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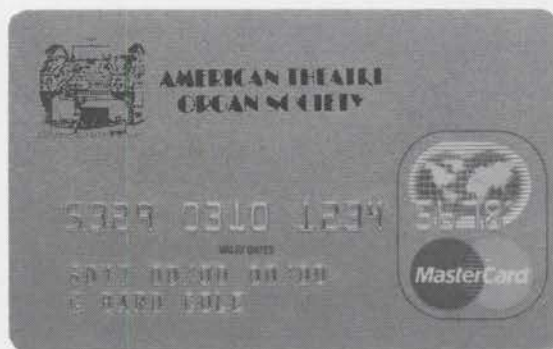
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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

MARCH/APRIL 1993

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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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

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Editorial Grace E. McGinnis
5028 S.E. Woodstock, #4
Portland, Oregon 97206
503/774-0026

Advertising Terry Robson
3422 S.E. 8th Avenue
Portland, Oregon 97202
Phone: 503/233-7274

Membership Douglas C. Fisk
P.O. Box 417490
Sacramento, California 95841
Phone: 916/962-1019

Back Issues & Binders Vernon P. Bickel
785 Palomino Court
San Marcos, California 92069
619/471-6194

President Vern Bickel
785 Palomino Court
San Marcos, California 92069
619/471-6194

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

Secretary Russ Hamnett
1201 E. Ponderosa Parkway, Apt. A-105
Flagstaff, Arizona 86001
602/774-6705

Treasurer Alden Stockebrand
P.O. Box 578121
Chicago, Illinois 60657
312/248-5370

Executive Director Douglas C. Fisk
P.O. Box 417490
Sacramento, California 95841
Phone: 916/962-1019

Board of Directors
Gary Jones Paul Quarino
Byron Melcher Jim Riggs
Allen Miller Jeff Weiler
Jack Moelmann Vern Bickel
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Past President John Ledwon

Corporate Office
American Theatre Organ Society, Inc.
9718 Fair Oaks Blvd., Suite E
Fair Oaks, California 95628

Journal Staff
Editor Grace E. McGinnis
Editor Emeritus George F. Thompson
Editor Emeritus W. Stu Green
Contributing Editor Robert Gilbert
Assistant Editor Paul J. Quarino
Associate Editors Robert Shafter, Tom DeLay
Technical Editor Stephen L. Adams
Advertising Terry Robson
Publisher Alden Stockebrand

Design & Typesetting
Stanley LeMaster Typesetting & Design
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President's Message



ATOS has grown from a hobby group into an international society, dedicated to the preservation and presentation of the theatre pipe organ and its music. During the first years of our society's history, not much thought was given to planning for the future. The emphasis was on meeting and enjoying the few theatre pipe organs that were still playable.

However, as time passed, it became clear that our organization would face certain extinction if we did not take steps to plan for the future. Thus, ATOS initiated programs to educate and to introduce the general public to the theatre pipe organ. Special emphasis was given to attracting young people to become active participants in the theatre pipe organ movement. These programs include the annual Young Theatre Organist Competitions, the annual Scholarships paid to young organ students, the production of the ATOS radio program, THEATRE PIPES, and the placement of the ATOS Wurlitzer theatre pipe organ in the Towe Ford Museum in Sacramento.

Needless to say, these programs cost money. The members of your Board of Directors were elected to conduct the business of the society. Not only are your Board members involved in developing programs to help our society grow, they are also responsible for finding the funds necessary to pay for such programs. Because your Board members strongly believe that membership dues should not be raised, they have looked elsewhere for funds.

After careful consideration, your Board of Directors voted unanimously to begin an association with Trans National Financial Services, which is offering ATOS members the opportunity to obtain and to use The American Theatre Organ Society MasterCard cards through MBNA America. This service is at no cost

to ATOS, but has the potential to bring in additional funds, which are needed to pay for our current programs.

The ATOS MasterCard program is voluntary. However, you are requested to carefully read the information provided to you about this program. If you find that the program offers you the services you would like to have, be sure to return your application form immediately. If you are not sure, please note that there are no fees for the first year. You will have one year to decide if you wish to continue with the program. Remember, this program is just one way to support ATOS.

Many other organizations, similar to ATOS, now offer credit cards which feature the name of their organization. Many universities and colleges offer such cards. The use by their members has proven to be a financial help to all of these organizations. The success of the ATOS MasterCard program will depend upon the support of ATOS members like you.

Vern Bickel



**Donations to the
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**Dorothy VanSteenkiste
9270 Reeck Road
Allen Park, Michigan 48101**



**Contributions to the
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**Jim Riggs
3015 Eccleston Avenue
Walnut Creek, California 94596**



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Letters To The Editor

Dear Editor:

I am very disturbed, even annoyed, by the article "Loew's Jersey Saved" by Bob Balfour and Patti Giordan. It is based on obsolete material and is totally inaccurate.

It is true that last September a vote was taken to float a bond issue to create the \$4M restoration fund required by Hartz Mountain Corporation in order for the one dollar purchase deal to go through. The bond issue did not materialize because of dissension in the town council and so that deal is off.

There is now another proposal before the council for the city to outright purchase the property, as is, from Hartz Mountain for \$350,000 and mothball it until such time as funds become available for the restoration. The Jersey City Council met last night and discussed the matter with still no decision. The whole issue is in limbo until the next council meeting which is Wednesday, February 10.

Those of us who have been following these political dealings have known that the \$4M bond deal wasn't going to fly since sometime in early November. I would have thought that the authors would have instructed the editor to withhold the article in the circumstances.

If Balfour and Giordan were merely premature in their announcement of "Loew's Jersey Saved" it wouldn't be so bad, but they also claim that an important part of the project will be the re-installation of a 4/23 Wonder Morton. The organ, they say, is "a gift of Mr. and Mrs. Schaible (sic) of Queens, New York, given in loving memory of their late son Peter . . . "Peter Schaeble was one of my dearest and closest friends. I worked with him on the removal of the Valencia and its re-installation in the studio. I recorded it for the old "Concert Recording" label. I have maintained contact with Peter's father Hans W. Schaeble, in fact I had lunch with him a couple of weeks ago and I asked him about the rumors about the organ going to Jersey City and he told me that they were just that, rumors!

It is true that Lee Erwin did pay a call on Mr. Schaeble and suggested to him that the donation would be a fitting memorial to Peter and Mr. Schaeble said that he would think about it. That is still the situation. No documents have been signed and the instrument is still sitting in Pete's studio. I think it is very, very wrong of Bob Balfour to claim that the donation is a fait accompli when in fact it is not.

Those of us who knew Peter well are becoming increasingly offended by these rumors. I hope this letter will serve to lay some of them to rest.

Sincerely,
Jeff Barker,
Fort Lee, New Jersey

Dear Editor:

During my 35 years of membership in ATOS, never have I been confronted with a sense of future-shock, as I have with the arrival of the January/February issue of THEATRE ORGAN and *International NEWS*.

Geoffrey Paterson's exuberant Letter To The Editor which appeared in this column last month, spoke to a primal experience shared by millions who have patronized the venerable Radio City Music Hall. Although the entire Music Hall experience was and is breathtaking, for many of us the Mighty Wurlitzer played by Dick Leibert, was as "New York" as Fiorello La Guardia.

So, where's the future-shock?

In the *International NEWS*, readers can find a story on the major repairs underway on the august Music Hall Wurlitzer. The story tells of plans to replace the pneumatic combination actions, and suggests that the two relays will be replaced with solid-state electronics, creating much-needed shop space.

I despair.

As an organbuilder with more than 25 years of experience, a member of the AIO, Technical Editor for the "Journal," Chairman of the Technical Committee for the ATOS, an historian, and a man whose life was profoundly moved by the Leibert/Music Hall experience, I am also incensed.

My despair and anger is directed not so much at the Music Hall management as it is at the mentality that proffers the wanton removal of good, serviceable equipment, to make way for solid-state alternatives. All-too-often, behind this mentality is a lack of competence. Or, an unwillingness to keep simple, elementary electropneumatic systems in repair.

For 60 years, the Music Hall Wurlitzer inspired millions of patrons with an electropneumatic combination action and relay. Indeed, this very same system was restored to reliability during the late 1960s by a team of competent craftsmen. 30 years of reliable services on a rebuild is an excellent investment.

Traditionally, the Wurlitzer is used for brief solos before the start of a show, and occasionally along with the orchestra

during a finale. The solos are normally played with houselights up and console out, while patrons find their seats. The cameos and finales are usually performed in darkness with only the console lights on. Surely no one thinks that patronage will increase due to the use of solid-state devices, for these moments in the show.

To the millions who will patronize the Music Hall in years to come, no one will hear a difference in the sound of the organ for the changes planned. A different specification at the console, cannot replace musicianship or inspiration. No more compelling example of this is Dick Leibert playing the original Music Hall Wurlitzer.

So why then, is the originality important? It's really quite simple.

An organbuilder engaged in building well-designed components with quality materials, expresses his passion for the art with every instrument he completes. Indeed, eminent historian and builder Dave Junchen referred to his installations as his "children."

The Music Hall Wurlitzer contains hundreds of components that are unique or unique in their application. Its stop-list, ranks, and chamber layouts are equally as unique. And yet the instrument bears the same high quality and durability as the best builder of the time. 60 years of durability and international repute, is a compelling testimonial to this fact. Truly, this is Wurlitzer's Magnum Opus.

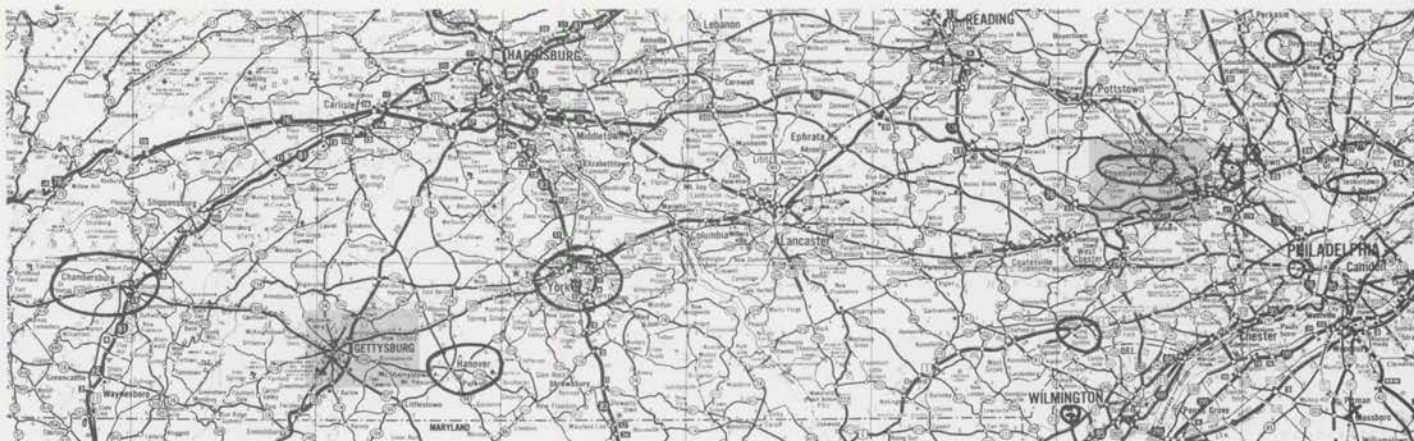
Like the San Francisco Fox, the New York Roxy, the Chicago Paradise and the Philadelphia Mastbaum, the Music Hall Wurlitzer appears about to fall prey to the wrecker's ball. For many of us who appreciate the ART of Wurlitzer's organbuilding, a part of us will be diminished by the needless destruction of its superstructure.

For an even greater number who regard the Music Hall Wurlitzer as the last bastion of timelessness and continuity in life, an odd era of irreverence and disregard will be ushered in when the relays and combination actions are put out on the 50th Street curb. In the future, the organbuilding student will be relegated to pictures, and recollections by old-timers.

The future indeed holds a shock for some of us. For me, it comes with the emasculation of the Radio City Music Hall Wurlitzer.

Sincerely,
Stephen L. Adams
Neenah, Wisconsin

(continued...)



LETTERS cont.

Dear Editor:

Many thanks to Steve Adams and Tom DeLay for an eminently readable account of the Convention. The comprehensive pictorial coverage affords an excellent reference.

For future historians, I have three corrections to consider.

"The 1992 ATOS National Convention was headquartered . . . barely a mile from Gettysburg . . . now a National Park . . ." Gettysburg is considerably more than 100 miles away. The writers meant Valley Forge.

Of importance, "The big Moller sound rolled about in the cavernous 15,000-seat hall (Convention Hall) installed in a reversed tone chute above the proscenium arch, the organist likely has the best seat in the house . . . Actually, the tone chute is angled to direct the sound to the center of the orchestra floor — effecting a difficult delay factor for the organist. Our policy requires a sufficient rehearsal time for all soloists so that they may accustom themselves to this difficulty. Many years ago, when the local ATOS chapter was attempting to restore the theatre organ with its own funds, I asked a distraught C.J. Parmentier to talk to me in a backstage dressing room — during a lull in his playing. I explained that he should have been given some time to work out a personal accommodation with this delay factor. Now knowledgeable but still unhappy, he went back to the console. This was a valuable lesson for me to consider when I headed the new committee in 1987.

