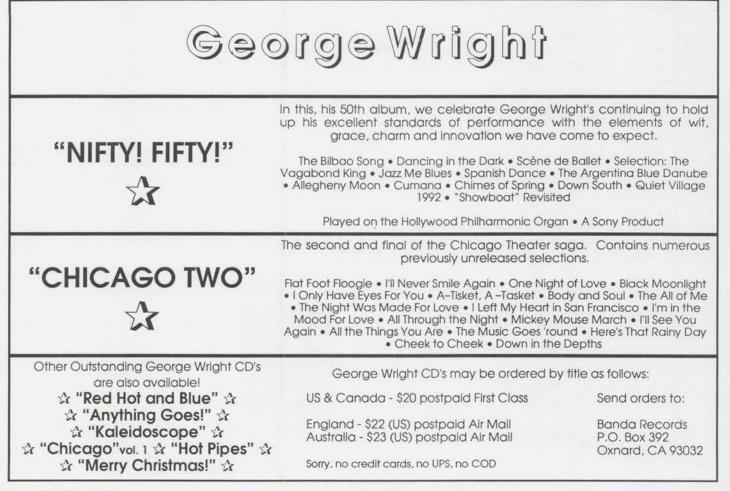


Father Jim Miller opened the 1992-93 Concert Series at Manual High School in September. John Ennis photo

facility before; it was obviously built with an eye to planning for the future it has adjustable acoustical panels for full auditorium/half auditorium, an orchestra "pit" on an elevator capable of descending 11/2 stories below stage level, lots of storage space and excellently arranged seating for the audience.

Our guest artist was ever-popular Warren York, who brought along his Lowrey organ and played a swinging, tuneful group of songs and medleys. He began with "There's Gonna Be a Great Day," some oldies such as "Kalamazoo," "Crazy," "Shoo-fly Pie" and "Cement Mixer." He presented a lovely arrangement of "Twilight Time" and "Stairway to the Stars," along the way playing songs from Snow White and George Cohan tunes. Warren played many well remembered favorites and closed with "High Society," then was called back for an encore, ending with "Shine" and "Keep Your Sunnyside Up."

The study group met at the Manual Auditorium and, as part of its aganda, asked members to prepare pieces for open console. It's always a treat to be able to play the Wurlitzer which the chapter so laboriously and lovingly restored just a few years ago. Josephine Beeler



THEATRE ORGAN

### CENTRAL OHIO Columbus 513/652-1775

We've come to appreciate more and more how fortunate we are to possess our 3/16 Wurlitzer; it's become increasingly a focal point for chapter activities, something to rally around, and something to cherish as a source of theatre organ entertainment. This was aptly demonstrated when we met at Worthington High School August 16 for our monthly meeting. On this occasion, our featured artist was Patti Immel. Patti, with the able assistance of her husband John, had not only set up to do a silent movie, but for other parts of the program, had provided elaborate colored stage lighting. Included in Patti's initial selections were some old standards like "Mr. Sandman" and the nostalgic "Smoke Gets In Your Eyes." For perhaps the first time in a long time we heard our Wurlitzer piano speak out from the Solo chamber in a very rousing rendition of "The Pineapple Rag." Shortly thereafter the house lights dimmed, the screen descended and our movie began. We were treated to an old silent one-reeler entitled Maid In Morocco, which turned out to be a rip-roaring comedy all the more animated because of Patti's organ accompaniment. Following the film we heard a parade of marches while our artist was bathed in a floodlight of changing colors - very impressive! That program is going to be a hard act to follow.

Tom Hamilton who has the distinction of being one of two charter members of our chapter graciously hosted our September 20 meeting. It was, in fact, a delightful early fall day with sunny skies and moderate temperatures. Just the kind of day to coax 37 members and guests to his Upper Arlington home. Installed in his residence is an exact keydesk duplicate of the famed Ohio Theatre's Robert-Morton. It's all there — the four manuals, triple bolsters, a light ivory console shell with gold trim. The overall effect is, well — to put it mildly, stunning. This great instrument is harnessed to analog elec-



Host Tom Hamilton J. Polsley photo

Alberta Doan at Hamilton's during open console. J. Polsley photo

tronic reproductions of 25 ranks with MIDI synthesized tuned percussions. These electronically duplicated voices, derived from the Ohio Theatre's own pipes, speak through an array of 32 speakers via 22 channels. Registrations may be programed through 21 general pistons on any one of four memories. The speakers are housed in cabinets arranged back-to-back on an overhead support and the entire action of the organist can be seen remotely in the family room via closed TV. Some layout!

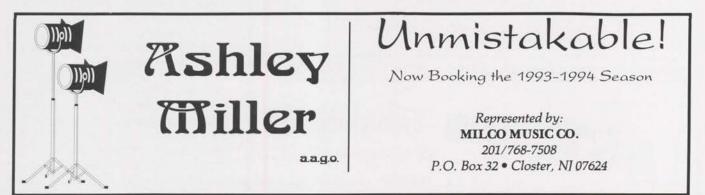
Well, after a short business meeting conducted by president Betty Polsley, we got right down to entertainment. Tom played a medley of some 13 pieces which demonstrated to good advantage the great versatility of this instrument. Included in his selections were the ever familiar "Blue Moon," "Star Dust" and "Moonlight Serenade." Concluding with "Chattanooga Choo-Choo" he kindly stood by to help those of us who stepped up for open console to choose appropriated registrations. There was no lack of takers — most all of us with any musical talent gave it a try. This experience, coupled with some great cuisine, provided by our members, made this occasion one of our more memorable afternoons

It was back to Worthington High School, home of our chapter's 3/16 Wurlitzer, for our October 18 meeting. 57 members and guests gathered in the school auditorium at which time president Betty Polsley conducted our annual meeting. The primary task at hand was to elect two board members and that we did in balloting that reflected the highest number of returns ever (ATOS, eat your heart out).

It was a real treat to host the Mansfield Renaissance Theatre volunteer group for this occasion and to meet Jim Tinko, a Worthington School Board member; we are eternally grateful to that board for providing a home for our Wurlitzer and for the fine spirit of cooperation that has prevailed over these many years.

You can't come up with a more delightful artist than Henry Garcia who provided the afternoon's entertainment. Henry has appeared on several occasions to play for us and we're never disappointed. His beautiful interpretations of such numbers as "The Bells of St. Mary's," "I'm In The Mood For Love" and "Solitude" are forever a source of listening pleasure. Having taught organ performance for many years, as Henry has, it is not surprising that his timing is flawless and phrasing impeccable. Anyone who can sight-read a "Fake" book and instantly improvise has our admiration. The audience thought so, too, because he was coaxed back for two encores at the end of his program.

On November 1, long-time chapter member Ralph Charles celebrated his 30th year as an organ hobbyist and builder. Back in 1962 through the assistance of member Tom Hamilton he bought his first organ, a 2/7 Robert-Morton that had been installed in a Columbus theatre. Over the years he expanded it, adding a large cement clock building to house it adjacent to his rural home near Somerset, Ohio. The organ console was rebuilt to accommodate four manuals and a double curved bolster while the number of ranks was increased to 20. Ralph has proved to be one of those mechanical geniuses who if the part isn't available he'll make it. Manufacturing Robert-Morton style magnets and chests, stoprail magnets and yes, even organ pipes is no small feat, and he's done it all. We congratulate hime for his participation in continued ....



### **CENTRAL OHIO cont.**

the theatre organ world and for having also recently celebrated his 93rd birthday.

On November 15 the chapter met at the home of Dennis and Carol Werkmeister. Dennis's second story installation in a carriage house in the rear of his property will be featured in a future edition of THEATRE ORGAN. He has created a cabaret atmosphere in a cathedralceilinged enclosure at one end of which Norm Nelson is his huge Moller console and single chamber for his 31-rank hybrid organ. It was a delight to see and hear this elegant wind machine — all the more so because we were fortunate in having old chapter friend Trent Sims at the console. Trent gets better every time we hear him and this was plainly evident in his judicious use of tuned percussions, his registrations and counter melodies. From his bracing opener "Something's Got To Give," the ballad "Beloved," his selections from *Phantom of The Opera* to the novelty tune "Peanuts" he showed the professionalism that goes with a true artist.

Following Trent's program members offered open console while many of us feasted on the wide selection of finger foods our chapter provided. We are again indebted to our gracious hosts, Dennis and Carol. John Polsley



### **CHICAGO** AREA 709/953-2380 or 313/282-0037



Our public show at the Arcada Theatre in St. Charles on September 20 was a huge success. With Colonel Jack Moelmann cavorting at the 3/16 Geneva/ Hybrid, there wasn't a sour face for miles around. The good Colonel came armed with new jokes, new versions of old favorites and his always popular patriotic salute, with film. Of course, "The Star-Spangled Banner" always gets a standing ovation, but I think his act deserves it.

The October social at the patio featured Norm Nelson (father of CATOE VP Chris Nelson) mellowing out on the 3/17 Grande Barton. Many of Norm's oldies were familiar, but he dug up a few

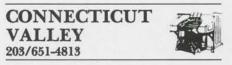


that even some noted theatre organ historians didn't remember!

Meanwhile, the CATOE '93 Convention Committee met for the 16th time to fine-tune arrangements. We are determined to make this convention fly with what we believe to be the finest collection of theatre pipe organs in the country. Virtually every organ being featured has been upgraded to 20th century standards. We hope all our ATOS friends will join us in this celebration. Hal Pritchard



Tom Hazleton at Thomaston Opera House. Marion Flint photo



The Thomaston Opera House was filled to capacity for Tom Hazleton's performances on September 26 and 27. The concerts marked the grand reopening of the concert hall which was closed for fire code violations in 1985. As Tom had been the last artist to play the hall before the closing, it was fitting that he should present the reopening concerts. He opened the program appropriately with "It's Delovely" and included a variety of great songs including an Oklahoma medley, several "September" songs, "Anything Goes," Jesse Crawford's "Broken Rosary," a Berlin medley and selections by Bach, Widor and Vierne. Tom was treated to "Happy Birthday" played by Allen Miller and sung by the audience at both performances.

Many members traveled to Providence, Rhode Island on October 25 for Simon Gledhill's concert at the Providence Center for the Performing Arts. It was a very worthwhile trip.

"Phantoms at the Opera House" was presented at Thomaston on October 31. Three storytellers did a marvelous job telling scary stories, and the highlight of the evening was the showing of the 1925 silent classic Phantom of The Opera starring Lon Chaney. Rosa Rio accompanied the film on the Marr & Colton. Mary Jane Bates

### CUMBERLAND VALLEY Chambersburg, Pennsylvania 717/263-0202

An enthusiastic throng of chapter members and friends enjoyed a September afternoon of music, conversation and, of course, bountiful food, at the Chambersburg home of Anna Evans. The center of attention was Anna's Kimball Xanadu electronic organ, one of that company's larger theatre-style models. Chapter President Bob Eyer, Jr. entertained at open console and was followed by Steve Eppley.

In October, Steve Eppley hosted a chapter visit to his Mechanicsburg home for the debut of his Moller 2/10 pipe organ. On display were the Devtronix combination action that Steve installed as well as a unique system of plug-in connectors devised for many of the electrical hook-ups. Playing at open console were Bob Carbaugh, Steve Eppley, Bob Eyer, Jr., Bob Maney, Jack Umholtz, and John Warner.

Cumberland Valley's efforts to obtain tax-exempt status have concluded successfully. Word was received from the IRS in October that the chapter's applicatiaon for exemption had been approved.

Bob Maney

### **DELAWARE VALLEY** 215/566-1764

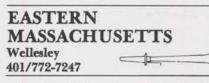
On Sunday, September 27 the Society returned to Sunnybrook Ballroom, Pottstown, Pennsylvania, for open console on the 3/11 United States and to enjoy a delicious brunch. Philadelphia conventioneers may remember Sunnybrook as the setting for the banquet and for a Sunday brunch.

As guests of the Society the Garden State and Southern New Jersey chapters were also present at the event. Of the approximately 70 people who attended, many of the organists who performed during open console were of professional caliber.

Candi Carley-Roth made two appearances during the afternoon. Her second program featured Ragtime and music with a country western flavor. Mrs. Carley-Roth used a simple country tune as her theme and developed that theme into an intricate classically oriented musical number which brought to mind Copeland's Rodeo.