"It was a thrilling experience to hear Copeland's 'American Rhapsody' on the Artiste (Roll Player)." The composer/arranger should read Victor Herbert.

I hope that what the attendees heard will not be the last for this instrument. Current city plans call for demolition of the nearly 1/2 mile Civic Center Complex when the new \$600 million dollar complex opens in June of this year. There are

no definite plans but I have already been consulted regarding the future of the instrument. There is not a direct analogy here with the Minneapolis Kimball preservation. The only way to remove the Philadelphia Moller is through the auditorium ceiling at the time of demolition. Adding weeks (months?) to the demolition contract time would be unacceptable financially.

I am working on all facets of this sad state of affairs and hope that perhaps I may be able to inform your readers of a success story in the future.

Very truly yours,
Irvin R. Glazer, Coordinator
The Philadelphia Civic Center
Pipe Organ Restoration Committee

Editor's Note: Geography lessons were also provided by Glenn Thompson and Howard Reagan. Thanks.

Dear Editor:

Recent actions by the City of Chicago to incorporate its independent Commission on Chicago Landmarks into the Department of Planning and Development, could adversely affect the move to provide landmark status for the Chicago Stadium and its Grande Barton pipe organ.

If you haven't already written a letter to Mayor Richard M. Daley, I urge you to do so now. Your letters could have a bearing on the future of this rare pipe organ. Please write today to:

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

Thank you,
Hal Pritchard
Homewood, Illinois

Dear Editor:

When Lowell Ayars' Wurlitzer is up and running later in 1993 in the Carmichael Auditorium of the Smithsonian Institution, it will be the only pipe organ in a theatre in the entire District of Col-

umbia, right in the heart of Potomac Valley chapter's territory! Needless to say, Potomac Valley members are very excited about this. We must confess that our chapter had little to do with making it happen, except that our member, Richard Neidich, is the person who introduced Brant Duddy, inheritor of the organ, to Brian Jensen who works at the Smithsonian, and who himself has a remarkable Wurlitzer installation in his home in Baltimore, Maryland, as described in THEATRE ORGAN (Nov./Dec. 1991).

Lowell Ayars' home installation was beautifully described in THEATRE ORGAN, Winter 1965, and you published an excellent summary of events leading to its transfer to the Smithsonian, in THEATRE ORGAN, Sep./Oct. 1992.

No ATOS or chapter funds or Smithsonian funds have gone into this project. It occurs to us that having the ATOS organ in the Towe Ford Museum in California's capital is a great achievement. It also occurs to us that ATOS should support Lowell Ayars' organ in a world-famous museum in the nation's capital, where that organ will get much public exposure during planned silent movie showings. Your recent article even tells where ATOS funds should be sent!

Sincerely,
John L. Little
Chevy Chase, Maryland

Dear Editor:

I wonder if you can put a few lines in the THEATRE ORGAN for me please. A few years ago I had a look around the outside of the Wurlitzer Factory. I would like to ask if anyone has a photo of Fanny Wurlitzer. Perhaps a member may have one. I would be very grateful. Many thanks.

Best wishes,
Laurie Morley
26 Applegarth Court
Northallerton
North Yorkshire DL7 8NT

Dear Editor:

We have suffered a tragic blow with the death of Edith Rawle — she was a lovely lady and a great "Mum" to all us "organ nuts" here in the chapter. She will be very much missed and all our sympathy goes out to her smashing husband Les and his family.

Just a small correction for the November/December Journal regarding the Granada Studios Tour Manchester Wurlitzer formerly in the Gaumont Cinema, Manchester, now sadly demolished. Tony Fenelon and Len Rawle played at a special *pre-view* concert of this famous Wurlitzer. *The official opening* of the Manchester ex-Gaumont Wurlitzer was performed by our own lovely Doreen Chadwick (for many years resident organist at the theatre together with the late, great, Stanley Tudor) and also appearing with her was Joyce Alldred and Nigel Ogden (both of whom had played the organ in its original location). The event took place over two days — November 20 and 21, 1992, and the Lancastrian Theatre Organ Trust issued a brilliant, glossy, souvenir brochure which I am sure will still be available from them.

The Mighty 4/14 Wurlitzer sounded good in its new location, a recreation of the foyer of the famous Granada Cinema,

Tooting, London. It sounds somewhat subdued to when it was in the Gaumont, but it's great to have it playing once again after so many years silence. The brand new replica console (the original was destroyed in the storage fire) looks beautiful and rises on a lift in the foyer alcove, chambers on the balcony.

Kind regards,
Jeffrey MacKenzie
London, England

Dear Editor:

I wish to make a few final comments on a response to Daniel Costigan's letter in the November/December 1992 THEATRE ORGAN.

His basic argument on the "Scrapping of fixed two manual [orchestra pit] consoles," seems to have scarcely crept into his response to Steve Levin and myself. There are two statements he makes which are absolutely true. Had he made these points [clearly] in the initial letter, perhaps a different light could have been shed.

He makes the statement that in "... the risk of magnifying . . . 'stupidity' . . ." electronic organs are capable of preserving the spirit of the theatre organ. Exactly! Just take a look at the number of people involved with Jack Moelmann's electronic

organ group. The "authentic, restored antiques" do not need to preserve the spirit; these, however large, ARE the theatre organ — no "spirit" needed! From a percentage basis, our membership has considerably more electronic organ owners, preserving the spirit of the theatre organ in their own homes. There are not that many of us who can allow space for a theatre organ to romp around the house.

We do not need to "repackage" the theatre organ to the public other than to make certain it (any size organ) is presented in the absolute best quality. There is no need to present the theatre organ to the lowest common denominator. Nor should it be played in any sort of vulgar manner. The public is, strangely enough, remarkably perceptive to poor music presentation. Folks that have not a clue as to what constitutes "good" theatre organ playing certainly recognize when their favorite tune is butchered beyond recognition. I have been made painfully aware of this in *some* pizza parlor realms. This tends to show itself in a drop-off of patronage; the same would apply to our in-theatre organ presentations. A high standard of quality *must* always be maintained where the theatre organ is concerned.

(continued...)

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LETTERS cont.

Mr. Costigan further agrees that the silent film accompaniment is a good area to expose neophytes to the theatre organ. He then mentions interludes/intermissions being a good place to further the instrument. I could not agree more. However, if the organ is not presented in a quality manner, the organ is best left shut off. As much as I hate to say it, no music is better than poorly played music. None knows better than I do — two minutes of my finest will clear the largest of theatres!

Al Sefl also brings up a couple of points. Sorry Al; the American Master Organ Company of New Jersey beat you to adding an extra keyboard to grand pianos. These were the company's answer to upright piano consoles of other makes. Junchen Vol. I has a fabulous section on this strange company. Now as to rap music on the organ . . . I don't think the theatre organ would have any problem playing rap "music." Heck, all you would need is a bass drum and a couple of monotone, blasting diaphone pipes and you would have it. The mind boggles at the probability.

Sincerely,
Thomas L. DeLay
Fresno, California

Dear Editor:

In the November/December 1992 issue of THEATRE ORGAN, the letters to the editor column reproduced an article from the "Bellingham Herald" on the Mount Baker Theatre and the planned changes to its organ. Nowhere in the article or the following letter is there any geographic identification. No indication is even

given in the citation to the newspaper article.

Being a relatively new (since 1989) member of ATOS, I have not yet had a chance to acquire a very large library of reference materials on theatre organs or movie theatres, and have no idea where this article came from. The ideal solution to this problem might be a complete list of operating organs/theatres listed by city name. Otherwise, complete identification in articles would suffice. In any case, I expect that there are other members who would also like to know where the Mount Baker Theatre and Bellingham are.

Sincerely,
Chris Anderson
Champaign, Illinois

Editor's note: See Pipe Piper in this issue. Bellingham is in Washington state, 90 miles north of Seattle.

Dear Editor:

I am a new member of ATOS.

Recently we came across a Wurlitzer 215 Pipe Organ in the Mount Baker Theatre in Bellingham, Washington. This theatre is a well-preserved Baroque style theatre, and it is a heritage building, owned by the city of Bellingham.

They are in the process of refurbishing. The organ is maintained by the organ society and it is a delightful organ with a wonderful warm sound. The acoustics in this theatre are marvelous. This theatre and organ date 1927. The organ has 2 manuals and 10 ranks, but it sounds like a much bigger organ because of the great acoustics. They have a free organ concert every second Saturday of the month at 11 o'clock in the morning. Four times a

year they have three hours of organ playing and a downtown gallery walk. They have fine local organists performing. They are very dedicated people who love the organ. The theatre is used for symphony and state performances. The organ will perform a half hour before. It is well used and we hope that this will increase interest by the young people.

I hope you will print this in THEATRE ORGAN, so that many more people will know about this wonderful opportunity to listen to the sound of the pipe organ. Thank you very much for your help.

Sincerely,
J. Pietersma
Chilliwack, B.C. Canada

Dear Editor:

We have started a computerized mailing list for musical/technical/historical matters relating to classical/theatre/electronic organs and related subjects. This was announced through classified ads in THEATRE ORGAN and several other organ publications. As of today, we have 88 correspondents worldwide. The number is growing daily. We communicate over the Internet and/or BITNET systems. Individuals who have access to those networks can communicate with the mailing list without additional charge. One of our correspondents attended the Moller auction, and we had a great deal of interesting news about it the next day!

I thought that you might find this of general interest for your readers. You can obtain additional information by contacting me at my Internet email address: schutt@netcom.com

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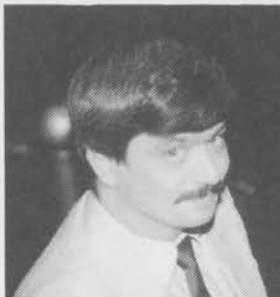
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from 9 a.m. to 9 p.m.**
The Palmer House, Lobby Level.



Baker Hotel



Leon Berry



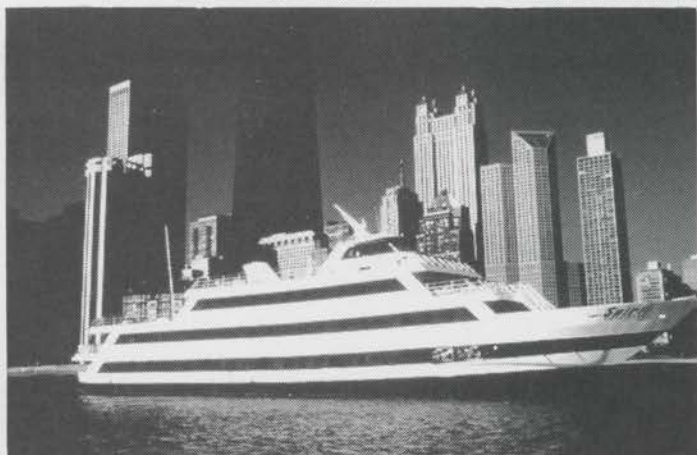
Chris Nelson



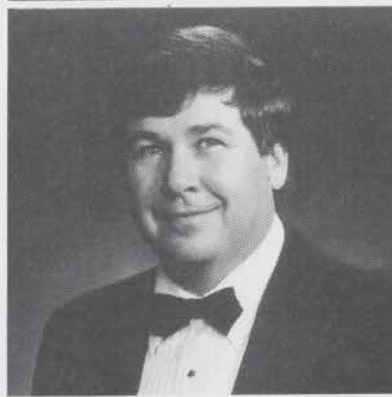
*Downers Grove
3/10 Wurlitzer*



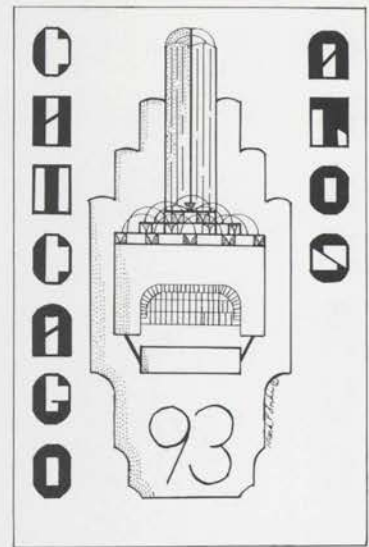
Palmer House lobby



Spirit of Chicago



Bob Ralston will play the 3/10 Wurlitzer at the Aragon Ballroom with Tony Barron and his orchestra.



Sunday, July 4

Registration

9 a.m. to 7:30 p.m., Empire Room, Palmer House.

Chapter Reps Meeting

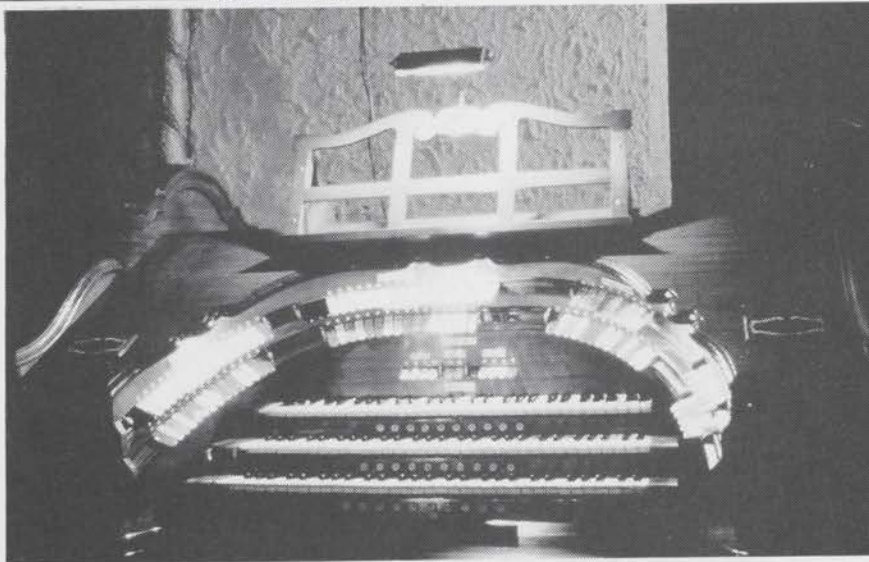
1 p.m. to 3 p.m., Palmer House

The Aragon Ballroom

3 p.m. to 6 p.m. - with Bob Ralston at the 3/10 Wurlitzer, the Tony Barron Orchestra and Cocktails. Bring your dancing shoes and mingle with fellow conventioners.

Civic Opera House

Evening - Dennis James at the 3/50 Skinner.



Aragon Ballroom 3/10 Wurlitzer

Civic Opera House 3/50 Skinner

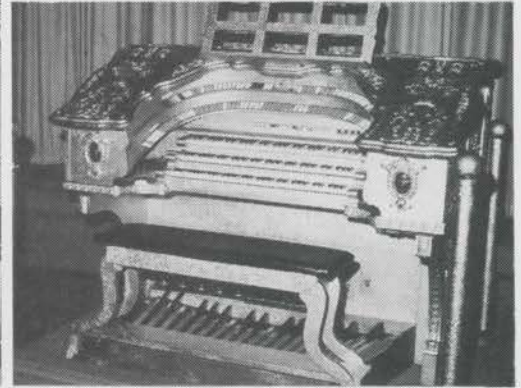
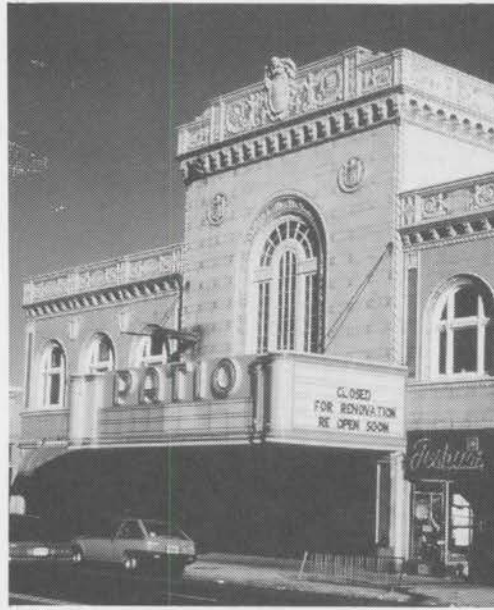


Dennis James will play at the Civic Opera House 3/50 Skinner





Rich Lewis will play the Patio Barton.



Monday, July 5

The Patio Theatre

9 a.m. to 11 a.m. - with Rich Lewis and the Young Organist winners at the 3/17 Barton in this splendid atmospheric house.

The Rialto Square Theatre, Joliet

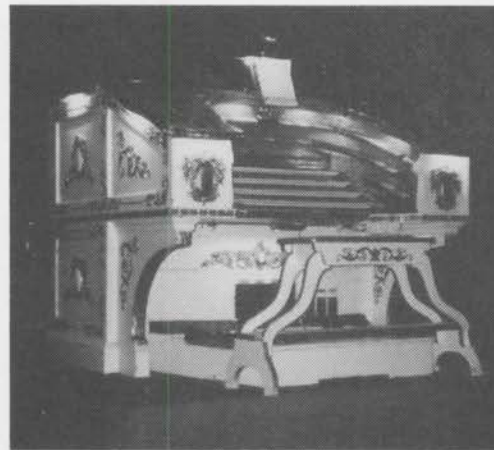
3 p.m. to 5 p.m. - starring Simon Gledhill and the newly updated 4/21 Barton Grande.

Membership Meeting

5 p.m. to 6 p.m. - at the Rialto

Optional Dinner

6 p.m. to ??? - in the Rotunda and Kay McAbee in concert. Limited to 450 conventioners. Those not attending will board the buses after the membership meeting to return to The Palmer House.



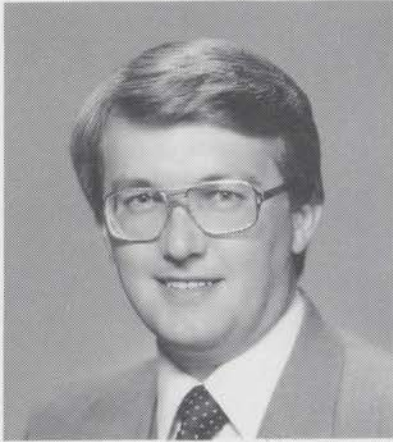
Rialto 4/21 Barton



Simon Gledhill

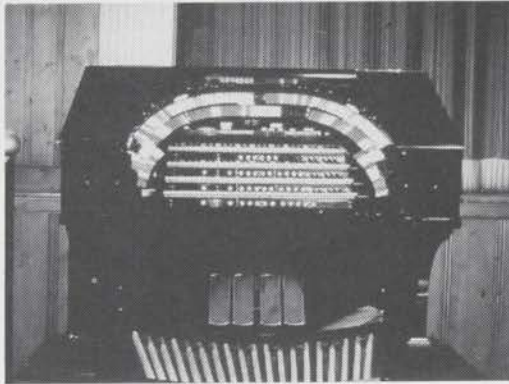
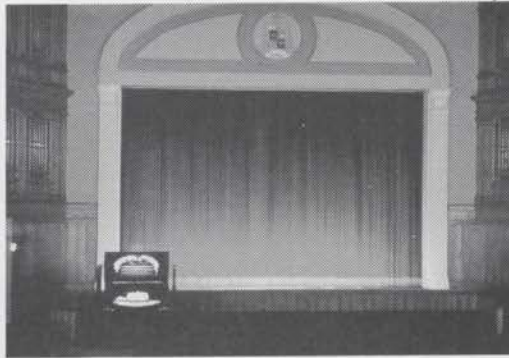


Kay McAbee - optional Rialto banquet and concert.



Jonas Nordwall

*Mundelein
4/24 Wurlitzer/Gottfried*



Tuesday, July 6

Mundelein

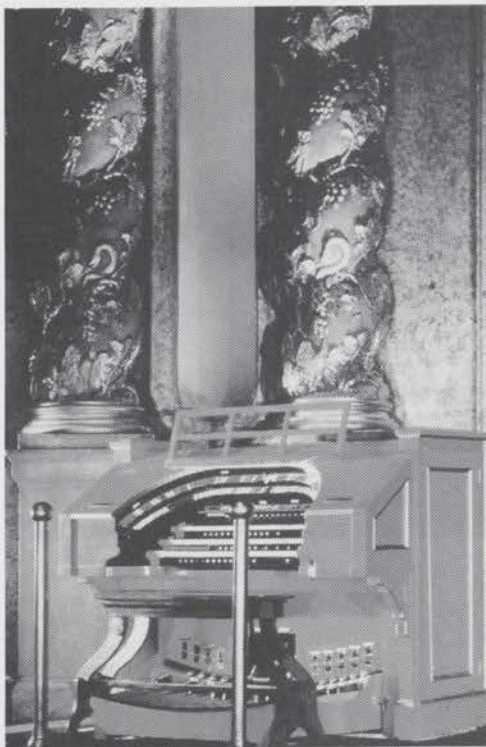
9:30 a.m. to 11 a.m. - with Jonas Nordwall in concert at the 4/24 Wurlitzer/Gottfried on the fabulous campus of St. Mary of the Lake University.

Tech Seminars

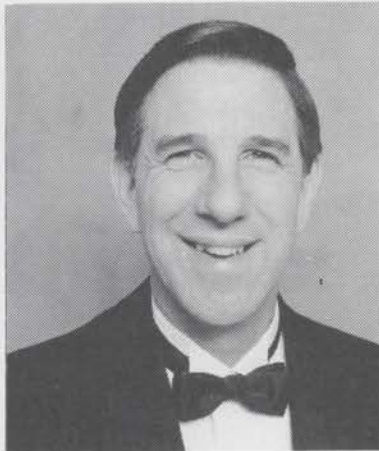
2 p.m. to 4 p.m. - Palmer House
Allen Miller, John Muri

The Gateway Theatre

8 p.m. to 10 p.m. - with Dick Smith playing the renovated 3/12 Wurlitzer/Kimball followed by an OPTIONAL JAM SESSION and free refreshments. Those not opting to attend will board buses after the concert to return to The Palmer House.



Gateway Theatre 3/17 Wurlitzer/Kimball



Dick Smith



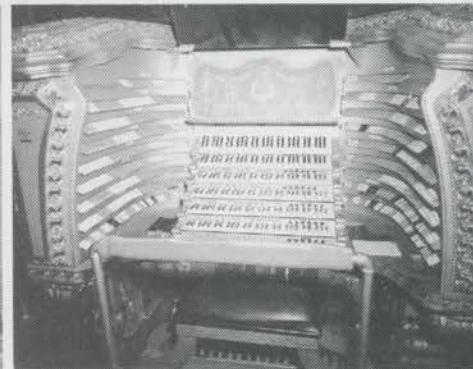
Allen Miller



John Muri



Walt Strony and Frank Pellico will play the Chicago Stadium 6/51 Barton Grande.



Wednesday, July 7

The Chicago Stadium

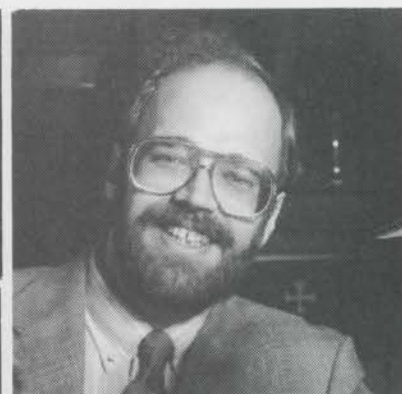
9 a.m. to 11 a.m. - featuring House Organist, Frank Pellico and Walt Strony in concert at the 6/51 Barton Grande. SAVE THE STADIUM!

The Tivoli Theatre

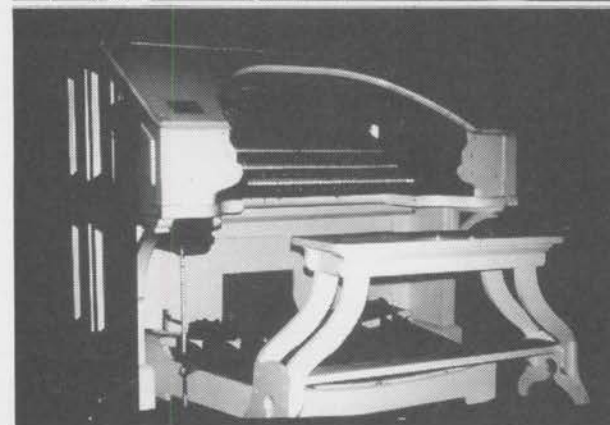
2 p.m. to 3:30 p.m. - with Kurt von Schakel and a live vaudeville show on stage. Introducing the newly installed 3/10 Wurlitzer (formerly at Maine North High School). John Muri will cameo.

1993 ATOS Banquet

Evening - in the Stanley Field Hall of the Field Museum.
7 p.m. - 8 p.m. - Cocktails
8 p.m. - Dinner
Entertainment provided by Bill Tandy; access to museum exhibits. Unlimited attendance.