Her programming offered much variety, and the usual pop tune was absent from that program. Classical music was not played, but what she did play was in the style of classical music. Her audience THEATRE ORGAN

paid her the compliment of silent and Earl E. Strausser attentive listening.



Our first fall meeting, September 27 at Babson, with new member Dan Bellomy our artist got the season off to a flying start. Our 235 Special is sounding like a mighty Wurlitzer especially with the regulating and fine tuning being done by expert Allen Miller.

Dan opened and closed his program with a vibrant "Cosi Cosa" with a variety of ballads and jazzy numbers inter-spersed. Selections like "Misty," "Shuffle Off to Buffalo" and "Ice Castles" were nicely played in the tempi and straightforward manner expected, but Mr. Bellomy "let loose" with others such as "First You Say You Will and then You Say You Won't," which soared. Who can question the fact that theatre pipe organ can't satisfy any mood and be as modern and "with it" as any instrument? Dan can prove it.

October 18, and John Cook was at the console dispensing a whole new program starting with 'I Can't Get Started With You" and "Deep Purple" his closer. One



Dan Bellomy at Wurlitzer in Knight Auditorium.

of John's highlights was a medley of Thomas "Fats" Waller tunes including the less familiar "Spreading Rhythm Around" and an upbeat "Honeysuckle Rose." Another less heard song was "What a Wonderful Day for a Wedding." After long applause his own "Pipes on Parade" was requested and many feet were keeping time. John always does his "homework" and it shows with a polished performance.

Walter Strony was our concert organist on October 24, and he invariably produces a good show. We were honored with the presence of two bus loads of 90 enthusiastic Rochester Theatre Organ Society members who were making a three-day trip with Simon Gledhill from England giving a fine concert on the 5/21 continued ....



JANUARY/FEBRUARY 1993 • 57

### EASTERN MASSACHUSETTS cont.

Wurlitzer in the Providence Performing Arts Center on the next afternoon and a tour of two millionaire summer "cottages" in Newport on their final day.

Mr. Strony is so well known internationally in theatre organ circles for his sparkling console capers, his recordings and workshops that it would be redundant to wax on his performance. Sufficient to say that he was up to his expected variety of selections for an allround program. An organ has to be in tip-top condition for his demands and ours measured up. A sprightly "From This Moment On" got things rolling and fast moving numbers like "Nola" and "Tico Tico" had Strony's hands and feet doing incredible things, but accurately. At the other end of the scale was a medley from The Merry Widow and a bright "One Morning in May." Another fine medley was from Kismet.

Walter made a production of "Oscar Meyer Wiener" - almost always included in his programs. Hearty singing was heard as his large audience followed the song slides - a feature our New England folk desire as well as Mr. Strony's accompaniment to the hilarious silent The Music Box, with Laurel and Hardy.

Our artist finished his stint with many numbers requested from his audience - a feature bound to please when those present have involvement in the proceedings. It was a good show as expected.

Our November 15 meeting again had Dan Bellomy as our console artist. A jazzy "Lady Be Good" and "Don't Get Around Much Anymore" saw Dan in his element with the organ "doing its thing." On the other hand, "My Romance" and "Moonlight in Vermont" were quiet and reflective. Another nicely registered "'Til There Was You" was among his program selections. Mr. Bellomy opened and closed his all-toobrief console appearance with "Cosi Cosa" - sort of his adopted theme song.

Our long-time Editor of "Eastern Pipes," Stuart Hinchlifffe and wife, Rita, were surprised and honored by the coordinated efforts of our Secretary Carolyn Wilcox, and by their daughter, Tina, arranging a 50th wedding anniversary celebration with large cake, extra "eats" and many member's cards. As President Don Phipps read an appropriate proclamation, Dan played brief intervals of music — altogether fitting recog-nition of their "golden day." Rita and Stu will not soon forget this club ceremony. Stanley C. Garniss

58 • JANUARY/FEBRUARY 1993



Ty Woodward with photographers (L to R( Michael Cipolletti, Tony Rustako, Jim Vitarelli, Denise Andersen.



The first concert of Garden State's five-concert series took place Sunday afternoon October 11 at the Trenton War Memorial. The artist was Ty Woodward. This was his third return to Trenton for a concert, and we were rewarded with an enjoyable program of well known classical and pop favorites. As usual our wonderful Sharp Vision Video camera and projector was used. The program is doubly enjoyed as not only do you see the artist, but also appearing on the large screen is a clear close-up of the hands of the artist performing techniques never seen when just viewing the back of the artist.

Unfortunately the attendance was less than usual with many of the familiar faces missing. The reason for this was understandable. It was the day of the first, much heralded debates between President Bush, Governor Clinton and Mr. Perot, and the nation was poised at their videos.

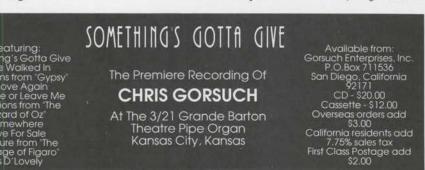
The organ enthusiasts who attended the concert found the musical stylings of Ty and the sounds of the Mighty Moller very pleasing.

Following a brief meeting, hungry members and friends enjoyed the buffet with its delicious, varied menu, set up on the stage. Open console followed. Garden State Chapter is most fortunate to have use of these great facilities. Surely, it's the ultimate, having delicious food, lively socializing and real live theatre pipe organ music. Wow!

This year a special Halloween Treat for the people of Trenton and the nearby towns was sponsored by the management of the Trenton War Memorial Building. They announced that there would be a silent film presentation The Phantom of The Opera on October 31. The film would be accompanied by Ashley Miller, of Radio City Fame, on the War Memorial Moller. Despite gloomy weather with a brisk, cold wind, over a thousand people attended the film. Ashley's accompaniment was excellent. The rousing applause from the audience gave their approval. It was a very successful event and many people heard and enjoyed the sounds of the Moller pipe organ for the first time.

We are looking forward to another silent film, when Garden State Chapter features Dennis James accompanying The Student Prince in Heidleberg, Sunday, February 21, at 3:00 p.m. Clark Wilson will appear on March 28 and Ken Double on May 2. Jinny Vanore

Featuring: Something's Gotta Give Love Walked In Selections from "Gypsy" If I Love Again Love Me or Leave Me Selections from "The Wizard of Oz" Somewhere Overture from "The Marriage of Figaro" It's D'Lovely





Above: At the Banquet (L to R): Elsie Freedman, Richard Weber, Betty McKeon, Gladstone McKeon, Audrey Weber and Ira Freedman. At Right: Proctor's stage being prepared for Banquet. "Goldie" waits at left.

### GULF COAST Pensacola, Florida 904/932-3133 or 904/433-4683

After three successful open consoles, hosted successively, Dolton McAlpin, Gary Jones and Charlie Balogh, we are eagerly looking forward to a repeat of this feature. After you have experienced a "hands on" playing an instrument like our magnificent 4/25 Robert-Morton, how can you help but be bitten by the organ bug? Since young artists are a primary concern, we welcome more youngsters like the six-year-old we had this year. He is already practicing for his performance next year. How's that for preparation?

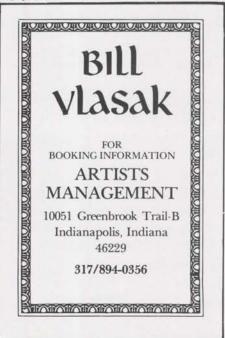
With our regular board meetings behind us for the time being, we look back on our ventures of the past year. New experiences with advertising have taken a front seat. We find direct mail is an effective tool. Giving some ten free tickets to all board members to pass out to prospective audiences is also effective. We just hope that each two we donate, that they will return to buy tickets for the next performance and bring two more guests with them.



Ty Woodward at the 4/25 Robert-Morton, Saenger Theatre, Pensacola, Florida.

We regret to announce the illness and operation of one of our driving members, Byron Melvin. Here's hoping for a speedy recovery. "Big Green," his ever-ready Cadillac "taxi" is waiting patiently in his driveway for his next tour escorting our artists from airport to hotel to theatre to airport.

Now for the really big news. Our last concert featured Ty Woodward. Ty did a wonderful job with his music. The listeners took in every note of his playing, then sat back and enjoyed the short silent comedy. When he started the sing-along, everyone was ready for lung-busting sound and they put forth! Maybe the old camp singers knew what they were doing after all, when they lead their followers into song. It sure works in the theatre with the organ. After all, doesn't each one of us feel as though we were prima donnas at the Metropolitan Opera? Ty chose a good variety of music for our crowd and they responded with their enjoyment.



Things will be in slow gear here for a while now. Our next venue won't be until April 1993 and will feature Clark Wilson. We hope to have a new twist in our program that will feature a new specialty for us. We are trying! Until then.

Dorothy Standley

### HUDSON-MOHAWK 518/283-3545



The annual Banquet of the Hudson-Mohawk Chapter took on a new "twist" in September when, upon the suggestion of incoming President Ned Spain, it was decided to hold the Banquet on the stage of Proctors Theatre. "Goldie," our restored 3/8 Wurlitzer, provided dinner music thanks to several of our more talented members. The uniqueness of the location made it very appealing and sixty-six members and guests came for an enjoyable evening of food, drink, music, prizes and conversation. A spectacular buffet was catered by a nearby restaurant. The program included a sing-along led by Ira Freedman, a veteran performer, and a report on the 1992 ATOS National Convention by Ed Farmer. The Proctors stage and dining tables were beautifully decorated with favors and flowers. thanks to a few devoted ladies who always come through to make our meetings more enjoyable. The tables were set in front of a magnificent backdrop of a garden scene.

Our new logo-bearing T-shirts and hats were offered for sale and were a huge success.

Our Halloween Party was held at the haunted house of Gus Pratt, New Salem, New York, with forty-five people at the scene. Gus always seems to have plenty of ghosts and evil spirits hanging around the pipes of his magnificent pipe organ and it was fun trying to blow them out on this special evening. *Maude H. Dunlap* 

### JESSE CRAWFORD Montana; Northern Wyoming 406/248-3171 or 406/269-5555

Bob Vaughn, Tom Murray and Dr. Ed Mullins were delegates to CINECON-28, the 28th annual convention of the Society for Cinephiles, Ltd., September 4-7, 1992 at the Hollywood Roosevelt Hotel in Hollywood, California. Bob Vaughn accompanied three silent films, on an electronic organ, during the Labor Day weekend meeting. Honored guests included Jane Wyatt and Alice Faye. Miss Faye recalled Charter member George Robinson, of San Jose, California, who was her accompanist in the thirties.

On October 12 Martin Lilley and Ed Mullins visited the Thursford Collection in Northfolk, England, where Robert Wolfe concertises twice daily on the mighty Wurlitzer. Lilley, a television engineer with Ampex in Redwood City, California, made an "audition" videotape with his cam-corder. Robert Wolfe's flamboyant style was a crowd-pleaser.

Much-loved London chapter's "Mum," Edith Rawle, died on October 12. Her funeral was October 20. Unfortunately, Lilley and Mullins were unable to attend as they were on a flight to Vienna, Austria, that afternoon. Dr. Mullins did a hospitantship in acupuncture at the Kaiserin Elisabeth Hospital in Vienna. They visited several churches with classical organs and heard one organ that was played by Mozart in 1768. They paid their condolences to Lew Rawle at Wurlitzer Lodge on October 27. That would have been Edith and Les Rawle's 57th wedding anniversary. Our heartfelt sympathy is extended to Les and family.

Lilley and Mullins heard Thomas Trotter's Wednesday organ recital at Birmingham Town Hall on October 14. They visited the birth place of Sir Edward Elgar near Worcester later that afternoon. They also toured Canterbury Cathedral with Ian Dalgliesh October 18 and heard the organ. Dr. Mullins attended charter member Father Gerard A. Kerr's last Sunday Mass on October 25 at St. Anne Line Church in South Woodford. Father Kerr has retired and now resides in Eastham, London.

On October 26 Mullins and Lilley visited Michael Candy's residence, "Sound of Music," in Bedmond, parish of Abbots Langley, near Hemel Hampstead, England. Mike's home has a Model F, 2/8 Wurlitzer, opus 1199 installed in a chamber with walls sixteen inches thick. Originally installed in the Picture House, Leicester, it was removed in 1933 and installed in the Exchange Cinema in Northampton. It was removed from the cinema, by then re-named the Gaumont, to the home of Mr. Evelyn Johnson, in 1957.