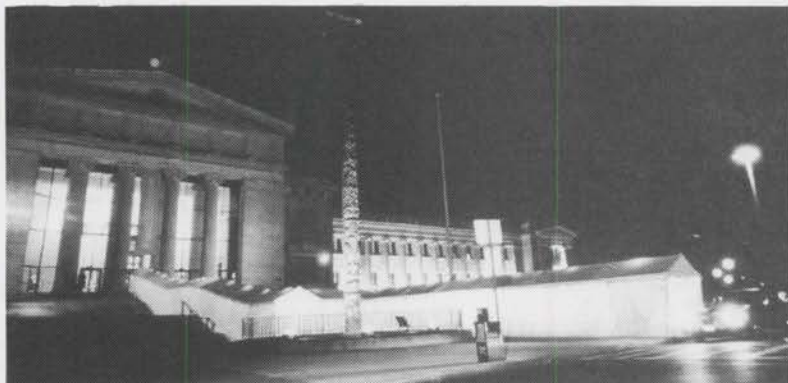


Kurt von Schakel
John Muri

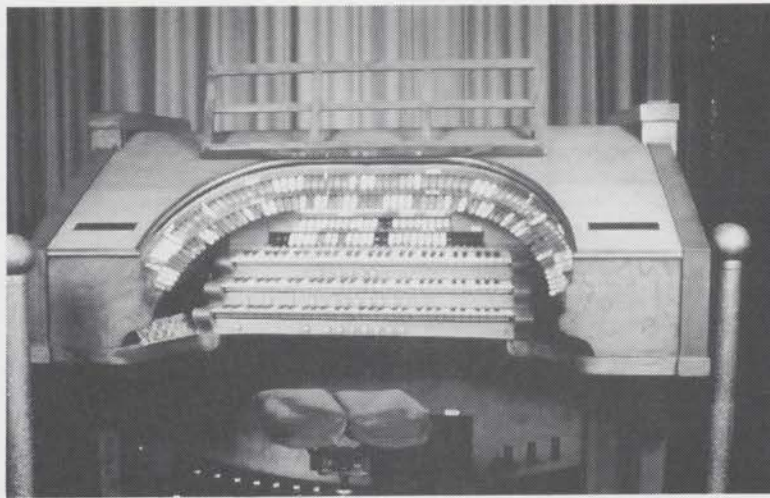


Tivoli 3/10 Wurlitzer

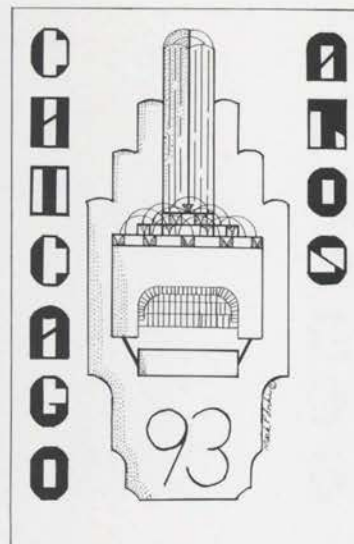
Field Museum



Bill Tandy



Congress Theatre 3/41 Kimball



Stan Kann

Thursday, July 8

Congress Theatre

10:30 a.m. to Noon - Stan Kann presiding at the 3/41 Kimball in this huge movie palace.

Afternoon Seminars

at The Palmer House
 Movie Palaces — Joe Duci Bella
 Young Organists Meeting
 Electronic Organ Owners
 Group - Jack Moelmann



Jack Moelmann



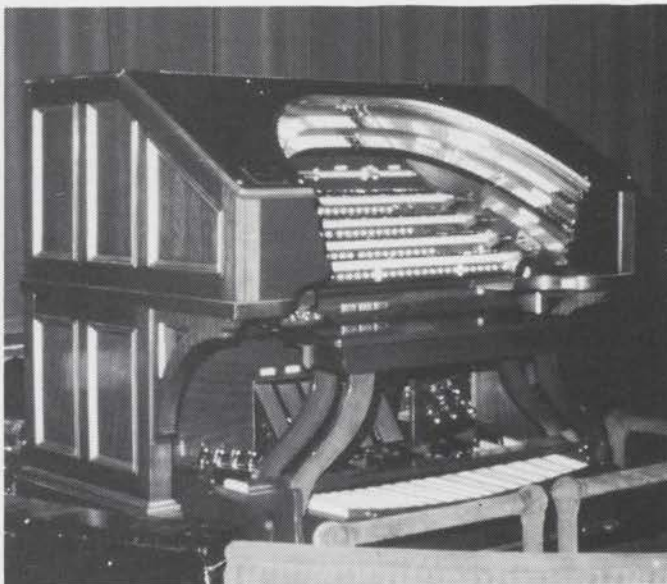
Joe Duci Bella

The Chicago Theatre

8 p.m. to 10 p.m. - starring Ron Rhode at the 4/29 Wurlitzer in Chicago's premier theatre. A landmark theatre and a landmark theatre organ. What a spectacular finish to ATOS-Chicago 1993 Convention!



Ron Rhode

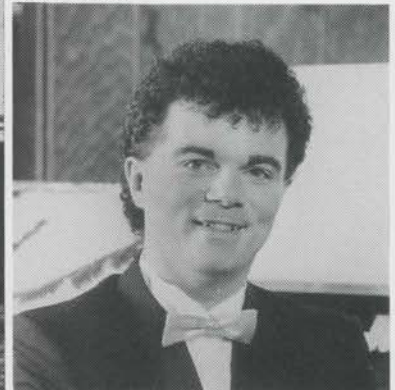


Chicago Theatre 4/29 Wurlitzer



Van Der Molen's 3/19 Robert-Morton

Clark Wilson



Friday, July 9 AFTERGLOW

This optional event is limited to 400.

Morning . . .

The Van Der Molen Studio 3/19 Morton with Clark Wilson at the console of this often recorded pipe organ.

Krughoff's Wurlitzer Park featuring Charley Balogh playing the 4/33 Wurlitzer — another favorite recording organ.

Afternoon . . .

The First Baptist Congregational Church with the Trio Con Brio. Tom Hazleton, Donna Parker and Jonas Nordwall; the pipe organ is a 4/76 Kimball with authority.

Please Note: Circumstances beyond the control of ATOS, CATOE, the artists or venues may dictate changes to this schedule. We do not anticipate any major changes and invite you all to join us in this celebration of the finest collection of theatre pipe organs anywhere!



Charlie Balogh



Krughoff's 4/33 Wurlitzer



Trio con Brio

Schedule of Events

Preglow

Saturday, July 3

- 9 a.m. Registration - Palmer House
PRE-GLOW I
- 4 p.m. Downers Grove North High School
Chris Nelson at 3/10 Wurlitzer
- 6-7 p.m. Cocktails at Baker Hotel
- 7 p.m. Dinner
Leon Berry at 3/10 Geneva
Limited to 250 Conventioneers.
PRE-GLOW II
- 7-11 p.m. Spirit of Chicago Dinner Cruise
on Lake Michigan.
Fireworks and 1812 Overture.
Limited to 125 Conventioneers.

Sunday, July 4

- 9 a.m. - 7:30 p.m. Registration
- 10 a.m. YTOE Meeting - Jack Moelmann
- 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
- 8:30 p.m. Civic Opera House
Dennis James at 3/50 Skinner

Monday, July 5

- 9-11 a.m. Patio Theatre. Rich Lewis and Young
Theatre Organist winners. 3/17 Barton
- 3-4 p.m. Rialto Square Theatre -
Membership Meeting
- 4-6 p.m. Simon Gledhill at 4/21 Barton
Optional to first 450
- 6:30 p.m. Dinner in Rialto Rotunda
- 8-9:30 p.m. Kay McAbee in concert or Free Evening.

Tuesday, July 6

- 9:30-11 a.m. Mundelein - Jonas Nordwall at
4/24 Wurlitzer/Gottfried
Palmer House Seminars & Meetings
- 2-3 p.m. Allen Miller
- 3-4 p.m. John Muri
- 4-5 p.m. Pipe Organ Owners Meeting -
Laurel Haggart
- 8-10 p.m. Gateway Theatre - Dick Smith at
3/17 Wurlitzer/Kimball
- 10:30 p.m. **OPTIONAL JAM SESSION**
Free refreshments; \$3 bus fee.

Wednesday, July 7

- 9-11 a.m. Chicago Stadium - Frank Pellico,
Walt Strony at the 6/51 Barton.
- 2-3:30 p.m. Tivoli Theatre - Kurt von Schakel at
3/10 Wurlitzer. Vaudeville on stage.
John Muri cameo.

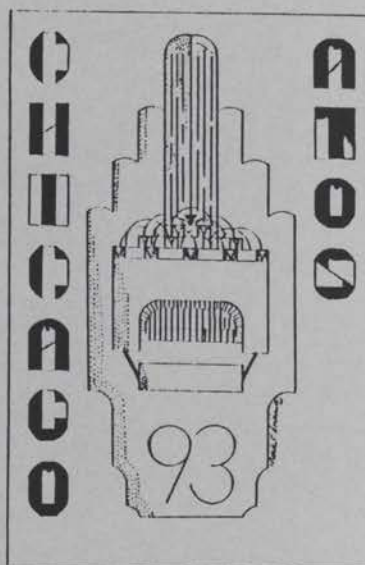
Optional ATOS Banquet at Field Museum
Cocktails
Dinner
Bill Tandy, artist. Includes access to
museum exhibits.

Thursday, July 8

- 10:30-12 Congress Theatre - Stan Kann
at 3/41 Kimball.
Palmer House Seminar & Meetings
- 2-3 p.m. Movies Palaces - Joe Duci Bella
- 2-3 p.m. Young Organist Competition and
Scholarship meeting - Dorothy
Van Steenkiste
- 3-4 p.m. Electronic Organ Owners Meeting -
Jack Moelmann
- 4-5 p.m. Devtronix Users Group - Dr. Dee Williams
- 8-10 p.m. Chicago Theatre - Ron Rhode at
4/29 Wurlitzer

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.
Schedule may be changed if circumstances dictate.



*Artists wishing to sell records,
tapes, or CDs at the Convention
please send to:*

Convention Record Shop
c/o Patti Simanski

706 288th Avenue / Burlington, WI 53105
414/878-0688

*June 20, 1993 is the cutoff date for material
received to be included in the Convention.*

The J.J. Murdock Wurlitzer

Story and Photos by Tom DeLay

In the 1920s, Wurlitzer, like Morton, Aeolian, Skinner, Welte, and others, built many residence organs. In the case of the Wurlitzer, there were many standard styles just as there were in their theatre organ line. It is fairly safe to say, most Wurlitzer residence organs were small affairs from four ranks to 9 or 10 ranks.

Wurlitzer had examples of "special" residence installations. The 3/10 in the Wurlitzer residence in Cincinnati, had a most unusual console to say the least. A 2/10 special was also installed in the Leon Douglas home in Menlo Park, California. The Cincinnati Wurlitzer was installed in 1924, while the Douglas organ saw the first light of day in the spring of 1928.

Wurlitzer probably reached its zenith of residence organs in November/December of 1929 with what is casually mentioned as opus 2082 purchased by Mr. J. J. Murdock of Beverly Hills, California. It was simply listed as an R20PL which would mean a standard 12-rank R-20 with a roll player. Five or six R-20 organs were built, depending on one's view of the Wurlitzer shipment list; opus 2044 was sent to the New York World's Fair in 1939. Once the fair was over, the organ appears to have been sent back to the factory and assigned a new opus of 2234 and last saw its days of use in the Santa Clara Capn's Galley Restaurant. It is not known what has happened to this organ. One R-20 remains in its original location in the Mitsukoshi Department Store, Tokyo, Japan. Opus 2105 built for the McGinley Residence in Sewickley, Pennsylvania, still exists, and is now located in the Calvary Baptist Church in Detroit, Michigan.

The largest of the R-20 organs appears to be the 3/16 sent to Murdock's home in Beverly Hills. Mr. Murdock was a movie mogul on the Hollywood scene, and very likely desired a Wurlitzer organ of a capacity such as could then be found in many of the larger Los Angeles theatres.

It differed greatly from the standard R-20. At the right is a quick list of comparisons of the standard R-20 and the Special for Murdock.

As a result of these differences, the Murdock organ was truly a special. It had two "style R" roll players. It can be assumed that the reason this opus was on higher than average residence wind pressure was due to its very unorthodox installation in the Murdock mansion.



Paul Quarino at the 3/17 R-20 Special in Visalia Grace Lutheran Church.



Opus 2099 with Hiroshi Matsuzawa at the R-20. This is the only Wurlitzer originally installed in Japan. It is still used in the Mitsukoshi Main store in Tokyo. Ed Mullins photo

R-20

5 pistons per manual
No traps
Chrysoglott-Harp, Chimes
Except Vox, wind pressure is 8"
No second touch
No 16' Tibia Clausa

R-20PL (Special)

10 double touch pistons per manual
Complete set of traps (no movie effects)
Vibraphone, Chimes, Glockenspiel, Xylophone
Excepting Vox, pipework is voiced on 10" wind pressure
Second touch on Accompaniment and Great
Small Scale 16' Tibia



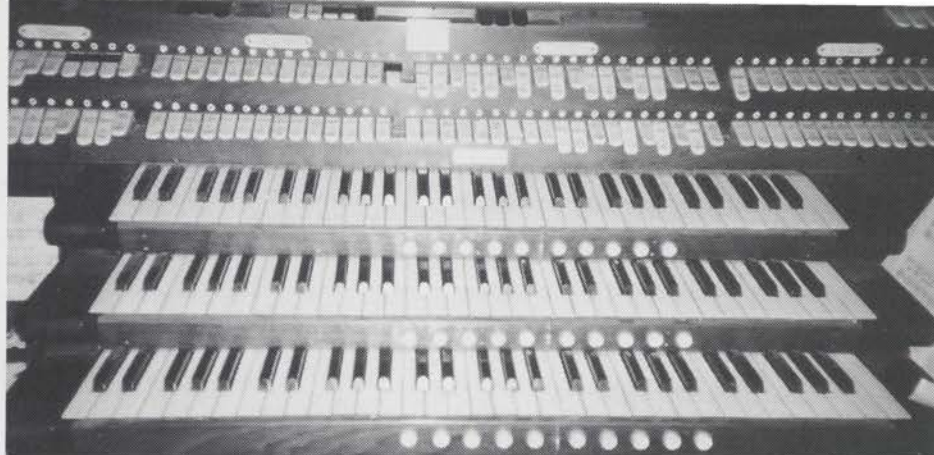
Tom Hazleton tried out the R-20 Special in October 1991.