Candy purchased the instrument in 1984 and got it playing one year later in February 1985. He had a lot of hlep from the London chapter and David Pawlyn helped with the final touches. The Cinema Organ Society, London District's summer spectacular and gourmet barbecue was held at Mike Candy's home on July 18, 1992. Ed Mullins

Seattle, WA 98116

## **Digital Pipes**

by Patrick Lajko

At last! Authentic electronic rank extensions, percussions and complete ranks to add to your pipe or electronic organ. Or use it for a complete electronic Wurlitzer organ!

With our proprietary design which is part digital and part analog, you get accurate reproduction of any pipe rank, trap or tuned percussion.

Perhaps the only electronic Wurlitzer Tibia with the correct tremulant is now possible with Digital Pipes.

With Digital Pipes you can get.....

 Pedal extensions to 32' with accurate attack and decay
 Nearly any rank is available - from 61 to 97 notes including Tibia, Vox, Post Horn, Oboe, Kinura and Principal
 Harp, Xylophone and other percussions available Demonstration tape only \$10
 For complete information, call Mon-Fri 10am - 5pm Pacific time

(206)-937-8927

4017 - 39th Ave SW

60 • JANUARY/FEBRUARY 1993

**CDE** Software

VISA



Martin Lilley (left and Michael Candy at "Sound of Music." Ed Mullins photo At right: Dr. Ed Mullins (left) and Leslie Rawle at console of Wurlitzer at Wurlitzer Lodge.



L to R: Martin Lilley, Robert Wolfe and Dr. Ed Mullins at the mighty Wurlitzer at the Thursford Collection.

JOLIET AREA Joliet, Illinois 815/774-6516 or 815/725-0024



The project has begun! What am I referring to? It is our Barton Grande Restoration/Renovation project. JATOE has started the first major renovation of the Barton in the history of the club. We are replacing the relay and combination action, regulating and voicing all the pipes, and reworking the console - all for the 1993 convention in Chicago! Sounds like an ambitious task? You bet it is. But with the help of our members, and many of the local business people, our plan will be a complete success. I will report updates in "Chapter Notes." The Board of Directors has appointed key people to be responsible for major tasks in the project - installation, wiring, voicing and console repair. Then, they will set work times with the club members who have volunteered to work on these tasks to get the job done.

We still have time for socials, and we had a great one at Joy Collins Allen Organ Studio in October with Mark Noller performing on the Allen 4600 theatre organ and also the Steinway piano. Shirley Guth sang while Mark accompanied her and many members enjoyed the opportunity to try the Allen. November, we are planning to return to the Rialto to hear the Barton, and December we are going to have our annual Christmas Party in the Theatre, but this year we will have it on stage. Taylor Trimby

### LAND O'LAKES St. Paul-Minneapolis 715/262-5086 or 612/771-1771



On September 13, the Phipps Center for the Arts in Hudson, Wisconsin, celebrated their grand opening of the beautifully renovated Center, double in size, which has become known as the principal facility for artistic activities in the area. We have heard our favorite theatre organists, including Simon Gledhill, in concert with many artists scheduled for the 1992-1993 season.

Cultural events scheduled for the City of Saint Paul during the weekend of Oct. 16-18, when the fabulous \$74 million Minnesota Historic Center opened to the public were enjoyed by 5000 starry-eyed people despite inclement weather. Oldfashioned trolley cars shuttled back and forth from various downtown points, and it was a gay, festive occasion.

Lou Hurvitz, theatre organist and chapter member did his part in the celebration by performing interlude music at the Wurlitzer on October 18 at the World Theatre, in downtown St. Paul. He played between performances by the Zenon Dance Co., Ballet Minnesota and the Minnesota Opera, during the Grand Opening of the "St. Paul for All" Cultural Corridor weekend. The History Center could be one of the enticements for our Conventioneers who visit us for the retional Convention scheduled for the Twin Cities in October 1993.

Before the Phantom of The Opera mania hit the various theatres, Fred and Thelma Nagel entertained the Organaires at their home on October 29 in Hudson. No spooks nor goblins showed up - just our usual camaraderie and taking turns at their classical organ, alongside a huge pool table. Jerry and Elaine Orvold played a few lovely organ/piano duets, always enjoyable, and they play with such ease!



Kay McA bee peels his jacket on a 90° concert night at Pasadena City College. Zimjoi

October 30 and 31, Tom Neadle, a accomplished organist/pianist, very longtime LO'LTOS member, accompanied the famous film, Phantom of The Opera starring Lon Chaney, at the chapter's Wurlitzer at the Metropolitan Community Church in Minneapolis. With so many offerings of the film occurring that weekend it was difficult to choose which one we would attend. Walker Art Center, Minneapolis, featured Dennis James; Tom Wibbels at the Phipps Center for the Arts in Hudson and Tom Erickson at the Sheldon Theatre in Red Wing.

But Tom Neadle, at our own chapter organ, his first attempt at accompanying a film, did a superb job, despite a flock of butterflies in his stomach. Tom's choice of selections for the varying moods of the movie and his synchronization between music and action on the screen was excellent, especially in the ballet scenes sweet and lovely. His gradual crescendo in the last terrifying moments brought the movie to a spine-tingling finale. We're proud of you, Tom.

#### E Las. LOS ANGELES Angeles Glendale, California 213/217-9202 or 818/792-7084

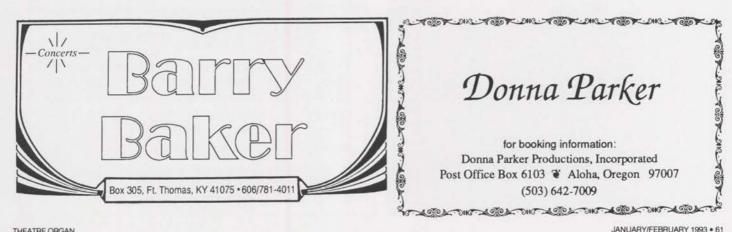
Kay McAbee made his first appearance for the Los Angeles Theatre Organ Society on September 19 performing at the Ross Reed Wurlitzer in Sexson Auditorium at Pasadena City College. Mr. Mc-Abee played a concert of familiar tunes from the movies and musicals of the 40s. 50s, and 60s in a no-nonsense style. Tunes included Cole Porter's "So In Love." "Secret Love" (from Calamity Jane), "Smoke Gets In Your Eyes," and "South Pacific Overture." Kay brought back many memories with a medley from My Fair Lady and another medley of Irving Berlin songs. The program continued with rousing renditions of "Dizzy Fingers" and "The Bacchanal" (from Samson & Delilah), and closed with 'The Sabre Dance." Enjoying the concert with us was the Roaring 20's Classic Car Club. It is nice to have other groups attend our concerts so we can share our enjoyment of the King of Instruments.

Because a number of LATOS members planned to attend the Sacramento Regional Convention there was no October concert. From all reports, the convention was a terrific success, especially the new Towe Ford Museum Wurlitzer!

On November 1, a group of LATOS members and friends went on an overnight trip to Catalina Island to hear the Avalon Theatre four-manual Page organ.

LATOS has a new baby on the way! In September, former LATOS Board member, Peter Crotty, donated a 2/10 Style 216 Wurlitzer, similar to the organ that was at the Rialto Theatre in South Pasadena, to the society. The search is now on for a building where the organization would have unlimited access to the organ. Stay tuned for further details as plans develop! Wayne Flottman

Verna Mae Wilson



### MANASOTA Brandenton, Florida 813/755-1058

The October meeting was at the home of Harry Lansing where all enjoyed the music provided by volunteers eager to try Harry's three-manual theatre style Conn. Two electronic keyboards were often played in accompaniment.

November will be celebrated as the First Annual Birthday of Manasota Chapter. The patio of the Charles Ringling mansion on the campus of the University of South Florida will be the setting. The home is situated on the shore of Sarasota Bay.

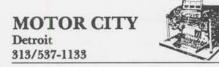
Manasota Chapter, in cooperation with the University, has undertaken the task of restoration of the Duo-Art Aeolian pipe organ installed in the Ringling home in the mid 20s. The instrument has been silent for several decades, but has not been altered during the last 60 years. An enthusiastic organ crew is actively engaged in removing layers of dust, cleaning pipes, re-leathering, and recovering pouches, and restoring the player mechanism. Carl Walker

". . . the devil does not stay where there is music." MARTIN LUTHER



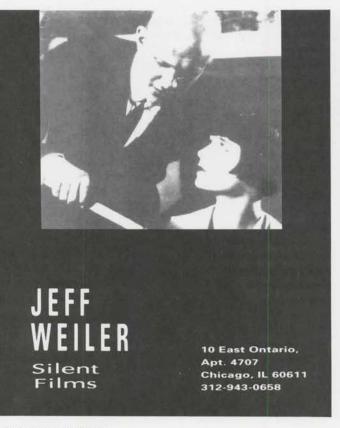
Members of the Dearborn Historical Society at the Redford Theatre.

Don Lockwood photo



In an effort to attract new members, the Detroit Theatre Organ Society and the Motor City Chapter joined forces for a day-long concert at Livonia Mall on September 26. DTOS, an unaffiliated group, owns the former Fisher Theatre 4/34 Wurlitzer now installed at the Senate Theatre. A Conn 640 organ, provided by Motor City, was placed in the center of the mall with nearly a hundred folding chairs so shoppers could sit down and enjoy the concert. Members of both groups passed out literature on upcoming events and answered questions. Free passes, good at either theatre, were mailed to those who filled out information cards. Organists who played for the 11-hour concert were: Melissa Ambrose, Newton Bates, Gil Francis, Virg Howard, Don Jenks, Susan Lewandowski, Lance Luce, Ken Merley, Steve Stephanie and Wilma Steslick.

Tony O'Brien put on a sound and sight spectacular at the Redford Theatre on October 3. In addition to the Barton pipe organ, Tony used his own custom electronic instrument, satisfying an array of musical tastes. Joining him for several numbers was drummer Mark Standard. Thanks to David Martin and his stage crew, special programmed lighting procontinued...





### SCOTT SMITH PLAYS THE WICHITA WURLITZER

Selections: There's No Business Like Show Business • Since I Fell For You • Wolverine Blues • "Wizard Of Oz." Selections • Secretative Love For Sale • The Boy Next Doc • Beyond The Blue Horizon

Available in stereo cassette only \$14.00 (U.S.) Postpaid All Foreign Orders Add \$3.00 For Shipping

SCOTT SMITH PRODUCTIONS

435 West Hodge Avenue Lansing, MI 48910

Please allow 3-4 weeks for delivery

### **RESTAURATEURS!**

Boost your sagging business with an artist that plays proper theatre organ traditionals AND current pop music and much in between, from memory. Don't have a theatre organ? Artist will consider leasing large Rodgers organ. Will relocate.

1402 Neshaminy Valley Drive Bensalem, PA 19020 215/750-9438



Irene and Tom FitzGerald, chairmen of the annual meeting/potluck dinner. Dorothy VanSteenkiste photo

vided a seemingly endless variety of sweeping, flashing and ever-changing visual effects. The audience didn't hold back in showing their appreciation of Tony's program.

The Dearborn Historical Society toured the Redford Theatre the morning of October 10. Motor City President Brian Carmody demonstrated the Barton organ and accompanied a short silent comedy, provided by Andy Coryell. The group was then given a guided tour of one chamber, the stage area and the projection booth.

The annual membership meeting was held on November 1 at the Redford Theatre. A potluck dinner, coordinated by Irene FitzGerald, was held in the outer lobby prior to the meeting. We thank outgoing President Brian Carmody for all his efforts and hard work during his two-year term as president.

Scott Foppiano had a chance to demonstrate silent film accompaniment as featured artist during the bi-weekly movie series at the Redford on the evenings of November 6 and 7. After his 30minute overture, and announcements and introduction by emcee Don Lockwood, Scott accompanied the Laurel and Hardy two-reeler Big Business with all the musical nuances in just the right places. The silent film with Scott's accompaniment far outshown the feature-length The Further Perils of Laurel and Hardy, a compilation of several of their silents, which followed. Accompaniment by canned music, with a narrator reading what would otherwise have been titles indicating dialogue it was very lacking by comparison, almost to the point of being boring. Silent films with live musical accompaniment involve the audience in a way not possible with a sound film, and we thank Scott for showing us the difference. Educational workshops held at the Redford Theatre during Club Day on October 4 and November 1 featured Jennifer M. Candea illustrating an easy method of learning and using chords and their application in the playing of Christmas music.

Dennis James will accompany the silent film The Last Command in celebration of the Redford Theatre's 65th anniversary on April 24.

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



Scott Foppiano



Drummer Mark Standard and Tony O'Brien at his custom instrument at the Redford Theatre. Ray VanSteenkiste photo

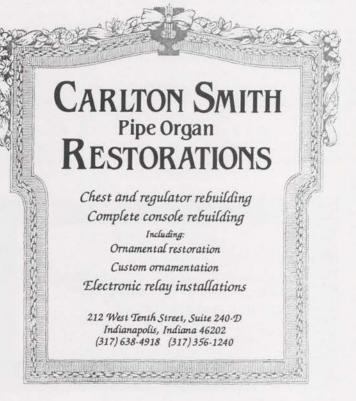


Among those planning the DTOS/MCTOS daylong concert at Livonia Mall were: Fred Page (also president of the Wolverine Chapter), Brian Carmody, president of Motor City, and Jim Teevin, president of the Detroit Theatre Organ Society. Ray Va

WURLITZER . MORTON . KIMBALL . MOLLER . BAR .

MORTON







Walt Strony and "class" at Long Island University.

### NEW YORK 914/457-5393 or 201/305-1255

Autumn in New York proved to be a busy one for our chapter, starting with a September 20 seminar and concert by Walter Strony at Long Island University in Brooklyn. During the informative three hour seminar Walter covered such topics as registration, expression and arranging, and answered many questions relating to theatre organ technique. As part of the chapter's effort to encourage young organists, two talented teenage organ students, Bernie Anderson and Chris Attison, were sponsored for the workshop with scholarships from the chapter's Allen Rossiter Fund.

"From This Moment On" was Walt's opener for the afternoon concert, during which the audience was treated to two hours of superb theatre organ music that showcased both the virtuosity of the artist and the power and versatility of the LIU (former Brooklyn Paramount) 4/26 Wurlitzer. Walt's varied program included, among others, selections from *Phantom of The Opera*, the Latin rhythms of "Tico Tico" and "Spanish Eyes," and a beautiful and timely rendition of "September Song." Walt obliged his enthusiastic audience with two encores.



Dan Bellomy at the New York Military Academy 4/31 Moller.

Thanks to the hard work of Bob Walker and crew members Warren Laliberte and Keith Gramlich, the LIU Wurlitzer performed better than ever.

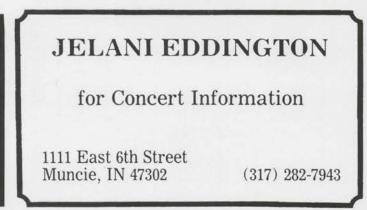
On October 24, chapter activities moved to Middletown, New York, where Lee Erwin accompanied a pre-Halloween showing of the silent classic, *Phantom of The Opera* on the chapter's own Wurlitzer at the Middletown Paramount Theatre. Lee re-created an old-time "Night at the Movies" with a short introductory concert, a slide tour of the organ and a sing-along, before masterfully bringing "The Phantom" to life on the screen with his creative film score. Thanks to Bob Seeley and the Paramount crew, the Mighty Wurlitzer was in top form.



Lee Erwin at the Middletown Paramount Wurlitzer.

On November 8, the chapter sponsored a bus tour to the mid-Hudson region. First stop was the Lafayette Theatre in Suffern, where crew chief Dave Kopp presented a slide lecture on the restoration and installation of the chapter's Ben Hall Memorial Wurlitzer. Dave and crew member Bob Raymond then led the group on a tour through the theatre and the nearly-completed organ installation. Then it was off to West Point for an afternoon concert by Harrison Oxley on the world's largest church organ, the 4/302 Moller in the Cadet Chapel. After a stop for dinner, the bus headed on to New York Military Academy in Cornwall for a marvelous concert by Dan Bellomy on the NYMA 4/31 Moller. From the big theatre organ sound of his uptempo opener, "Cosi-Cosa," through such lush ballads as "Our Love Is Here to Stay" and his jazz/swing arrangements of "Ain't Misbehavin" and "Don't Get Around Much Anymore," Dan drew on his creative musical talent and the resources of this unique instrument to present a delightful concert. Following his encore, a beautifully delicate "Good Night, My Someone," it was back to the bus, and the end of an enjoyable day of music and activity. Tom Stehle







Dennis gave us a fine "Phantom."

NOR-CAI	Ľ.	
San Francisco	-	
Bay Area	1.1.1.1.1	
415/282-3183	11177 9797 99997 5 1 1 1 1	Internet a Cy your line

Chris Elliott played an exciting public concert for NorCal at Berkeley Community Theatre on September 26. It was a well balanced program of favorites past and present, novelties, show tunes, ballads and a couple of *tours de force*. Those present enjoyed the evening very much.

Many members attended Sierra Chapter's Regional '92 in Sacramento, which included a premiere performance on the ATOS Wurlitzer at Towe Ford Museum and a tour of the museum. NorCal member Kevin King also played at the museum for the Regional, with a polished performance and professional stage presence that has developed rapidly in the past year. The concerts were all excellent, and the organs showed the results of many hours of hard work by Sierra Chapter members. There was time for visiting with friends old and new and for shopping in Old Sacramento, which was only a block from the hotel. The California Rail Museum is also a block away. Walt Strony played the final concert at Berkeley Community, and we had a wonderful sunset to watch through the bus windows enroute.

Sequoia Chapter's great concert at Warnors Theatre in Fresno on October 19 by Lew Williams attracted about 75% of its audience from among those who had been at the Regional Some faces reappeared at San Francisco's Grace Cathedral for John Fenstermaker's excellent accompaniment of the 1923 Hunchback Of *Notre Dame* on October 21, 23 and 25, and on October 28, 30 and November 1 for the 1925 *Phantom of The Opera*. Those individuals turned their three-day Regional into a ten-day "organized" vacation!

NorCal presented *The Phantom of The Opera* at Berkeley Community for the chapter and public, accompanied by Dennis James on October 25. His thrilling score for the film included some very unusual effects and wonderfully appropriate music.

For its November chapter program at Berkeley Community, NorCal called upon eight of its members who play regularly at the monthly open console sessions on Sunday afternoons. Cameos of one to three numbers were played by each, whose efforts and long hours of practice were much appreciated by the audience. This gave concert exposure to some potential artists who may ultimately become solo performers at future events. It was an experiment that seemed to be enjoyed by all. With the lighting and house sound systems handled by the regular BCT staff, this concert was a polished and professional presentation, rather than the bare-bones informal affair we think of as "open console."

NorCal'er Chris Nichols served as emcee for the afternoon, and introduced the organists. In the weeks prior to the concert, he had spent over 32 hours at the theatre with the performers individually, helping them become better acquainted with the instrument and assisting them in the selection of their registration. His efforts were much appreciated, especially by the artists. *Evelyn Woodworth* 



In October we returned to the Lakewood Theatre, home of our Robert-Morton organ, for our chapter meeting and musical program. We had the oppor-



John Alford played for North Texas.

tunity to again hear the music of one of our chapter members, John Alford. John last played for us in February 1991, shortly after moving to the Dallas area. John attracted our attention when he played our Robert-Morton during an open console session and it was obvious that theatre pipes were no stranger to him.

Mr. Alfrod is a musician of many talents that include his principal career as a consultant on computer programming and playing viola in symphony orchestras. Currently, John is playing with the Garland and Las Colinas orchestras, here in the Dallas metroplex area. It is obvious that he enjoys his music and indulges in playing when he may. Knowing of his very busy schedule, we were delighted when John agreed to play for us to kick off our 1992-1993 season.

John chose a program of musical selections that, for freshness, did not include any songs from his earlier program. His forte is ballads and show tunes, always very popular with our chapter, which made up the majority of his October program. I am sure that everyone heard at least a few of their all-time favorites. We want to thank John Alford for taking the time from his very busy life to play for us again.

And, while giving out "thank-yous," we offer our sincere thanks to our President, John Beckerich, and to crew chief, Earl McDonald, for their continued devotion to keeping our chapter organ in tip-top shape and for doing the many things that make our programs in the Lakewood Theatre a most enjoyable experience. Irving Light

## JIM RIGGS

ATOS Organist of the Year - 1990 Theatre Organ Concerts Silent Photoplays

A Riggs concert always means happy audiences

Now Booking for 1992-93 Seasons - Call now 3015 Eccleston Ave. • Walnut Creek, CA 94596 510/938-6126

## WALTER STRONY ORGAN CONCERTS

320 W. Cypress Street • Phoenix, Arizona 85003 602/256-7720

> Write for information on concert availability or to receive a current catalog of recordings.

JANUARY/FEBRUARY 1993 • 65





Our September event was a miniconcert by Rick Parks at Uncle Milt's Pipe Organ Pizza in Vancouver. An appreciative group of members heard the 3/18 Wurlitzer in its well-maintained condition as Rick presented a variety of numbers ranging from a Gus Farney medley to a medley of city songs (New York, San Francisco, Chicago, etc.) and a rousing "Rock Around The Clock." The fine program ended with the George Wright arrangement of "T've Got You Under My Skin." Open console followed and a few brave members enjoyed the opportunity.

October, of course, means that Erik comes to town, and this year he appeared at Cleveland High School. He was rolled into the auditorium in a coffin, accompanied by chapter "paulbearers," and came to life long enough to cue the always scary silent for the chill-seeking audience who made it known that they were there to be terrified and the "Phantom" was there to oblige them. A most successful endeavor from both points of view.

### ORLANDO AREA Orlando, Florida 407/282-0911

As promised, this article contains brighter and more upbeat news than in the last issue — our DON BAKER MEMORIAL ORGAN Project is back on track! We are once again moving ahead with enthusiasm and promise.

Our new President, Wayne Tilschner, and the reconstituted Board of Directors have really dug their heels into the ground to get everything organized and by doing so have made noticable positive progress. Things are looking up! Our new Crew Chief, Warren Thomas, with the aid of Hazel Hensing, who is responsible for



"Paulbearers" who delivered the Phantom to the console. L to R: Connie Hodges, Barbara Elwood, Karen Minear, Ray Hughey, the Phantom, Glenn Dixon, Jon Bish, Fred Bish. Sue Dixon photo



Pat Hughey and Paul Quarino after the movie. Sue Dixon photo

coordinating work time between the school and the workers, has brought together a work crew of 12 to 15 members who have been working steadily and hard on rewiring and assembling keyboards and many other projects too numerous to mention here. The main point is we are moving ahead.

Following the October business meeting, the members enjoyed a very entertaining program performed by Laurie Lundgren on her modified Yahama Electone. Laurie hails from Kansas and has had an extensive, varied career in the musical world. She books herself as "Something different in entertainment," a very accurate description. We are very grateful to her for accepting Program



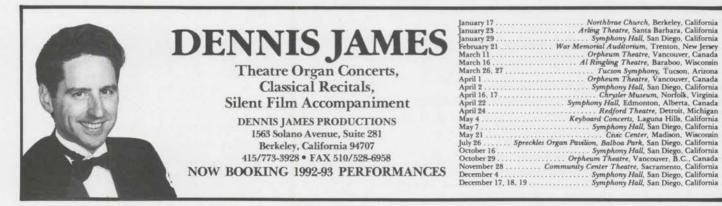
Rick Park at Uncle Milts.

Roy Fritz photo

Chairman Susan Cole's request on very short notice.

On October 11, John Smart once again offered his beautiful Wurlitzer to the chapter for a benefit concert. We are very grateful to him for being so generous. The concert was performed by Francis (Frank) Cimmino. This was the first time in several years that we have had an opportunity to enjoy Francis and his excellent musical talents. Francis Cimmino is well known in the music world. His program included many favorites from the classic musicals we all know and love so much and numerous fun novelty numbers. Everyone enjoyed his music and his sense of humor as well.

continued ...



66 • JANUARY/FEBRUARY 1993



The Don Baker Memorial Wurlitzer console, unveiled during an open house at Lake Brantley High School.