One might imagine the Wurlitzer architects ducking in horror at the methods required in this installation. First, Murdock required the organ to speak into two separate areas of the home. Second, the shutters had to be placed on the ends of the chambers, perpendicular to the main manual chests. At least three of the four shutter openings into the house were blocked by bass offset chests and associated pipework. How anyone over 75 pounds and 3 feet of height could fit into the chambers to service the organ is beyond being humane.

In spite of the cramped quarters, the refinement and regulation of the pipework is superb. It has a small scale Clarinet and a full length Orchestral Oboe. The Brass Trumpet and Tuba are each smoothly voiced with not a hint of poor regulation or buzz from poor voicing or servicing techniques. In fact, refinement describes very well the ensemble and finishing of the organ.

As hinted at earlier, the pipework is of fairly standard design. However, the Clarinet is considerably softer while the full length Orchestral Oboe is drastically changed from the sound one would expect from a typical Wurlitzer set. It, too, is very refined with more fundamental than the usual smaller scale sets. The various balances within the organ never seem to have been altered and are a good example of tonal balance and setting for residence instruments. It is very good, though it is less Tibia dominated than what we hear from today's Wurlitzer installations.

The organ was serviced for many years in its Beverly Hills location by the late veteran organ serviceman Frank Rogers. Frank was to be instrumental in its transfer years later to the Grace Lutheran Church in Visalia, California. It would seem Mr. Murdock was a big enthusiast of Jesse Crawford. A large selection of Wurlitzer organ rolls were stored in the roll player cabinets. When Rogers moved the organ to the church in 1960, his co-installer Richard S. Villemin purchased one of the players and the large selection



This may be the only straight Wurlitzer console to have three stop bolsters. Couplers, tremulants, and second touch stops are on the top bolster. All manual pistons have independent second touch pedal piston settings available.

of Crawford rolls. A long out-of-print recording featuring these rolls and player could be found in the Doric Record listings in the early 1970s. Richard had the style R player wired into his house Wurlitzer in Porterville, California. Many an organ buff can recall being ushered into Richard's "inner sanctum" and hearing Crawford playing "live." Upon Richard's death in 1987, his sister Ruth acquired the roll player for her Malibu home 4/22 Wurlitzer.

When installed in the church, the players were removed as were the traps, xylophone, and glockenspiel. However, the organ remained intact in all other respects. In the mid to late 1960s Felix Schoenstein and Sons of San Francisco added a 2' Principal to the organ. This has since been replaced by a Dulciana Celeste from R-20 opus 2234. As it is very similarly voiced to the original Dulciana, this now gives the organ a quiet, purely accompanimental pair of voices.

Members of Sequoia Chapter ATOS are helping to restore the organ. Being a late model organ, the organ had many black-cap magnet failures. Several dozen have been replaced to date. All the combination action is restored, with the chests

now dead-note free. Yet to be accomplished will be the restoration of the five-tremulants, installing their windlines according to the original design. As the tremulants are presently placed, the organ has an ugly shudder to it when the tremulants are in use; it is a most novel sound and has no use where music is concerned. The organ should be stunning again, once the last number of items are restored.

The organ is extremely refined in the church setting, with two pairs of the most beautiful strings imaginable. The organ is very powerful in the 400-seat church. Luckily, the church is fairly "live" with the organ mixing very well in the high ceiling. All of the original swell shutters are installed, with some restoration still required to get them all functioning properly.

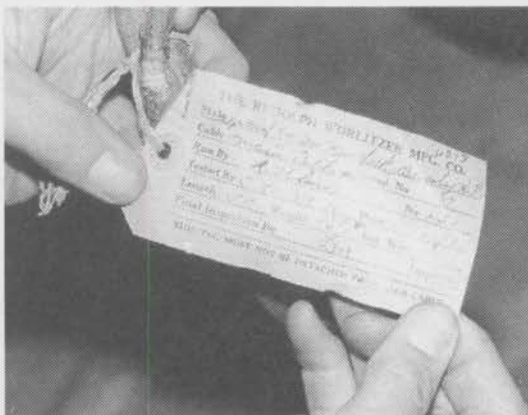
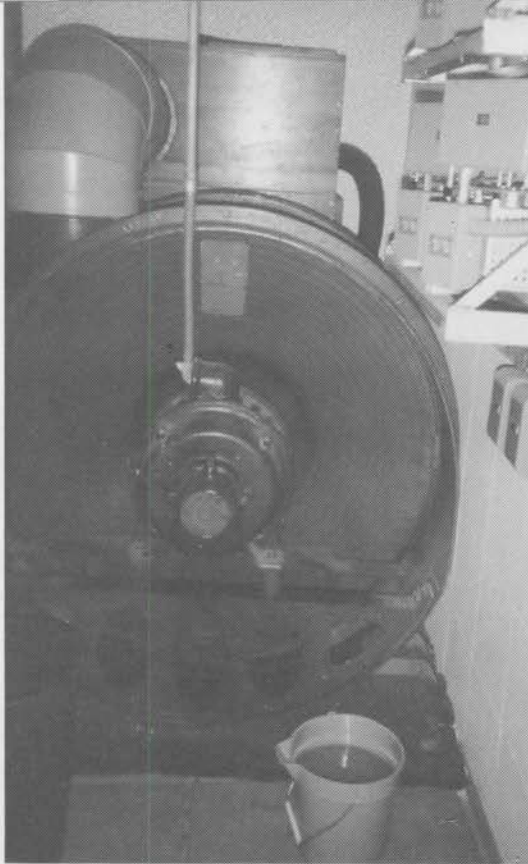
Fortunately, this instrument has survived fairly intact and can continue as an example of the Wurlitzer product. The church knows exactly what form of instrument they have and they are very proud of this R-20 special. Once restoration of the organ is complete, the Sequoia Chapter will be allowed to present programs on this rare instrument.



Opus 2234 as seen in Cap'n't Galley restaurant in Santa Clara, California. This is a fairly typical R-20 console. The organ was a 3/12.

10 horse power Spencer Orgoblo. It is a slow speed blower which is then directed into an original baffle box by Wurlitzer to eliminate any blower noise from the chambers.

A portion of the original electro-pneumatic relay and setter boards.



Low six pipes of the 16' Tibia Clausa. Scale is considerably smaller than the Solo scale Tibias found on larger Wurlitzer organs.

Shipping tag. Paul Quarino photo

The R-20 Wurlitzer residence organs (as of 1976):

OPUS	OWNER	LOCATION	DATE SHIPPED	STATUS
2044	A New York Wurlitzer store	New York City	5/2/1929	
2044	B New York World's Fair	New York City		
2044	Rebuilt (?) as Opus 2234			Rebuilt
2082	A J.J. Murdock Residence	Beverly Hills, California	11/27/1929	
2082	B Grace Lutheran Church	Visalia, California		OK
2099	A Mitsukoshi Department Store	Tokyo, Japan	2/28/1930	OK
2105	A T.A. McGinley Residence	Sewickely, Pennsylvania	4/30/1930	
2105	B H.L. Heinz Residence	Pittsburgh, Pennsylvania		
2105	C Calvary Baptist Church*	Detroit, Michigan		OK
2111	A Sam Katz Residence	Centenary, New York	5/29/1930	
2111	B G.F. Butterworth (residence?)	Rye, New York		Unknown
2234	A Paul Filson Residence (originally opus 2044?)	Englewood, New Jersey	1/5/1940	
2234	B Municipal Auditorium	Long Beach, California		
2234	C Capn's Galley	Santa Clara, California		
2234	D Sold to private owner	????	Unknown	

* According to the Walton list of 1976, this organ was lacking its original console and relay.
THIS LIST IS FROM THE REVISED WURLITZER SHIPMENT LIST BY JUDD WALTON.

Stop Specification of Opus 2082 R-20 (Special)

MAIN CHAMBER

Vox Humana 6" wind pressure 8'
 Concert Flute 16-1-3/5'
 Dulciana 8'
 Tuba Horn 16-8'
 Salicional 8'
 Voix Celeste 8tc-4'
 Open Diapason 16-4' (unleathered lips)
 Clarinet 16tc8' special small scale
 Vibraphone/Chrysoglott 49-notes

TREMULANTS

Main
 Main II
 Vox Humana

SOLO CHAMBER

Orchestral Oboe 8'
 special full length scale
 Trumpet 8'
 Violin 8-4'
 Quintadena 8'
 Tibia Clausa 16-4'
 Violin Celeste 8-4*
 Diaphonic Diapason 8' (leathered lips)
 Oboe Horn 8'
 Chimes 25-notes
 Glockenspiel 37-notes
 Xylophone 37-notes
 Traps

TREMULANTS

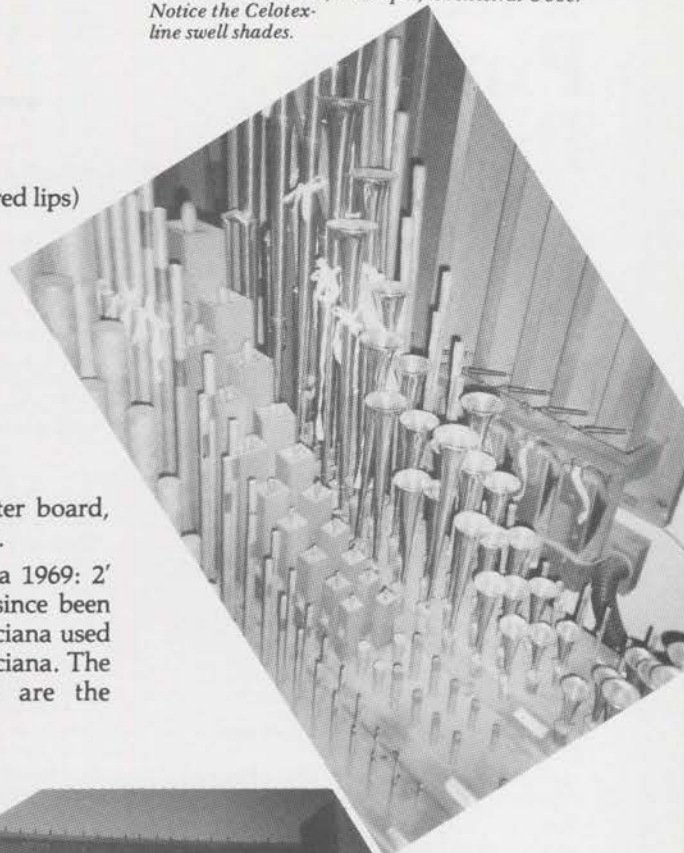
Solo
 Solo II

Combination action is by setter board,
 remotely located in relay room.

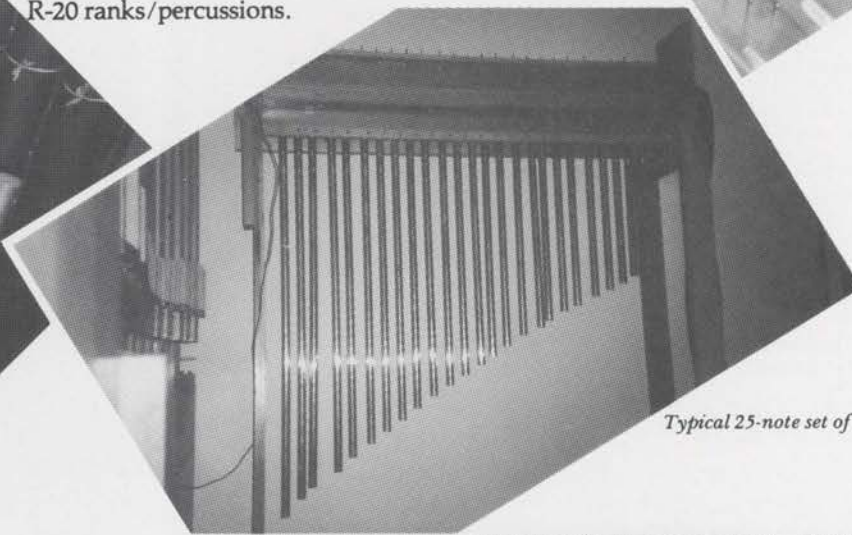
Added to Main Chamber circa 1969: 2'
 Principal/Fifteenth. This has since been
 replaced with a Wurlitzer Dulciana used
 as a Celeste to the original Dulciana. The
 only remaining percussions are the
 Chrysoglott and Chimes.

*These are standard
 R-20 ranks/percussions.