### **ORLANDO** cont.

After the concert, Francis presented the chapter with a generous donation to our DON BAKER MEMORIAL FUND. We thank him for this contribution which will be put to very good use.

It is hard to adequately describe the excitement at our November meeting. Instead of a regular meeting, we held an "Open House" to which the public was invited. Wayne Tilschner, Warren Thomas, and Ron Bower, with the help of several others, put together an educational program which included various audio and VCR tapes, as well as narrative descriptions by Wayne of specific points to watch for in each medium. He presented a very lucid description of the future goals of our chapter with regard to the DON BAKER MEMORIAL OR-GAN once it is playing. He described why we chose Lake Brantley High School for our venue in addition to the state-ofthe-art auditorium at our disposal. He pointed out that it is our plan down the road to dedicate the proceeds from one concert per year to start a scholarship fund for music students. Our plans also include cooperative programs with the Music Departments, such as Organ and Band, Organ and Chorus, etc. The entire program was well organized and very professional presented. There was a short intermission at the conclusion of this presentation — and then the DON BAKER MEMORIAL organ console was dramatically unveiled. The house lights were extinguished and, as the beautiful red curtains parted to the recorded strains of a youthful Don Baker performing on the magnificent Paramount Wurlitzer, spotlights went on, and — VOILA!! there stood our beautiful jewel in her 14 karat gold-trimmed French Vanilla coat. What a beauty and what a thrill!

Needless to say, there were many tears of joy as the auditorium resounded with the sounds of a standing ovation.

The picture shown here does not do this beautiful instrument justice, but we wanted you to have your first glimpse of what is to come. We also felt that all the generous ATOS members and others tion of our DON BAKER PROJECT in another year.

A year seems a long time away, but time moves swiftly, and now that the console has been seen, enthusiasm should run high. We are well on our way. The three-phase power has been hooked up to the blower and we are now ready to begin to install the wind chests, finish work on the regulators, and start installing the pipes. So you can see we're not so far away from the end of the tunnel.

To help us reach the end of that tunnel, we have just recently started a fundraising effort in which you might be interested. If you are willing to spend \$10 you can donate a key on the console, or \$25 for a pedal. Response to this fundraiser has been very well received so far.



Hazel Hensing works on touching up the gold leaf on the console.

who have contributed to our project would like to see the first evidence of how some of their generous donations have been used.

At the conclusion of the meeting Wayne invited those present to come up on the stage for a closer look at the console. His invitation was enthusiastically accepted.

This was a joyous night of celebration. However, we are still a long way from completion. Because of our unavoidable delays, we are well behind our originally projected schedule. Nonetheless, we are now moving ahead full tilt, and with luck and a little more financial help from the outside, we are pushing toward compleAs an added incentive, we are planning to have on display, at the time of our dedication, a simulated keyboard with the names of the contributors on the key(s) or pedal(s) donated. Wouldn't you like to see your name on one or more of them? Anyone wishing to donate a key or pedal should send their requests to our Treasurer, Frank Norris. Be sure to spell out clearly the name you wish to have displayed. Make checks out to OATOS. Frank's address: 1316 Puritan St., Deltona, FL 32725.

Be on the lookout for more exciting news of our progress on the DON BAKER MEMORIAL ORGAN project in the next issue. Lois M. Thomson





Greg Owen at Paul Abernethy's 3/10 Morton-Wurlitzer.

### PIEDMONT Greensboro, North Carolina

The chapter met at the home of Dr. Paul Abernethy for an October Concert on his 3/10 Robert-Morton/Wurlitzer. Our artist was North Carolina's own Greg Owen. Greg played a program which included medleys from *West Side Story*, and *Phantom of The Opera* along with many other theatre organ favorites. The ten ranks of the organ were augmented with an electronic Post Horn which added nicely to the two Morton strings. The meeting was open to the public with invitations given to the AGO and Metrolina Chapter.

Work at the Paramount Center in Bristol, Tennessee, continues with the lift now in place. The console should be ready to be moved to the theatre at Christmas leaving some pipe finishing and replacement of a few Oboe pipes to complete the basic organ.

The AGO had an organ crawl and chose to visit the 2/8 Robert-Morton in Lumberton, North Carolina. About 17 people showed up to hear and play the organ. On December 6 this organ will be heard in a fund-raiser Christmas program.

### POTOMAC VALLEY 703/256-8640 or 301/652-3222

On September 27 we were extremely fortunate to have that Cincinnati phenomenon, Barry Baker (1989 ATOS Young Organist winner) exercise our chapterowned 2/8 Wurlitzer to a near-capacity audience in the Harris Theatre of George Mason University, Fairfax, Virginia. In Jones.



Host Dick Kline announces Gary Jones. Dan Swope photo



Gary Jones.

Dan Swope photo



Helen Robertson taps with great sparkle for Gary Jones. Dan Swope photo



Chairman Fay Marvin congratulates Barry Baker. Frank Stoner photo

the words of our Vice-Chairman, Floyd Werle, "Barry lived up to his advance billing and them some. What awesome talent in a 21-year-old! His technique is phenomenal and when some of the aspects of his performance are tempered by age and experience, he will be right up there alongside the Hazletons and Stronys . . . We look forward with eagerness to an encore performance!"

George Mason University had recently installed a jumbo-sized color video projector on the balcony overhang of the Harris Theatre. Frank and Elaine Stoner provided a stage-mounted video camera on a tripod, aimed at the Wurlitzer console from the left side. This permitted the entire audience to observe Barry's every key depression and every tab change on the theatre's movie screen. It was fascinating to view Barry in person at one glance and then watch him on giant TV, an exciting first for Potomac Valley chapter, and the audience was most enthusiastic in its response.

On October 25. Potomac Valley teamed up with Baltimore's Free State TOS to co-sponsor ATOS Director Gary Jones, of Alabama Theatre fame, giving two successive performances to capacity crowds on Dick Kline's fabulous 4/28 Wurlitzer, secluded in rolling countryside near Thurmont, Maryland. Floyd Werle noted in his review "Gary had some pretty registrations and let us hear them a full eight bars at a time. His ballad style is excellent and he gave "Secret Love" a particularly beautiful rendition." Helene Robertson of Birmingham added sparkle by tap dancing to two of Gary's tunes. Jack Little



68 • JANUARY/FEBRUARY 1993

THEATRE ORGAN

### PUGET SOUND Federal Way, Washington

It was "deja vu all over again" on Saturday afternoon September 19. First: We had John Atwell of Australia back for a reprise of his beautiful performance of November 25, 1990 — that long ago? And second: he brought along a cassette of Tony Fenelon on the piano for him to accompany on the organ. And third: we were having our first program at the former Wilcox home with its glorious 4/42 Wurlitzer. It is now owned by Leif and Beverly Johnson. Regretably, they were not able to attend; their son is on the noted Husky football team and there was a game that same day.

The inclusion of Tony Fenelon on the program brought back old memories of the early days when we were installing our chapter organ in the Haller Lake clubhouse. It was his first trip to the "stites" and our first opportunity to present the organ to chapter and friends. After a morning concert at the Paramount, we made our way to Haller Lake for a "Yankee Picnic," Tony's request, and another concert featuring piano, electronic organ, and the first number on our new installation! A delightful day altogether.

Sunday, October 25 was Halloween Spook Day at Haller Lake, and assembled spooks enjoyed a full afternoon of feasting on snacks and punch, visiting and taking turns on the organ. A very short business meeting was followed by our traditional White Elephant auction. Items donated ran the gamut from an electric vibraharp to be played from pipes or plugs, a complete toy counter in a glassfronted box with a light-up On The Air sign, through some choice CDs, cassettes and LPs and on to other oddments too varied to be categorized. Randy Rock, suitably wired to a mike, held forth as auctioneer and sent many auction-junkies home with items to marvel over.

Member Mike Wallace was back among us after one of his long excursions on an NOAA research vessel, where he



Halloween Spooks: Pat Lajko, Marylou Becvar, Jay Gerlings, Bill Exner, Jack Becvar, Frank Myers, Genny Whitting.

has responsibility for maintenance of the radio and electronic gear. On this trip, they put in at Panama and he had two nights to visit the Continental Rialle Hotel "Wurlitzer Bar" where the 3/27 Wurlitzer is played nightly by Hablo Herrera. Mike reports the organ is in prime condition. This organ is the one former installed in the Panama Hilton where a very young Lyn Larsen was featured organist.

Beth Adkison made a trip to Orlando and Atlanta to visit family, but she arranged in advance with Joe Patton to be shown the Atlanta Fox, and brought home their beautiful brochure for Show and Tell. She also visited the on-going installation of the Don Baker Memorial Organ in Allemonte Springs, near Orlando.

Speaking of trips, Russ and Joanne Evans are spending two months down under, but will be back home for our Christmas party.

We lost a precious member this month, Michael Chervenock. He was such a treasure to work with when he served as manager of maintenance at the Paramount Theatre. He died in mid-October, and there was a memorial service for him at the First Baptist Church in downtown Seattle. We shall all miss him.

Genny Whitting



John Atwell's family.



John Atwell at Johnson home in Gig Harbor.

Father Jim" (313) 629-5400 Father Middle Address St. Fenton, Middle Address St. Fenton, Middle Address St.

James Gillis Saenger Washington ★ DC Cathedral Carillonneur<sub>™</sub>

### RED RIVER Fargo, North Dakota 318/287-2671 or 701/232-6325

With the sounds of the 40s big bands and a spooky movie, the place was the Fargo Theatre, and the time, Halloween weekend. The entertainment actually started an hour before showtime with music from Lloyd Collins at the lobby grand at 7:00 p.m. At 7:30, a scene came to life on the thrust stage. Like a corner in a 40s living room, three young people were listening to an old Fibber McGee and Molly program. They find a new station as the curtain parts, and the Fargo Theatre Big Band All Stars, appearing as the Tommy Dorsey band, is preparing for a "live" remote radio broadcast. We hear "Fifteen second to air time" as emcee Dale Lammi explains to the audience the "On Air" and "Applause" signs overhead. He announces that the program is coming to us "live" from the Hollywood Palladium. The Dorsey band, under the direction of James Ployhar, is leading in with the theme song, "I'm Getting Sentimental Over You." The band-stands are

white with black T D letters and the band is in black tux. Yes, there's also a mirrored ball for the proper mood. "Song of India," "I'll Never Smile Again" with singers, "Opus No. 1" (as the young people by the radio get up and start dancing) and then the theme reprise. The curtain closes, and yours truly as one of the stage hands, has about three minutes to help change the fronts on the band-stands to green with B G in white letter and rush white jackets to the men for a quick change of look. As the curtain reopens, we now have the Meadowbrook Ballroom and the sounds of Benny Goodman. We hear his theme, "Let's Dance," "The Jersey Bounce," "And the Angels Sing" with the singers, "Don't Be That Way" with the dancers, and the theme again. The curtain closes for another scramble to make the last scene change to the Avalon Ballroom, navy blazers and red ties, and red band-stands. The Glenn Miller arrangements begin with "Moonlight Serenade" of course, the "String of Pearls" with dancers, "Don't Sit Under the Apple Tree," "A Nightingale Sang in Berkeley Square," "I've Got a Gal in Kalamazoo," all with the singers, and the theme reprise.

The evening of changing radio stations for live band broadcasts was at an end. The Fargo Theatre Singers appeared as The Pied Pipers and The Modernaires. Members of the Moorhead State University Theatre Dancers added their youthful spark.

Following Intermission, it was time for the screening of the 1927 comedy-thriller, *The Cat and The Canary* with film scoring by Lance Johnson. The scene, a dark and spooky house where relatives have gathered for the reading of a will. After the Saturday performance, there was the traditional reception for members and guests in the lobby.

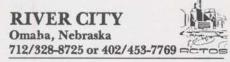
In October, Lance and Judy Johnson, and son Mike, attended the American Institute of Organbuilders Convention in Portland, Oregon. On the two legs of the flight home to Fargo, the Johnsons were very surprised to hear an *announcement* about the upcoming Silent Movie Night. In Northwest Airline's in-flight magazine "The World Traveler," pages 84 and 85 had a picture and an article on the Fargo Theatre, the show, our involvement there, and the purpose of the ATOS. What a circulation that article had!





17-year-old Jim Ross — a contender for the Young Theatre Organist Competition. Tom Jeffery photo





Bob and Joyce Markworth have generously hosted a sequence of three chapter meetings in their home, each meeting including a tasty potluck supper, a short business meeting, and a program with a guest artist presiding at the console of the Markworth 3/15 Kimball theatre pipe organ. On September 26 our guest artist was member Jim Ross, a 17-year-old high school student from nearby Underwood, Iowa. Jim opened his program with "Happy Days Are Here Again," followed by a familiar hymn and by a musical account of his family's trip to Chicago. A love ballad from Sound of Music "How Can Love Survive," a medley from The Wizard of Oz a country-western "Pistol Packing Mama," and an oldie-but-goodie "Goodnight My Love" rounded out Jim's program.

Our October 11 meeting starred Dr. Marvin Faulwell from Lee's Summit, Missouri. Dr. Faulwell is a dentist by profession but is also a well-known theatre organist in the Kansas City area. He opened with a medley of tunes with a 'toy theme' - including "Parade of the Tin Soldiers" and "Babes in Toyland." Other numbers were "Musetta's Waltz" from Puccini's Le Boheme, a march by Victor Herbert, Shubert's 'March Militaire," and a medley of numbers from the London stage production of Les Miserables. He introduced us to a "bluesy" version of "After You're Gone" and "In the Market for Love" which was written after the 1929 stock market crash. For his encore, Dr. Faulwell played a medley from Phantom of the Opera. We certainly hope that Dr. Faulwell and his lovely wife will favor us with another visit!

On Halloween, RCTOS sponsored a public concert at the Joslyn Witherspoon Auditorium starring Jeff Weiler, accompanying Lon Chaney's 1925 silent film, Phantom of the Opera. Dick Boyd, a well-known local actor, provided the prologue for the evening with his bloodchilling dramatic reading from Edgar Allan Poe's "The Telltale Heart." Jeff Weiler is a fantastic organist and a master at cueing silent films - if you haven't attended one of his concerts, you're missing a lot of enjoyment. At intermission the "Phantom" (a.k.a. Jim Ross) frightened us out of our skins with his balcony appearance.

On November 1 we were again at Markworth's for a program by our good friend, Jack Moelmann. Jack's program included many favorites: "The Trolley



An interior view of the organ studio under construction — looking toward the pipe chamber. Tom Jeffery photo

Song," "How Great Thou Art," a medley from *Phantom of The Opera*, a medley from *Oklahoma*, and "God Bless America." Jack also expounded on useful techniques for the theatre organist. We also enjoyed several numbers by guest organist Les Hickory, who also hails from the St. Louis area.

Construction continues on our chapter's organ studio at Durand's Sky Ranch Airport. The roof is in place, and the building is enclosed. The installation of the gas furnace, insulation, and drywall are in process. Bill and Maurine Durand's project received a half-page spread in a local monthly paper, "New Horizons." More on this later. Tom Jeffery



Dr. Marvin Faulwell at the 3/15 Kimball. Tom Jeffery photo



Signing the bench: Dr. Dee Williams and John Lauter

### **ROCKY MOUNTAIN** Denver, Colorado 303/674-5714 or 303/421-1190



Our 1992 "Meet The Artist" concert series is a long-standing winner. The "Meet The Artist" concerts are held in private homes throughout the metro Denver area. Because of limited seating only a small number of people are able to attend. These concerts give the attendees an opportunity to see and hear the artist in an up-close environment. The chapter has had to rely on these concerts for its public concerts since the spring of 1991, when the Denver Paramount's Wurlitzer suffered water damage.

Karl Cole started off the 1992 season with a great concert at the Riser Music Hall. Karl gave a sellout audience "the special Cole mix" of theatre organ and night club sound. Carl fast became one of Denver's favorites. The Riser Music Hall is home to a 3/22 Wurlitzer, the console being from the Denver Theatre.



Evelyn Riser and Karl Cole at Riser Music Hall.

Detroit's own John Lauter was the featured artist at the home of Dr. Dee Williams. This concert was a fund-raiser for the chapter's Wicks Organ project. This was the first open-to-the-public concert on the Williams organ. John's "Big East Coast Sound" showed off Dee's 3/14 Wurlitzer to a capacity crowd. John has helped with many of the chapter's fund raising efforts throughout the past few years. His theatre organ styling and great wit make his concerts loved by members and friends of Rocky Mountain.

Topping off the 1992 season was English organist Simon Gledhill playing at the home of Joel Kremer. Simon's very special theatre organ styling and Mr. Kremer's custom 4/28 theatre organ made for an afternoon of outstanding entertainment. Everyone in attendance experienced a "once in a lifetime concert."

The "Meet The Artist" concert weekends become small weekend conventions with parties and large dinners. These concerts are very much enjoyed by all. The Board of Directors of both the

ED ZOLLMAN 1988 TECHNICAL AWARD ATTI A Gifted Staff and IMON **Complete Shop Facilities COLORADO** RECORDINGS **PIPE ORGAN Patti Simon Presents** SERVICE 4/48 Wurlitzer WILCOX RESIDENCE Gig Harbor, Washington NEW OR RESTORED CONSOLES Cassette \$11.00 RESTORED CHESTS WURLITZER-STYLE REGULATORS LIVE CONCERT SERVICE ANYWHERE Patti Simon - 3/19 Wurlitzer EXPERT TUNING & TONAL FINISHING Dick Kroeckel - Piano STATE-OF-THE-ART RELAY INSTALLATION MT. ST. FRANCIS Colorado Springs, Colorado Cassette \$12.00 719/282-0914 Patti Simon 8205 Dolly Madison Drive 8205 Dolly Madison Drive Colorado Springs, Colorado 80920 Colorado Springs, CO 80920

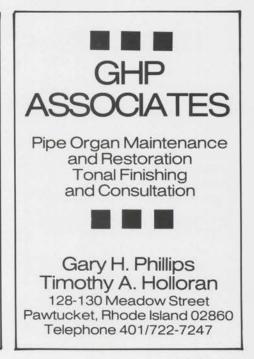
chapter and the Paramount Foundation are working hard to overcome the endless miles of red tape so a settlement can be reached with the insurance company. It is hoped that restoration work can begin on the Paramount's Wurlitzer soon.

The Friends of the Wicks and the Denver public schools are hard at work raising the final needed funds for the completion of the installation of the Wicks into Denver's East High School. Work of restoration is more than half done and chamber work is underway. The Denver Public School's Music Department is working with the various electronic and industrial arts departments to help with the final installation needs of the project. If you would like to be a member of the Friends of the Wicks and become a part of the future of theatre organ please call David Love at 303/421-1190.

David Love



Joel Kremer and Simon Gledhill.



ORDER



Wurlitzer 2/11 in Fox Theatre lobby. Fred Jenkins photo

### ST. LOUIS Missouri 314/423-8607

During the month of September, St. Louis' Fabulous Fox Theatre celebrated the tenth anniversary of its restoration and reopening. It was quite a celebration and our lobby Wurlitzer 2/11 was an important part of the festivities. This instrument, manufactured in the 20s, was retrieved from the Majestic Theatre in East St. Louis, Illinois, approximately 25 years ago. The Fox featured Stan Kann daily on the Mighty Wurlitzer in addition to movies and stage productions. Our Wurlitzer sounded great being masterfully played by Dennis Ammann, Les Hickory, Ken Iborg, Gerry Marian, Jack Moelmann, and Warren York. Joe Barnes headed up the vigilant organ crew consisting of Alan Haker, Fred Jenkins, and Jim Ryan. They are to be commended for their constant attention to maintaining the Wurlitzer. It was a successful week for the Fox and our Wurlitzer 2/11.

Mr. and Mrs. Jerry Brasch hosted our October meeting. Jerry has a beautiful music room to house his three-manual Allen theatre organ. With the Kurzweil synthesizer, Jerry demonstrated some colorful voicing. Marlin Mackley of the Mackley Organ Service, and a SLTOS member, connected a metal Bar Harp, Xylophone, and Chrysoglott to the instrument. This latest addition is not only functional, but certainly enhances Jerry's music room. A small blower in a sound-

proof case provides the air required to operate the added percussion. Jerry's repertoire included tunes that best displayed his unique installation, such as "Brother, Can You Spare a Dime?" "It's a Small, Small World," "Pennies From Heaven," and "America the Beautiful" (accompanied by our beautiful singing). Open console gave others an opportunity to enjoy the Allen. Rosalie's refreshments were enjoyed by all. Thank you, Jerry and Rosalie, for a lovely evening.

November found us gathered at the home of Virgil and Marilyn Fuchs. After our business meeting, and election, we were looking forward to hearing some music. The Fuchs' music room is ideally suited to Virgil's Baldwin Cinema II. It sounded great and we could tell Virgil had been diligently preparing and practicing. The new sub-woofer and Leslie tone cabinet have greatly enhanced the capability of the instrument. In his program Virgil included "Laura," "Days of Wine and Roses," and "Liebestraum." He closed with a rambunctious rendition of "I Can't Give You Anything But Love, Baby!" Then it was time for open console, which is always fun, and Marilyn's delicious drinks and snacks. Virgil and Marilyn, we appreciate your hospitality.



Jerry Brasch at his three-manual Allen theatre organ. Dot Jenkins photo





Doris Erbe

Fabulous Fox - looking up the grand staircase.

Fred Jenkins photo



TITITRPRISTS Offering a complete line of solid state enhancements for the pipe organ industry 32', 16' and 8' pedal extensions utilizing the Precision Waveform Generator Solid-state combination actions **Omniplex Relay System Dump Valve Box Tremulants** 

**Digital Reproducing Systems** 

Call or write for detailed information P.O. Box 711536 San Diego, California 92171 (619) 560-4606

THEATRE ORGAN

JANUARY/FEBRUARY 1993 • 73



SIERRA Sacramento, California

916/961-9367 or 916/967-9732 I can find no words to describe the praise that has been pouring in for Joyce Clifford and her concert at Grant Union High School on November 8. The school

auditorium has not been so festive for years as it was for this program. The lobby, auditorium and stage were aglow with the Christmas spirit. The stage was covered with stuffed animals, giftwrapped boxes and all that along with decorations for the Christmas season.

On stage was one huge box wrapped in gold paper and a huge red bow. Joyce popped out of this package and was lured to the console by a small elf holding candy canes. The theme of the concert was "Toys for Kids" and the lobby had a huge Christmas box for all the toys that people brought as their admission. There were more than 400 beautiful toys.

The highlight of Joyce's program was "Brazillian Sleigh Bells" and the complete score of *The Nutcracker Suite* by Tschaikowsky. Other selections ranged from Zez Confrey to Irving Berlin to Bach all played to perfection. This young lady is not only talented, but also a showman. From now on she will be called "Queen of th Console." Thanks to all who helped in the production of this event. We will remember it for a long time. Thanks, Joyce, for an afternoon of great entertainment. Bud Taylor

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

Our meeting for September was held at Central Assembly of God Church, with Dan Kimes filling in at the last minute for Sam Collier on the 4/14 Robert-Morton theatre pipe organ. (Sam had to go to to Kansas City to be with his brother who was having open-heart surgery). We enjoved Don's impromptu program, which consisted of lots of popular standards and some show tunes. Especially pretty was "As Long As He Needs Me" from Oliver, and "Music of The Night" from Phantom of The Opera. Eight persons played at open console, including new member Chuck Hinman, who moved to the grand piano for a lovely "He Touched Me" - and then Carolyn Craft joined him at the organ, and then Bonnie Duncan sang with them as well.

In October we returned to Tulsa Technology Center in Broken Arrow for silent movie night with Bill Flynt from Dallas at the console of our 3/10 Robert-Morton. As we've said before, a measure of his expertise is the fact that you have to remember to listen for the music! So Bill's accompaniment to *It's A Dog's Life*, starring Charlie Chaplin, was expertly done — though we did notice his playing



Joyce Clifford wowed them at our "Toys For Kids" program.

of "Where, O Where, Has My Little Dog Gone?" whenever the little dog was part of the action. Bill's accompaniment to Charlie Chaplin's The Fireman was likewise fun to see and hear, as was the old time slide show that preceded his program. We also did some sing-along songs, with Paul Craft leading the singing. Then came the real challenge for the evening! He played "Name That Tune" for themes of old radio shows of the 30s and 40s (an expanded version of what he'd done for us when he had visited a couple of months previously), but this time there was an answer sheet with blanks to fill in, and a prize to award to the one who knew the most! Prize winner was guest **Joyce** Featherston.