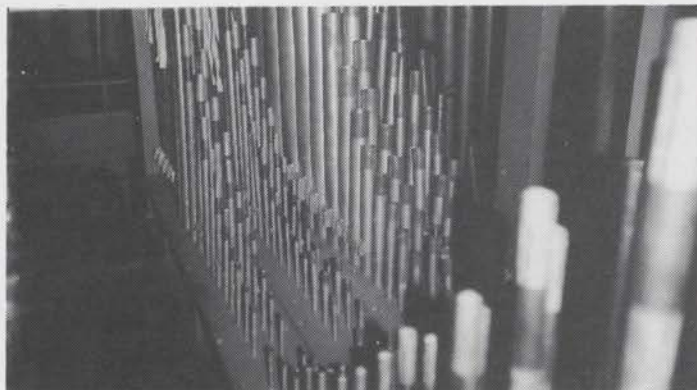
*Front half of the Solo Chest. L to R: Quintadena,
 Violin, Tibia Clausa, Trumpet, Orchestral Oboe.
 Notice the Celotex-
 line swell shades.*



*Front section
 of the
 Main Chamber.
 L to R: Tuba, Horn,
 Dulciana, Concert Flute,
 Vox Humana.*



Typical 25-note set of Chimes.



*Back portion of the Main Chamber. L-R: Salicional, Voix Celeste, Open
 Diapason, small scale Clarinet.*



*Rear half of the Solo manual chest. L to R: Tibia Clausa, Violin, Quintadena,
 Violin Celeste, Diaphonic Diapason, Oboe Horn.*

The Pipe Piper

This is a reasonably up-to-date list of Theatre Pipe Organs in use in public locations in the United States and Canada. Additions, corrections, or deletions should be sent to Tom DeLay, 162 West Roberts, Fresno, CA 93704. Theatres in **bold type** indicate an original installation; those marked with an * indicate an original installation other than a theatre.

Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.

ALABAMA

- **BIRMINGHAM**
Alabama Theatre - 1811 Third Avenue North
4/21 Wurlitzer
Fairview United Methodist Church - 2700 31st W.
2/8 Wurlitzer
South Side Baptist Church, Foster Auditorium
1016 Nineteenth Street South
3/6 Kimball

ALASKA

- **JUNEAU**
State Office Building - 333 Willoughby Avenue
2/8 Kimball

ARIZONA

- **MESA**
Organ Stop Pizza - 2250 Southern Avenue
4/48 Wurlitzer
- **PHOENIX**
Fellowship Hall, First Christian Church
6750 Seventh Avenue
2/11 Wurlitzer
Phoenix College Auditorium
1202 W. Thomas Road
2/10 Wurlitzer

ARKANSAS

- **FAYETTEVILLE**
Media Center, University of Arkansas
2/8 Hybrid

CALIFORNIA (North)

- **BERKELEY**
Berkeley Community Theatre - 1930 Alston Way
4/29 Wurlitzer
- **CASTRO VALLEY**
Cathedral of the Crossroads - 20600 John Drive
4/14 Wurlitzer-Morton
- **FAIR OAKS**
Community Clubhouse - 7997 California Avenue
3/13 Wurlitzer
- **HEALDSBURG**
Johnson's Winery - 8329 State Highway 128
2/10 Robert-Morton
- **MARTINEZ**
Bella Roma Pizza - 4040 Alhambra Avenue
3/13 Wurlitzer
- **MONTEREY**
State Theatre - 417 Alvarado
2/12 Wurlitzer
- **MURPHYS**
Kautz Vineyard Winery - 1894 Six Mile Road
3/15 Robert-Morton
- **OAKLAND**
Grand Lake Theatre - 3200 Grand Avenue
3/13 Wurlitzer
Paramount Theatre - 2025 Broadway
4/27 Wurlitzer w/2 consoles
- **PALO ALTO**
Stanford Theatre
3/21 Wurlitzer
- **REDWOOD CITY**
Capn's Galley #2 - 821 Winslow
4/23 Wurlitzer
- **SACRAMENTO**
Arden Pizza & Pipes - 2911 Arden Way
4/20 Wurlitzer
Grant Union High School - 1500 Grand Avenue
4/21 Wurlitzer
Towe Ford Museum
3/16 Wurlitzer (ATOS)
- **SALINAS**
First Baptist Church
3/20 Wurlitzer/Wicks
- **SAN FRANCISCO**
Castro Theatre - 429 Castro
4/26 Wurlitzer
Cinema 21 - 2141 Chestnut
2/6 Robert-Morton
- **SAN JOSE**
Angelino's - 3132 Williams Road
3/13 Wurlitzer
Towne Cinema
The Alameda
3/16 Wurlitzer
- **SAN LORENZO**
Ye Olde Pizza Joynt - 19519 Hesperian Boulevard
3/13 Wurlitzer
- **STOCKTON**
Masonic Temple
2/11 Robert-Morton

CALIFORNIA (South)

- **ANAHEIM**
Anaheim High School - 811 W. Lincoln Avenue
3/10 Robert-Morton
- **CATALINA ISLAND**
Avalon Casino Theatre
4/16 Page
- **DEATH VALLEY**
* Scotty's Castle
3/15 Welte
- **EL SEGUNDO**
Old Town Music Hall - 146 Richmond
4/26 Wurlitzer
- **FRESNO**
Bethel Temple - 4665 North First
3/10 Robert-Morton
Fresno Pacific College - 1717 South Chestnut Street
3/20 Hybrid
Pizza & Pipes - 3233 First Street West
3/23 Wurlitzer
Wamor s Theatre - 1402 Fulton
4/14 Robert-Morton
- **FULLERTON**
* Fullerton High School - 780 Beachwood Avenue
4/22 Wurlitzer
- **HANFORD**
FOX Hanford Theatre
2/10 Wurlitzer
- **HERMOSA BEACH**
Parker Hall, Saint Cross Church
2/10 Wurlitzer
- **LOS ANGELES**
* Elks Lodge - 607 S. Parkview Avenue
4/61 Robert-Morton
Founders' Church of Religious Science
3281 W. 6th
4/31 Wurlitzer
Orpheum Theatre - 842 Broadway South
3/13 Wurlitzer
* Shrine Auditorium - 649 W. Jefferson Boulevard
4/73 Moller
Universal Studios - 100 Universal City Plaza
3/12 Robert-Morton
- **CALIFORNIA (South) cont.**
Wilshire Ebell Theatre - 4401 W. Eighth
3/13 Barton
- **MONROVIA**
Monrovia High School
2/10 Wurlitzer
- **PARAMOUNT**
Iceland Amphitheatre - 8041 Jackson
3/19 Wurlitzer
- **PASADENA**
Civic
• **PASADENA**
Civic Auditorium - 300 E. Green
5/28 Moller
Sexson Auditorium - Pasadena City College
3/23 Wurlitzer
- **SAN BERNADINO**
California Theatre - 562 W. Fourth
2/10 Wurlitzer
- **SAN DIEGO**
Copley Symphony Hall (FOX Theatre)
4/32 Robert-Morton
- **SAN GABRIEL**
Civic Auditorium - 320 S. Mission Drive
3/16 Wurlitzer.
- **SANTA ANA**
Santa Ana High School - 520 W. Walnut
2/10 Robert-Morton
- **SANTA BARBARA**
Arlington Theatre - 1317 State
4/24 Robert-Morton
- **SEAL BEACH**
Bay Theatre - 340 Main
4/42 Wurlitzer
- **WESTCHESTER**
* Fox Studios - 10201 W. Pico Boulevard
3/17 Wurlitzer
- **COLORADO SPRINGS**
City Auditorium - Kiowa & Weber
3/8 Wurlitzer
Mount St. Francis Auditorium
W. Woodman Valley Road
3/20 Wurlitzer
- **DENVER**
Paramount Theatre - 1621 Glenarm Place
4/20 Wurlitzer w/2 consoles
- **FORT COLLINS**
Lory Student Center Theatre
Colorado State University
3/19 Wurlitzer
- **HARTFORD**
Bushnell Memorial Hall - 166 Capitol Avenue
4/75 Austin
- **SHELTON**
Shelton High School - Meadow Street
3/12 Austin
- **WILLIMANTIC**
Windham Technical School
Summit Street Extension
3/15 Wurlitzer
- **WILMINGTON**
Dickinson High School - 1801 Milltown Road
3/42 Kimball
- **DUNEDIN**
Kirk of Dunedin - 2686 U.S. Alt. 19
4/100 Hybrid
- **MIAMI**
Andre Hall - 4150 S.W. 74th Avenue
4/15 Wurlitzer
Gusman Cultural Center - 174 E. Flagler
3/15 Wurlitzer
- **PENSACOLA**
Saenger Theatre - 118 S. Palafox
4/23 Robert-Morton
- **TAMPA**
Tampa Performing Arts Center
711 N. Franklin
3/12 Wurlitzer

GEORGIA

- ATLANTA
Fox Theatre - 660 Peachtree Northeast
4/42 Moller

HAWAII

- HONOLULU
Hawaii Theatre - 1130 Bethel
4/16 Robert-Morton
Waikiki Theatre III
4/16 Robert-Morton

IDAHO

- BOISE
Egyptian Theatre - 700 Main
2/8 Robert-Morton
- MOSCOW
University of Idaho Auditorium
2/6 Robert-Morton

ILLINOIS

- CHAMPAIGN
Virginia Theatre - 201 W. Park Avenue
2/8 Wurlitzer
- CHICAGO
Aragon Ballroom - 1106 W. Lawrence
3/10 Wurlitzer
Chicago Stadium - 1800 W. Madison
6/51 Barton
Chicago Theatre - 175 N. State
4/29 Wurlitzer
Copernicus Center - 5216 W. Lawrence
3/12 Wurlitzer-Kimball
Congress Theatre
3/41 Kimball
Patio Theatre - 6008 W. Irving Park
3/17 Barton
- DOWNERS GROVE
Downer s Grove High School - 4436 Main
3/10 Wurlitzer
Tivoli Theatre - 5021 Highland Avenue
3/10 Wurlitzer
- JOLIET
Rialto Square Theatre - 102 S.E. Van Buren
4/21 Barton
- LYONS
19th Hole Lounge - 7909 W. Ogden
3/12 Wurlitzer
- MUNDELEIN
St. Mary of the Lake Seminary - 176 Mundelein
4/19 Howell/Wurlitzer
- PARK RIDGE
Pickwick Theatre - 5 S. Prospect Avenue
3/11 Wurlitzer
- ROCKFORD
Coronado Theatre - 312 N. Main
4/17 Barton
- SPRINGFIELD
Springfield High School - 101 S. Lewis
3/11 Barton
- ST. CHARLES
Arcada Theatre - 105 Main East
3/13 Geneva
Baker Hotel - 100 Main West
3/10 Geneva
- WAUKEGAN
Genesee Theatre - 203 N. Genesee
3/10 Barton

INDIANA

- ANDERSON
Anderson Music Center - 1325 Meridian
2/6 Wurlitzer
- ELKHART
Elco Theatre - 410 S. Main
2/11 Kimball
- FORT WAYNE
Embassy Theatre - 121 W. Jefferson
4/16 Page
- INDIANAPOLIS
Hedback Community Theatre - 1847 N. Alabama
2/11 Page
Manual High School - 2405 Madison Avenue
3/26 Wurlitzer

INDIANA cont.

- Paramount Music Palace
7560 Old Trails Road
4/42 Wurlitzer
- LAFAYETTE
Long Performing Arts Center - 111 N. Sixth
3/17 Wurlitzer
- VINCENNES
Vincennes University Auditorium
3/12 Wurlitzer

IOWA

- CEDAR RAPIDS
Cedar Rapids Community Theatre
102 Third S.E.
3/14 Barton
Paramount Theatre - 123 Third Avenue
3/12 Wurlitzer
- DAVENPORT
Capitol Theatre - 330 W. Third
3/12 Moller-Wicks
- SIOUX CITY
Municipal Auditorium - Gordon Drive
3/13 Wurlitzer

KANSAS

- KANSAS CITY
Granada Theatre - 1015 Minnesota Avenue
3/20 Barton
- WICHITA
Exhibition Hall, Century II Center
225 W. Douglas
4/39 Wurlitzer

KENTUCKY

- LOUISVILLE
Louisville Gardens
525 W. Muhammed Ali Boulevard
4/17 Kilgen

LOUISIANA

- NEW ORLEANS
Saenger Performing Arts Theatre
111 Canal
4/26 Robert-Morton
- SHREVEPORT
Strand Theatre - 619 Louisiana Avenue
2/8 Robert-Morton

MAINE

- OLD ORCHARD BEACH
McSweeney Auditorium,
Loranger Memorial School - Saco Avenue
3/13 Wurlitzer
- PORTLAND
State Theatre - 609 Congress
2/8 Wurlitzer

MARYLAND

- COLLEGE PARK
University of Maryland
University Boulevard & Adelphi Road
3/10 Kimball
- FREDERICK
Weinberg Center for the Arts
20 W. Patrick
2/8 Wurlitzer

MASSACHUSETTS

- NEW BEDFORD
New Zelterion Theatre
2/8 Wurlitzer
- SPRINGFIELD
Paramount-Sanderson Theatre
1700 Main
3/11 Wurlitzer
- STONEHAM
Stoneham Town Hall - 35 Central
2/14 Wurlitzer
- WELLESLEY HILLS
Knight Auditorium, Babson College
Wellesley Avenue
3/13 Wurlitzer

MICHIGAN

- ANN ARBOR
Michigan Community Theatre
603 E. Liberty
3/14 Barton

MICHIGAN cont.