Adding to our enjoyment was popcorn, punch and coffee, arranged for by Laquita Kimes and Barbara Kimes, as well as seeing them (and several others) dressed in outfits of the 1920s. And we heard extra music from five others.

The German American Society in Tulsa recently purchased a former church building here which came equipped with a Geneva pipe organ. However, the organ needed some refurbishing before it would be playable — and they wanted to play it for their September 23 building dedication date. So our chapter put together a work crew consisting of Don Kimes, Dan Kimes, Phil Judkins, Sam Collier and Stephen Nelson — and the organ was played at the dedication! We received a nice note of thanks from the Society, and we'll hold our January meeting there.

The three-rank chest we are adding to our chapter Robert-Morton is ready to be installed. The Z-tronics boards are "on," and the pipes have been refurbished. We do have to move some windlines, and install a regulator and tremolo, but it will be great to have the additions to our "beast." We also want to add the names of Frank and Mary Rice to the list of those contributing to the solenoid magnet fund. Dorothy Smith





Bruce William's console.

Marion Flint photo

### SOUTHERN NEW JERSEY South Vineland, New Jersey

Our May meeting was held at the residence of Bruce and Jean Williams where Bruce gave a concert on his 5/39 Wurlitzer/Hybrid. Afterwards there was an open console session.

Our June meeting was held at the Hoffner residence with Ralph Ringstad presiding at the Hoffner's 3/20 Marr & Colton. Our August meeting was also held at the Hoffner residence, and we were treated to a concert by two artists, Joe Dorsey and Harry Ley. Both the Marr & Colton and the Steinway Duo-Art piano were put to fine use that sunny summer afternoon.

Our September meeting was held in conjunction with Delaware Valley at the Sunnybrook Ballroom in Pottstown, home of the "Little Darling" of the 1992 Convention, the 3/14 United States theatre pipe organ. A brunch was served and then a short meeting was held after which we were treated to the artistry of several local chapter members at open console, including Candi Carley-Roth and Don Hansen.

Work is progressing on the 3/9 Kimball in the Broadway Theatre in Pitman, New Jersey. New lights and receptacles are completed in the left chamber and work is moving along in the right chambers. All shades pneumatics have been re-covered and work has started on cleaning both chambers and removing the pipework for cleaning and refurbishing. *Joe Rementer* 

Andy Kasparian at Sunnybrook.



Ralph Ringstad at Hoffner residence. Marion Flint photo

### TOLEDO Toledo, Ohio 419/385-4724

The Ohio Theatre marquee told the whole story — "Sold Out!" Our fall concert with Bob Ralston, *The Music, The Magic, and The Memories,* was nothing short of a triumph. Saturday evening's performance, October 10, was deemed a sell-out shortly after the box office opened and Sunday afternoon's show was truly SRO — sold-out well in advance. This is the first time in the history of TATOS that we have even approached such audience numbers. The credit goes to so many, starting with Bob Ralston. His universal appeal, impressive talent, longtime association with the Lawrence Welk organization, and immediate name recognition were unquestionably the "hooks" that drew people in the first place.

The spots aired by WGTE, Public Broadcasting in Toledo, on FM-91 and TV30 easily accounted for over half the ticket sales. Their enthusiasm and initiative was the impetus to drive the crowd over the sell-out point. Bob also personally promoted the show in a half-hour interview on Toledo's WSPD "Talk Radio" on Thursday prior to the concerts. He was joined on-air by Bill Coine, of the program committee, who "plugged" the theatre organ society and the instrument. The print media picked-up on the show, and we received the best coverage ever in The Blade, the city's daily, as well as a number of smaller local weekly papers.

In addition to the 4/10 Marr & Colton, Bob added diversity to the program with a Baldwin SD-10, 9' concert grand and the fabulous Yamaha HX-1 instrument. In fact, one audience member was so impressed with the Yamaha that he bought it — right from the stage the first night of the show! Ralston's versatility as an artist was dramatically illustrated as he moved easily from one instrument to another, keeping up a pace that made you wonder where the two hours went. This was the first public performance by an artist using the newly installed combination action on the theatre organ, a noticeable improvement over hand-registering the organ. continued...



Lyn Larsen, America's Premier Theatre Organist

Stan Kann, putting "fun" back into your concerts

Henry Hunt Management 1270 Lincoln Avenue, Suite 100 Pasadena, CA 91103 (818) 791-9193 FAX (818) 791-2556

If Stan Won't, Lyn Will

JANUARY/FEBRUARY 1993 • 75





**Bob** Ralston

It's one thing to draw a crowd; it's mingled at an Afterglow - an elegant quite another to hold it. Bob had the audiences in the palm of his hand from the console-raiser, selections from Phantom of The Opera, to the finale when he dazzled the audience with a self-styled duo, playing "When They Ring The Golden Bells For You and Me," pre-programmed on the Yamaha, and accompanying himself on the grand.

Musically, the show was a real crowdpleaser, but Bob's humor and rapport with the audience not only captivated them but left them wanting more. His opener for the second half was a medley of Lawrence Welk themes, including "Champagne Time" and "Bubbles in the Wine." Several dozen audience members blew bubbles at the appropriate moment, Welk-style, in front of the console at both show that brought a chuckle from the rest of the crowd.

Following the Sunday performance, TATOS and TV30 Studio Club members

Bob Ralston poses with TATOS Secretary Martha Riseley and President Kevin Oberle

> champagne/hors d'oeuvre reception for the artist. Well over 150 gathered on the theatre's main stage to toast the weekend's attendance records and to celebrate Bob's artistry. What was particularly gratifying was to see Brian Carmody, President of Detroit's Motor City Chapter, and his friends join us for the Sunday concert and Afterglow, a reaffirmation of the growing relationship between local chapters.

> Never has the club realized such approval from a single concert, and when Ralston apologized to the audience for not being able to play everyone's favorite during a request segment and suggest that he would "next year, if invited back," the crowd broke into wild applause - a subtle but nonetheless poignant hint to the program committee for a return engagement . . . soon.

> It was heart-breaking to have to turn people away at the box office and to dis

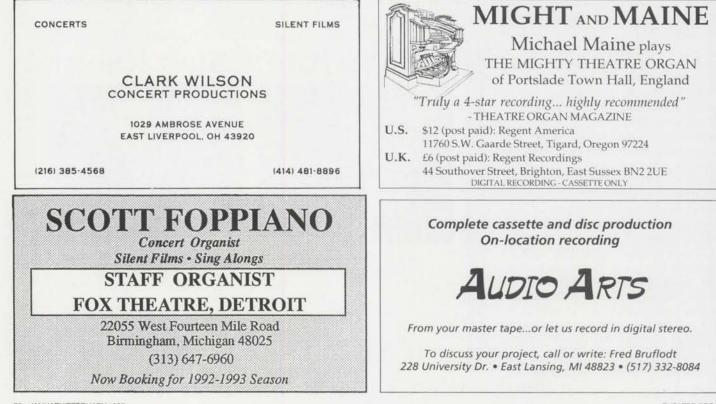
appoint people in advance by telling them we were "sold-out." There is no question that the demand was such that we easily could have done a third show had we anticipated the tremendous sales. As an experiment, tickets were also made available at a chain of SelecTixTM outlets throughout the city.

Those who attended the shows must have been moved by Bob's appeal to support TATOS because membership applications began to arrive by mail in the days that followed. A significant number of new members was recruited through his appeal from the stage and the membership application in the 24page printed program given to each audience member.

Our next major project is the spring concert, and the Program Committee will meet soon to review potential artists and determine the direction that show will take. Hopefully, the Ralston concerts appealed to enough people who will return for the spring offering.



Taking the lead from Remington Shaver's President Victor Kiam's "I bought it" line, audience member Larry Fish chats with Bob Ralston after he BOUGHT the Yamaha HX-1 from the stage the first night of the show. The organ came from a dealer in Canton, Ohio, especially for the Ralston concerts.



76 • JANUARY/FEBRUARY 1993



Johnny Harris at First Christian Church MLV photo

### VALLEY OF THE SUN Phoenix, Arizona 602/972-6223 or 278-9107

Johnny Harris opened his September 13 program for us with "See You In September." This seemed only fitting, as Johnny has played the last three Septembers for the VOTS chapter. Harris is not only musically talented, but is also a great comedic wit, so we had a fun afternoon. Johnny challenged us to find out what the six songs in one medley had in common (the all had one-word titles). He accompanied chapter member Michael Alyn on two vocal selections, and later demonstrated his own singing talent with "I'm My Own Grandpa."

A nice surprise was waiting for us at the home of Glen and Barbara VanDiver on October 11. Friend Tom Helms had come to town to help Ron Rhode get the VanDiver organ in shape for our program. Ron was featured artist for the afternoon. His "Me, Myself and I" sort of explained his split personality of being a second-grade teacher and a theatre



Ron Rhode and Tom Helms outside of Van Diver residence. MLV photo

organist. "You Light Up My Life" was dedicated in memory of Bill Taber. Most of Rhode's numbers were pre-1950s, including his finale, a medley of Romberg songs. Since he was filling in at the pizza parlor that evening, Ron said, "The encore will commence at Organ Stop at 5:45." Of course, several of us went!

It was back to First Christian Church for our November 8 meeting. Lew Williams was at the console, and the afternoon was very upbeat as he told us to "Accentuate the Positive." He made several dedications during his program, including "Crazy Rhythm" for a "charter member of the Red Hot Momma Club." There was "September Song" for one member's birthday, "I Married An Angel" for another's wedding, and "The Hostess With the Mostest On the Ball" for the sociable Ione Danford.

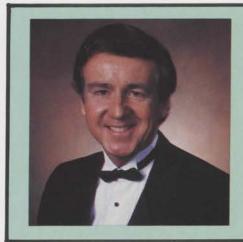
Bill Brown enjoyed the "Jersey Bounce," and in December we will enjoy a program on his residence installation. Meanwhile, Mr. Brown has been very active in helping the chapter to get a theatre organ installed in the soon to be renovated Orpheum Theatre in downtown Phoenix. Madeline LiVolsi

### WESTERN RESERVE Cleveland, Ohio 216/521-7269 or 216/941-0572

Many of our members attended our September 25 social at Cleveland Grays' Armory in downtown Cleveland. Chapter member Lenny Norman was introduced as our new Concert Chairman and officiated at the console of the 3/16 Wurlitzer with selections including "One," a Wizard of Oz medley and a 42nd Street medley. A short business meeting followed at which the '92 Nominating Committee was selected and honorary lifetime chapter memberships were awarded to Vernon Webster, Claude Hawks, and (posthumously) Charles Powers, each of whom was recognized for over 20 years of active service to the chapter.

Many WRTOS members were present as Charles Blair accompanied the silent 1992 classic *Nosferatu* — in Halloween style — at the Akron Civic Theatre's Wurlitzer on October 24. Seeing this thriller in an ornate movie palace with live theatre organ accompaniment makes audience members long for the prime days of the silent film era and quality family entertainment scarcely found today!

We gathered again on October 25 for a concert and social by chapter member Joyce Drotos at the 2/9 Kimball residence organ at Judson Manor in Cleveland's University Circle, Recently repaired from extensive water damage, the organ never sounded better, as Joyce entertained with tunes featuring "Solace," "Moonlight Cocktail" and "Summertime." This social was held to honor chapter member Claude Hawks, who - after more than 20 years - retired from his position as Concert Chairman of WRTOS. (In fact, he held the position for several years before it officially was a position!) Open console time and delightful refreshments followed the festivities. 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** 

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

Fran Verri in "Pipes of PATOS" May 1992

### **BOB RALSTON**

17027 Tennyson Place, Granada Hills, CA 91344-1225

All fees are fully negotiable. You can afford Bob Ralston, and your chapter will make a handsome profit. Call for details: 818 / 366-3637

## **Classified Ads**

### FOR SALE

**The Organ Literature Foundation,** world's largest supplier of organ books and recordings, offers Catalogue "AA" listing 742 books, 524 theatre organ recordings, 3154 classical organ LPs, Cassettes and CDs etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918. Telephone 617-848-1388.

MIDI INTERFACE SYSTEMS for pipe and electronic organs using + 10-20V keying and stop voltage. Play your music synthesizer from your organ keyboards using our MODEL "A" Midi Interface System. RECORD-PLAYBACK your pipe organ with our Model "C" Midi Interface System using a standard MIDI Sequencer. The least expensive, most reliable and easiest to install Record-Playback system on the market. Write for details and prices on our Model "A" and "C" MIDI systems. Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825. 916/971-9074.

**BLOWERS AMERICAN MADE** by White Blower Mfg. Co. Factory direct pricing saves dollars. For catalog and more information call 1-800-433-4614. 2540 Webster Rd., Lansing, MI 48917.

HAMMOND B-3 with 21-H or 222 Leslie. Beautiful red mahogany in very nice condition! A real classic. \$3799. Terry Robson, 503/775-2480 days, 503/233-7274 evenings.

KORG MT 1200 TUNER \$275 (list \$360). Hears A0-C8. Plays C2-B5. Show pitch, note, octave. Can program temperament, calibration. KORG AT12 TUNER \$155 (list \$225). Hears C1-B7. Plays C2-B5. Shows pitch, note, octave. Brochure. Song of the Sea, 47 West Street, Bar Harbor, ME 04609. 207/288-5653.

RODGERS 340 THEATRE ORGAN walnut, with 3 speaker cabinets and glockenspiel, Alesis Reverb. Mint. \$14,500 OBO. Mike 604/656-7517. WURLITZER CONSOLE 3 manual, from a 235 Special (13 ranks), mahogany panel. With bench and pedalboard. Full, double stoprail. Original condition! Needs refinishing. Asking \$7000. Bob Shafter 3422 SE 8th, Portland, OR 97202. 503/233-7274 evenings.

WURLITZER THEATRE ORGAN PARTS: 16' Tibia 15'' wp, complete rank; 16' Concert Flute, 12 notes; Clarinet 8'; Solo String 8'; 16' Metal Diaphone, 12 notes; Manual chests; 30'' x 35'' regulator; Toycounter; Tuned Sleigh Bells; Xylophone; Glockenspiel; Main and Percussion Chamber Shutters; Winker; 3 manual console. Call for more details. Bob Shafter, 503/233-7274 evenings.

**HAMMOND X-66** with Leslie speaker. Available from Walt Molt estate. Excellent condition. Arrangements will be made to see organ for those interested making offer over \$3500. 412/864-4779.

**BARTON 3/11 COMPLETE,** must sell price \$15,000 in good condition. Instrument is complete with newer 3/14 SSL relay. Originally installed in Birmingham Theatre, Detroit. Presently, in midwest storage, reasy for easy shipmenet. Call Bob Fray, 816/943-1973 or write 602 E. 115th Terrace, KC., MO 64131.

CONN 3 MANUAL THEATERETTE organ, model 580. Beautiful TO sound in a compact console. Asking \$1095. Gulbransen Rialto "K" with Leslie \$1295. Allen Theatre Deluxe, older model with 4 speaker cabinets, \$2495. Wurlitzer Style "D" console. Competely refinished. Reasonable. Books: "San Francisco Fox," Junchen's TO Envyclopedia Vols. I & II, "Behold The Mighty Wurlitzer," \$50 each. John Fischer, 15780 Via Represa, San Lorenzo, CA 94580. 510/276-4539.

WURLITZER 2 RANK CHEST (diapason/reed), \$300. 3/8 relay, stack switch, \$\$200. Spencer blower, 2 HP, 240 volts, 3 phase, 12" wind, \$175. Jim Stetts, 1732 Clarion Drive, Williamsport, PA 17701. 717/323-5104 after 5:00 p.m.

WURLITZER THEATRE ORGAN PARTS. Large listing of all Wurlitzer items — pipework, chests, regulators and trems, shades, blowers, 3manual console, relay, percussions and more. All items in excellent condition as recently removed. #10 SASE for complete listing. Terry Hochmuth, c/o JOSCO, 101 North Reed St., Joliet, IL 60435.

**MOLLER CHRYSOGLOTT,** large scale, very good condition, piano-type hammers. Beautiful tone. Asking \$400. Bob Atkins, 19 Cliffway, Port Washington, NY 11050. 516/944-8706.

**ORGANISTS/TECHNICIANS** wanting an electronic news group with Internet access please send email to: schutt@netcom.com to get information about sharing items of interest regarding pipe (theatre and classical), electronic and related organ topics.

**RODGERS 33E THEATRE ORGAN** 3 manual, walnut with 2 matching speaker cabinets, glockenspiel. All original condition except electronics have been updated with an entertainment center, rhythm unit, MIDI interface on the solo manual, solo to great coupler, and accompaniment to pedal coupler. Only \$4750. Call Forrest or Pat at 310/326-2133. Lomita, CA.

ALLEN DIGITAL COMPUTER ORGAN model 620. 6 speakers, card reader, toe pistons, excellent condition. Asking \$7000. Call evenings after 7:00 p.m., 215/825-5579.

**RODGIERS 340** with Glockenspiel, chimes, Alesis reverb, full MIDI out, Proteus/1 + module, four speaker cabinets. As shown at 1990 Indianapolis ATOS National. \$22,600. HAMMOND X-66 with #11 speaker, Leslie, MIDI out, \$4400. GALAN-TI PRAELUDIUM II Classic organ, \$7500. 317/ 926-1456.

ADC 4500 — Allen advanced digital computer organ; 3 manual, 32 pedals; card reader; external speakers; t years new; you'll enjoy the sounds of theatre pipe organ in a self-contained console! \$15,000.602/998-3684.

**RODGERS TRIO 3421-B**, walnut finish, two tone cabinets (includes Leslie on Tibias). Metal bar Glockenspiel, Reverb, and Home Entertainment Center option. \$4500. Dennis Goward, 602/843-4413.

CONN 650. 3 manuals, 32 note AGO pedalboard, percussion section, 48 stops, Tremolos, Chiff effect, Tibia Harmonics, 10 pistons, 1 General and 1 Tibia Expression pedal. \$5000. 508/881-4765 after 2:30 p.m.

**DEL CASTILLO'S CONN 651 ORGAN** with 3 manuals, 32-note AGO pedalboard, finished in antique white, needs a good home and may well be a steal at \$2000! Call Del's daughter Elaine at 310/837-1703.

REUTER PIPES, CHESTS, reservoirs, and etc.,

AD SPACE SIZES AVAILABI	LE
Width	Height
Full Page (Bleed)	10-7/8
Full Page (Regular)	10
2/3 Horizontal (3 col.)	6-5/8
2/3 Vertical (2 col.)	10
1/2 Horizontal (3 col.)	5
1/2 Vertical (2 col.)	71/2
1/3 Horizontal (3 col.)	31/4
1/3 Horizontal (2 col.)	4-7/8
1/3 Vertical (1 col.)	10
<sup>1</sup> / <sub>4</sub> Horizontal (3 col.)	21/2
<sup>1</sup> / <sub>4</sub> Horizontal (2 col.)	33/4
<sup>1</sup> / <sub>4</sub> Vertical (1 col.)	71/4
	4-1/8
* 1/4 Special	100000000000000000000000000000000000000
1/6 Horizontal (2 col.)	2-3/8
1/6 Vertical (1 col.)	4-7/8
1/8 Horizontal (2 col.) 4-7/8	1-7/8
1/8 Vertical (1 col.)	33/4
Professional Card Size 31/2	2

#### MECHANICAL REQUIREMENTS

Trim Size 3-3/8 x 10-7/8" Top Margin ½" — Bottom Margin 3/8" Outside Margin 9/16" — Inside Margin 9/16" **Bleed:** Add 1/8" to TOP, BOTTOM and OUT-SIDE MARGINS for trim. Keep reading material at least ¼" inside the trim. manufactured in 1929. Send SASE for complete list to: Beeston Pipe Organ Service, 2606 47th St., Des Moines, IA 50310. 515/277-7383.

#### WANTED

HAMMOND LITERATURE, pamphlets, catalogues, technical bulletins, pictures, ad-clippings, Hammond Times years 1937-57. Please write to Wilfred Hosteland, Vakleivasen 184, N-5062 Bergen - Bones, Norway.

**WURLITZER:** Serious buyer seeks 2 or 3 manual theatre organ. Quality instrument only. Call 1-800-982-0148.

**SPENCER ORGAN BLOWER,** 10-20hp, 3 phase 208/220V, 15'' wp static output (approx). Don Phipps, 106 13th St., #234, Charlestown, MA 02129 617/242-3296.

**DEVTRONIX** and other quality electronic items at reasonable prices. John Fischer. 15780 Via Re presa, San Lorenzo, CA 94580. 510/276-4539.

COMPLETE ORGAN, 15-20 RANKS to be professionally restored and installed in a large music room. Instrument will not be broken up and sold for parts. Jack Hardman, Box 80, Great Falls, VA 22066. 703/759-5281.

#### RECORDINGS

BOB RALSTON LIVE! VIDEO THEATRE ORGAN CONCERT. Hymns, American Favorites and sing-along. New Release! 60-minute Stereo HiFi VHS. Send \$29.95 plus \$3.00 shipping to BDP, Suite 85, 60 Newtown Rd., Danbury, CT 06810.

ORGAN LESSONS ON VIDEO CASSETTE PART 1: MANUAL & PEDAL TECHNIQUE 32 minutes • \$29.95 PART 2: REGISTRATION 56 minutes • \$29.95 WRITE: ALLEN ORGAN CO., Box 36, Macungie, PA 18062-0036 Check, Money Order, or Visa/Mastercard or Call 215/966-2202

THEATRE ORGAN LP COLLECTION. Many unusual out-of-print pipe and electronic recordings. Send stamp for new updated bid list. T. D. Downey, 208 S. Main, Caney, KS 67333-2131.

**THE BYRD SINGSI** Digital recording with Ron Rhode playing the 4/17 Wurlitzer Theatre Pipe Organ at the Historic Byrd Theatre, Richmond, VA. 16 selections — 5 with tenor, Chuck Rhode. Compact Disc \$18.00. Cassette \$12.00 postpaid. Send check to VTOS Recording c/o Joyce G. Harris. 11410 Chalkley Rd., Chester, VA 23831-1411. Virginia residents add 41/2 % state sales tax.

ADVERTISING RATES BLACK & WHITE - 1-TIME
Front Cover — Not Sold.
Inside front cover \$280.00
Inside Back Cover 280.00
Outside Back Cover
Full Page 255.00
2/3 Page 175.00
1/2 Page
1/3 Page 115.00
1/4 Page 100.00
1/6 Page
1/8 Page
Column Inch
<b>Bleed</b> accepted for full page advertisements
only. Special positions - 15% above space
rate.
FOUR COLOR
Full Page \$725.00 OTHER SIZES ON REQUEST

#### **PROFESSIONAL CARDS**

# BEFORE MADONNA... BEFORE MARILYN... THERE WAS CONTRACTOR CONTRACTOR SUBJECT OF THE SILVER SCREEN

Mª.

ふなきな

### **"QUEEN KELLY"** ACCOMPANIED BY JEFF WEILER AT THE MIGHTY WURLITZER

Don't miss her 1928 rags-to-riches silent movie that raised eyebrows & blood pressures! Saturday, January 30 at 8pm.

> Reserved tickets: \$7 - \$17. Call the Paramount Box Office: 510/465-6400 Paramount Theatre • 2025 Broadway, Oakland • Just steps from BART's 19th Street Station!

# Have Lyn Larsen play in your home.

With 2yn 2arsen IN CONCERT you can experience what concert-goers miss: Watch this video's exciting close-ups of Lyn's dazzling technique and listen to his spectacular arrangements recorded in Hi-Fi Stereo – all in the comfort of your own home.

If you own an Allen MDS-Theatre III, the possibilities are even greater. For MDS-Theatre III owners, Lyn offers a special package including sheet music, MIDI sequencer disc, and audio cassette versions of his perfomance. All three capture his playing with note-by-note and stop-by-stop accuracy.

Learn Lyn's arrangements from the sheet music, and check your performance with the audio cassette. Or, with a MIDI sequencer, play the MIDI disc on your Theatre III. Even the stops and expression indicators move. All you have to do is watch, listen, and enjoy!

If you don't already own an MDS-Theatre III, see your local Allen representative for a demonstration. He'll show you how to have Lyn play "live" in your own home. Get started now: Order Lyn's video from Allen Organ Company. We'll also tell you how to order his special music package.

HAD