- BENTON HARBOR
Good Old Times Antique Shop
3/7 Wurlitzer
- CRYSTAL FALLS
Crystal Falls Theatre - 301 Superior Avenue
3/21 Moller
- DETROIT
Fox Theatre - 2211 Woodward Avenue
4/36 Wurlitzer; 3/12 Moller
Redford Theatre - 17360 Lahser Road
3/10 Barton
Senate Theatre - 6424 Michigan
4/34 Wurlitzer
- FLINT
Flint Institute of Music Recital Hall
1025 E. Kearsley
3/11 Barton
- IRONWOOD (Upper Peninsula)
Ironwood Theatre
2/7 Barton
- KALAMAZOO
State Theatre - 404 S. Burdick
3/13 Barton
- MARSHALL
The Mole Hole - 150 W. Michigan
2/4 Barton
- MORENCI
Rex Theatre - 235 West Main
3/6 Barton
- MUSKEGON
Fraventhal Center - 407 W. Western Avenue
3/8 Barton
- SAGINAW
Temple Theatre - 203 W. Washington
3/11 Barton

MINNESOTA

- LUVERNE
Palace Theatre
2/5 Smith-Geneva
- MINNEAPOLIS
All God's Children Metropolitan Community
Church - 3100 Park Avenue
3/11 Hybrid
Powder Horn Park Baptist Church - 1628 E. 33rd
3/13 Robert-Morton
- MOORHEAD
Moorhead State University, Weld Hall
2/7 Hybrid
- RED WING
Sheldon Auditorium - Third & East Avenue
2/11 Kilgen
- ST. PAUL
World Theatre - 10 E. Exchange
3/21 Wurlitzer

MISSISSIPPI

- HATTIESBURG
Saenger Center - Forrest & Front Streets
3/8 Robert-Morton
- MERIDIAN
Temple Theatre - 2318 Eighth
3/8 Robert-Morton

MISSOURI

- POINT LOOKOUT
Jones Auditorium, School of the Ozarks
Hwy 65
3/15 Wurlitzer
- ST. LOUIS
Fox Theatre - 527 Grand Boulevard N.
4/36 Wurlitzer; 2/10 Wurlitzer

MONTANA

- BOZEMAN
Ellen Theatre
2/7 Wurlitzer

NEBRASKA

- BELLEVUE
Little Theatre Playhouse
203 W. Mission Avenue
2/5 Wurlitzer
- OMAHA
Orpheum Theatre - 409 S. Sixteenth
3/13 Wurlitzer

NEW HAMPSHIRE

- **BERLIN**
Berlin Middle School
2/10 Wurlitzer

NEW JERSEY

- **ASBURY PARK**
Convention Hall - 1300 Boardwalk
3/12 Kilgen
- **ATLANTIC CITY**
* Convention Hall - 2301 Boardwalk
7/455 Midmer-Losh; 4/42 Kimball
- **NEWARK**
Symphony Hall
4/15 Griffith-Beech
- **NORTH BERGEN**
Immaculate Heart of Mary Chapel
Broadway between 78th & 79th
3/12 Robert-Morton
- **OCEAN GROVE**
Ocean Grove Auditorium - 27 Pilgrim Parkway
4/71 Hope-Jones
- **PITMAN**
Broadway Theatre
3/8 Kimball
- **RAHWAY**
Union County Arts Center - 1601 Irving
2/7 Wurlitzer
- **TRENTON**
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Moller
- **UNION CITY**
Park Theatre Performing Arts Center
3/20 Moller
- **WESTWOOD**
Pascack Theatre
2/8 Wurlitzer

NEW MEXICO

- **ALBUQUERQUE**
Regency Ballroom, Classic Hotel
6815 Menaul Avenue
5/27 Wurlitzer
- **ROSWELL**
Pearson Auditorium
New Mexico Military Institute
3/19 Hilgreen-Lane/Wurlitzer

NEW YORK

- **BINGHAMTON**
Broome Center for Performing Arts
228 Washington
4/24 Robert-Morton
Roberson Center for Fine Arts - 30 Front
3/17 Link
- **BROOKLYN**
Long Island University
385 Flatbush Extension
4/26 Wurlitzer
- **BUFFALO**
Shea's Theatre - 646 Main Street
4/28 Wurlitzer
- **CORNWALL-ON-HUDSON**
* New York Military Academy - Academy Avenue
4/31 Moller
- **CORTLAND**
Old Main Auditorium - State University College
Link
- **ELMIRA**
Clemens Center for Performing Arts
State & Gray
4/22 Marr & Colton
- **LAKE PLACID**
Palace Theatre
3/7 Robert-Morton
- **LOCKPORT**
Dale Building, Senior Citizen Center
33 Ontario
2/8 Wurlitzer
- **MIDDLETOWN**
Paramount Theatre - 19 South
2/10 Wurlitzer

NEW YORK cont.

- **MINEOLA**
Chaminade High School - Jackson Avenue
3/15 Austin-Morton
- **NEW YORK CITY**
Beacon Theatre - 2124 Broadway
4/19 Wurlitzer
Radio City Music Hall - Rockefeller Center
4/58 Wurlitzer
United Palace - 175th & Broadway
4/23 Robert-Morton
- **NORTH TONAWANDA**
Riviera Theatre - 67 Webster
3/19 Wurlitzer
- **ROCHESTER**
Auditorium Center - 875 Main East
4/22 Wurlitzer
Eisenhart Auditorium - 657 East Avenue
3/11 Wurlitzer
- **ROME**
Capitol Theatre - 218 W. Dominick
3/7 Moller
- **SCHENECTADY**
Proctor's Theatre - 432 State
3/18 Wurlitzer
- **SYRACUSE**
Mills Building, State Fairgrounds
3/11 Wurlitzer
- **UTICA**
Proctor High School - Hilton Avenue
3/13 Wurlitzer

NORTH CAROLINA

- **ELON COLLEGE**
War Memorial Gymnasium - Haggard Avenue
3/12 Wurlitzer
- **GREENSBORO**
Carolina Theatre - 310 S. Greene
2/6 Robert-Morton
Masonic Temple - 426 W. Market
2/7 Wurlitzer

NORTH DAKOTA

- **FARGO**
Fargo Theatre - 314 N. Broadway
3/15 Wurlitzer; 2/7 Hybrid (lobby organ)

OHIO

- **AKRON**
Akron Civic Theatre - 182 S. Main
3/13 Wurlitzer
- **CANTON**
Palace Theatre - 605 N. Market Avenue
3/9 Kilgen
- **CINCINNATI**
Emery Theatre - 1112 Walnut
3/27 Wurlitzer
- **CLEVELAND**
Gray's Armory - 1234 Bolivar Road
3/13 Wurlitzer
Palace Theatre
3/15 Kimball
Judson Manor - 1890 E. 1075h
2/9 Kimball
- **COLUMBUS**
Campus Center, Capital University
2199 East Main
2/12 Wurlitzer
Ohio Theatre - 39 E. State
4/20 Robert-Morton
- **DAYTON**
Victory Theatre - 138 N. Main
3/16 Wurlitzer
- **HAMILTON**
Shady Nook Theatre-Restaurant
879 Millville-Oxford Road
4/32 Wurlitzer
- **LORAIN**
Palace Theatre - Sixth & Broadway
3/11 Wurlitzer
- **MANSFIELD**
Renaissance Theatre - 136 Park Avenue W.
3/20 Wurlitzer

OHIO cont.

- **MARION**
Palace Theatre - 276 W. Center
3/10 Wurlitzer
- **MEDINA**
* County Administration Building
3/16 Austin
- **OLMSTED TOWNSHIP**
Plum Creek Inn - 7068 Columbia Road
3/11 Kimball
- **SPRINGFIELD**
State Theatre - 17 S. Fountain
3/7 Wurlitzer
- **TOLEDO**
Ohio Theatre - 3114 LaGrange
4/10 Marr & Colton
- **WILMINGTON**
Wilmington College
2/7 Wicks
- **WORTHINGTON**
Worthington High School - 300 W. Granville
3/16 Wurlitzer

OKLAHOMA

- **MUSKOGEE**
Muskogee Civic Center
3/7 Robert-Morton
- **OKLAHOMA CITY**
Music Hall, Civic Center - 200 N. Dewey
4/15 Kilgen
- **TULSA**
* Central High School - 3101 W. Edison
4/46 Kilgen
Christ Chapel, Oral Roberts University
4/21 Wurlitzer

OREGON

- **COOS BAY**
Egyptian Theatre - 229 S. Broadway
4/18 Wurlitzer
- **CORVALLIS**
Gill Coliseum, Oregon State University
2/9 Wurlitzer
- **PORTLAND**
Alpenrose Dairy Park - 6149 S.W. Shattuck Road
2/5 Kimball; 4/50 Skinner
Cleveland High School - 3400 S.E. 26th Avenue
3/26 Kimball
Oaks Park Roller Rink - Foot of S.E. Spokane
4/18 Wurlitzer
Organ Grinder Pizza - 5015 S.E. 82nd
4/51 Wurlitzer
Scottish Rite Temple - 709 S.W. 15th
3/12 Wurlitzer
- **SALEM**
Elsinore Theatre
3/18 Wurlitzer

PENNSYLVANIA

- **ALLENTOWN**
Nineteenth Street Theatre - 527 N. 19th
3/7 Moller
- **CHAMBERSBURG**
Capitol Theatre - 163 S. Main
4/20 Moller
- **DORMONT**
Keystone Oaks High School
1000 McNealy Road
3/17 Wurlitzer
- **ERIE**
Gannon University - 109 W. 64th
2/10 Tellers
- **HERSHEY**
Hershey Community Theatre
15 Caracas Avenue
4/71 Aeolian Skinner
- **MARIETTA**
Marietta Theatre - 130 W. Market
3/37 Wurlitzer-Page
- **PHILADELPHIA**
Civic Center Convention Hall
34th & Civic Center Boulevard
4/4/88 Moller
4/19 Moller (theatre console)
4/87 Moller (classic console)

PENNSYLVANIA cont.

- Wanamaker's Store - 13th & Market
6/469 Hybrid
- PHOENIXVILLE
Chester County Center for Performing Arts
227 Bridge
4/32 Kimball
- POTTSTOWN
Sunnybrook Ballroom
3/11 United States
- YORK
Strand/Capitol Theatre Complex
3/13 Wurlitzer

RHODE ISLAND

- NEWPORT
Jane Pickens Theatre - 49 Touro
2/8 Marr & Colton
- PROVIDENCE
Columbus Theatre - 270 Broadway
2/6 Wurlitzer
Providence Performing Arts Center
220 Weybosset
5/21 Wurlitzer
- WOONSOCKET
Stadium Theatre - 329 Main
2/10 Wurlitzer

TENNESSEE

- CHATTANOOGA
Tivoli Theatre - 709 Broad
3/12 Wurlitzer
- KNOXVILLE
Tennessee Theatre - 604 S. Gayl
3/14 Wurlitzer
- MEMPHIS
Orpheum Theatre - 197 S. Main
3/13 Wurlitzer

TEXAS

- BEAUMONT
Jefferson Theatre - 345 Fannin
3/8 Robert-Morton
- DALLAS
Lakewood Theatre
Abrams Road & Gaston Avenue
3/8 Robert-Morton
- * Scottish Rite Temple - Harwood & Canton
2/15 Wicks
- FORT WORTH
Casa Manana Theatre - 3101 W. Lancaster
3/11 Wurlitzer

UTAH

- SALT LAKE CITY
Capitol Theatre - 50 W. 200 South
2/11 Wurlitzer
The Organ Loft - 3331 Edison
5/32 Wurlitzer

VIRGINIA

- FAIRFAX
George Mason University - 4400 University Drive
2/8 Wurlitzer
- RICHMOND
Byrd Theatre - 2908 W. Carey
4/17 Wurlitzer
Carpenter Center - 600 E. Grace
3/13 Wurlitzer
Mosque Auditorium - 6 N. Laurel
3/17 Wurlitzer

WASHINGTON

- BELLINGHAM
Mt. Baker Theatre - 106 N. Commercial
2/10 Wurlitzer.
- BREMERTON
Community Theatre
2/11 Hybrid
Masonic Temple
2/8 Wurlitzer
- MT. VERNON
Lincoln Theatre
2/7 Wurlitzer

WASHINGTON cont.

- PULLMAN
Physical Sciences Building
Washington State University
2/7 Robert-Morton
 - SEATTLE
Haller Lake Improvement Club
12579 Densmore
3/8 Wurlitzer/Marr & Colton
Neptune Theatre - 1303 45th N^o
2/10 Hybrid
Paramount Theatre - 907 Pine
4/20 Wurlitzer
 - TACOMA
Pizza & Pipes #2 - 19th & Mildred W.
3/17 Wurlitzer
Temple Theatre - 49 St. Helens
2/9 Kimball
 - VANCOUVER
Uncle Milt's Pizza Co. - 2410 Grand Boulevard
3/18 Wurlitzer
 - WENATCHEE
Museum Theatre
2/9 Wurlitzer
- WISCONSIN**
- BARABOO
Al Pinging Theatre - 136 Fourth Avenue
3/9 Barton
 - HUDSON
Phipps Center for the Arts - First & Locust
3/15 Wurlitzer
 - MADISON
Oscar Mayer Theatre - 211 State
3/14 Barton
 - MILWAUKEE
Avalon Theatre - 2473 Kinnickinnic Avenue S.
3/27 Wurlitzer

WISCONSIN cont.

- Organ Piper Music Palace - 4353 S. 108th
3/27 Kimball-Wurlitzer
- Oriental Theatre - Farewell & North Avenues
3/38 Kimball
- Pabst Theatre - 144 E. Wells
4/20 Moller
- Riverside Theatre - 116 W. Wisconsin Avenue
3/14 Wurlitzer
- RACINE
Theatre Guild Playhouse
2519 Northwestern Avenue
2/7 Wurlitzer.
- WAUSAU
Grand Theatre - 415 Fourth
3/6 Kilgen

**CANADA
BRITISH COLUMBIA**

- VANCOUVER
Orpheum Theatre - 884 Granville
3/13 Wurlitzer

ONTARIO

- KINGSTON
Church of the Redeemer - Kirkpatrick Street
3/21 Kimball
Hockey Rink, Queen's University - 207 Stuart
3/19 Hilgreen-Lane
- TORONTO
Casa Loma - 1 Austin Terrace
4/18 Wurlitzer
Organ Grinder - 158 The Esplanade
3/13 Hybrid
- WINDSOR
St. Clare's Church - 166 Tecumseh W.
2/7 Wurlitzer

Many thanks to the following members for their help with updating the "Pipe Piper" — Denise Cummings, Lance Johnson, Walter Krajewski, Tim Needler, Howard A. Jewell, George Johnson, Steve Levin, Bill Schlotter. — *Tom DeLay*



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402/453-7769

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TECHNICAL

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

ELECTRONIC ORGANS

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

VIDEO PROGRAMMING

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1993-1994 Appointment of Officers

Pursuant to the Bylaws of The American Theatre Organ Society, the following officers are appointed by the Board of Directors: President, Vice-President, Secretary, and Treasurer.

The President and Vice-President are permitted, under the Bylaws, to serve up to three (3) consecutive one (1) year terms, but must be appointed annually by the current Board; the Secretary and Treasurer serve at the discretion of the Board. Any candidate must have been a member in good standing for at least the last two consecutive years.

If you are interested in serving, your resume and platform statement should be sent to the Nominating Committee Chairperson before June 1, 1993, so the information can be presented to the voting members of the Board in a timely manner. The resume and platform statement should be brief, positive, and contain a telephone number for evening and weekend contact.

All interested parties should plan to appear, at their own expense, before the Board before the appointment process. The successful candidates will be seated following the appointment process and then participate in the agenda and business before the Board.

If you have questions, please contact the Nominating Committee Chairperson:

HARRY HETH

1247 Peden

Houston, Texas 77006-1130

713/527-8096

1993 Young Theatre Organist Competition

THE AMERICAN

THEATRE ORGAN SOCIETY

Ages: 13 thru 21 (as of July 1, 1993)

THREE DIVISIONS:

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

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

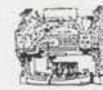
Rules and regulations have been sent to all chapter presidents and may also be obtained by contacting chairman:

Dorothy VanSteenkiste

9270 Reeck Road

Allen Park, Michigan 48101

313/383-0133



1993 Hobbyist Division

OF THE YOUNG THEATRE ORGANIST COMPETITION

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

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

ENTRY REQUIREMENTS:

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

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

Send your entry to:

ATOS - Hobbyist Division

Dorothy VanSteenkiste, Chairman

9270 Reeck Road

Allen Park, Michigan 48101

All entries must be RECEIVED by May 1, 1993 to be eligible. All entrants will receive a certificate of participation. There will be a first, second and third place winner, with plaques awarded at the 1993 National Convention in Chicago.



Pipes & Personalities

Second Annual "Organ Notes" Exhibit Planned For 1993 Chicago National Convention

The 1993 National ATOS Convention convenes in Chicago in early July. Conventioneers assemble annually for the kind of music and camaraderie theatre organ enthusiasts anticipate. Elected representatives, guests, and artists exchange ideas which stimulate programs and projects among the theatre organ societies to which these ATOS members belong.

The 1993 Chicago Convention committee supports the need for theatre pipe organ publicity. Ample space is available in a demonstration room for the second annual "Organ Notes" exhibit which debuted as "Notes From East Coast Organs" in Valley Forge at the 1992 Philadelphia conclave.

The purpose of the exhibit for the dissemination of information among theatre organ societies is to raise awareness, stimulate interest, promote exchange of ideas, and encourage visitation. Reflecting the enthusiasm expressed by chapter members for an expanded, international ATOS exhibit, the comprehensive theatre organ promotion is your display.

To showcase your society and/or venue in the best manner, your participation is encouraged in a suggested list of categories:

- A 3x5 or 4x6 console photograph (exterior and interior photos are welcome but optional)
- Location of instrument, manuals, ranks, make
- Recent newsletters
- Concert programs
- '92-'93 concert schedule, artists, activities

- '93-'94 concert schedule, artists, activities
- Handout flyers and brochures promoting your future concert(s), projects, activities
- Promotions advertising recordings made on your instrument
- Creative ideas unique to your organization

The annual chapter representatives reporting and planning session has been proposed for the "Organ Notes" exhibit room. Speakers will be supported by visual displays of their venue instruments and/or projects-in-progress, chapter brochures and newsletters, and future concert promotions. In a recent edition of *ATOS International NEWS*, Editor Tom B'hend commented, "... chapters might want to advertise what they are doing by entering exhibits. It could be similar to exhibit ideas at county and state fairs."

Register now for your space at the 1993 Chicago National Convention. One hundred sixty organs (increased from 80 in 1992) have already been photographically documented, and literature is being compiled for the enlightenment of conventioneers.

Assembling this form of communication will benefit those present/future talented artists and the theatre organ societies who are restoring organs and promoting the kind of music we enjoy.

Direct your exhibit reservation and its components to:

Marion Flint
151 Chapel Drive
Holland, PA 18966

Register your interest now; send materials as they are available.

The Public Debut of The ATOS Wurlitzer

It was a gala weekend in Sacramento last November when the ATOS 3/15 Wurlitzer theatre pipe organ located in the Towe Ford Museum was officially unveiled to the public. The event culminated seven years of planning and hard work by the Board of Directors determining where and how an organ could be installed in a different location that will expose the unique sound to thousands who have never heard it before. ATOS members heard it for the first time at the Regional Convention in October.

ATOS past president and concert organist Jack Moelmann was invited to play the concerts during the weekend. The first evening was a closed concert for members of the Towe Ford Museum support group, the California Vehicle Foun-



Jack Moelmann at the ATOS Wurlitzer.

dation and their special guests. The concept of placing the organ in this type of location and its development was described by several involved including Ernest Hartley, Director of the Towe Ford Museum; Jay Hyde, president of the California Vehicle Foundation; Dale Mendenhall, long time member of ATOS and the one in charge of the Sierra Chapter's restoration, and Doug Fisk, Executive Director of ATOS. The organ console was then unveiled and Jack Moelmann was introduced. Jack put on a great concert for the next two hours. For many it was their first experience seeing and hearing a theatre pipe organ. Jack talked about and demonstrated the organ's resources, sounds and effects which kept the audience enthralled. The audience sing-along and silent movie featuring automobiles were highlights. His "Tribute To America" culminated an exciting and enjoyable event.

The second evening was the public unveiling and first public concert for the ATOS organ. A near capacity crowd enjoyed a social hour, a tour of the Towe Ford Museum and a great evening of music. Ernie Hartley introduced Jack Moelmann as the "Victor Borge of the organ world," and Jack put on another outstanding program specializing in familiar music that demonstrated all of the resources of this fine instrument. The audience really "came alive" during the sing-along and the Laurel & Hardy movie. Jack again closed with his "Tribute To America."

It was a great weekend for theatre organ music and set the stage for the development of other ways the organ can be exposed to those not familiar with this great instrument with the enthusiastic cooperation of the Towe Ford Museum people.

Doug Fisk

Larsen In Oakland

Lyn Larsen opened the Oakland, California, Paramount Organ Pops Series 1992-93 season on November 21. The earthquake-damaged Paramount Theatre is completing the restoration. The black safety netting that was installed after the Loma Prieta earthquake has been removed allowing egress of the 27 ranks of what some consider their favorite Wurlitzer in the whole world.

There was a work lamp to the right of the console with a sport coat, pocket bulging with music, hung on the bracket. This was Larsen's tribute to the memory of the late James Roseveare, former house organist and friend. Rosie was a devotee of Jesse Crawford and Lyn played two pieces in the "Crawford" style. Jesse's radio theme "Forgotten Melody" which he composed and "Isn't This a Lovely Day to Get Caught in the Rain."

Larsen's concert included Cole Porter's "So In Love" and "I Concentrate on You" and George Gershwin's selection from *Porgy and Bess* and "They All Laughed." He also did "Emmaline" in the Crawford style.

Before playing his last piece, "Dance of The Hours," Lyn announced that he will be back next year to open the series. His encore was "Gallop Comedians" and he rode the lift down into the pit to "With A Song In My Heart." The 4/27 Wurlitzer sounded better with the shroud removed, and I prefer hearing Lyn Larsen as a soloist.

Dr. Edward J. Mullins



Lyn Larsen in Green Room of the Paramount Theatre, Oakland, California, November 21, 1992 when he opened the Paramount Organ Pops Series 1992-1993 season. Larsen has been booked to open the 1993-94 season at the 4/27 Wurlitzer.

Ed Mullins photo



Bob Vaughn at 4/26 Wurlitzer, Castro Theatre, San Francisco, where he accompanies silent films.
Ed Mullins photo

Veteran Vaughn's Varied Venues

by Dr. Edward J. Mullins

San Francisco's Bob Vaughn is not sitting on his laurels. The hardy octogenarian accompanied six Laurel and Hardy silent comedies on the 4/26 Wurlitzer at San Francisco's Castro Theatre on December 28. New Year's night he accompanied Laurel and Hardy's *Big Business* on the 3/21 Wurlitzer at the Stanford Theatre in Palo Alto, California.

After nearly three years of loving restoration the San Jose, California, Towne Theatre's 3/16 Wurlitzer, all 1,156 pipes of it, opened in January. The instrument is originally from the State-Lake Theatre, Chicago, Illinois and was formerly in San Francisco's Avenue Theatre. The opening featured Warren Lubich in concert, followed by Bob Vaughn accompanying *Steamboat Bill, Jr.* with Buster Keaton.

The festival continues with classic silent films and shorts when Vaughn cues swashbuckling Douglas Fairbanks in *The Mark of Zorro* on February 28 and D.W. Griffith's *Intolerance* on March 28. The Towne Theatre has been tripled.

On March 18 Bob will be back at the Castro Theatre to accompany Murnau's *Sunrise*. On April 2 he will journey to Sacramento, California, to the Towe Ford Museum where he will accompany *The Mark of Zorro* on the ATOS 3/16 Wurlitzer for Sierra Chapter.

International Theatre Organ Festival, 1993

Whoever thought up the novelty song title "Nobody Loves A Fairy When She's Forty" was wrong, you know! Disproving the theory in fine style, the Cinema Organ Society celebrates its Ruby Anni-

versary this year with the largest membership, per head of the national population, of any such organization in the world.

To mark this musical milestone, a convention-style event of spectacular proportions is being planned. It will feature the cream of British instruments and players, plus top international stars from America and Australia, and promises to be the most noteworthy happening on the U.K organ scene since Robert Hope-Jones decided to emigrate. One more ingredient is now required to complete the recipe for success . . . YOU!

WHERE AND WHEN

Taking place in late May/early June 1993, the Festival is based in two centres of theatre organ excellence, London and Manchester. Special rates have been negotiated with a top class hotel in each city, ensuring the best in luxury accommodation at an unbeatable price.

As to the music . . . well, where do I begin? For a start, you will be able to hear Jim Riggs making truly authentic Sydney Torch sounds at Kilburn's State Theatre, where the original 4/16 Wurlitzer is still in situ. Bryan Rodwell will be at the console of the COS's magnificent 4/24 South Bank Wurlitzer, together with his Big Band: a spine-tingling combination! Neil Jensen, one of Australia's foremost artists, will hold forth at Worthing Assembly Hall, whose dynamic 3/10 Wurlitzer awaits your pleasure.

THE BEST OF BRITISH

You will experience the magical sight of an incandescent illuminated console rising majestically from the depths as David Shepherd demonstrates the State, Grays Compton and the unique sounds of the Melotone unit in splendid Art Deco surroundings. Another definitive Compton, at St. John Vianney Church in Clayhall, is complemented by the wonderful acoustics of the building and will be played by Dudley Savage. If all this gives you itchy fingers, you will be able to try your hand on the beautiful 3c/12 Christie at Walthamstow's Cannon Theatre, where a jam session is planned.

The journey north to Manchester will be courtesy of a private charter train which will speed you in comfort and style to the second half of the Festival. On the way you will hear another of the Society's instruments, the Quentin Maclean-designed 3/8 at Trinity Arts Centre in Pudsey, and will enjoy the dignified tones of the Compton/Christie organ installed at Ossett Town Hall. The organist here will be Stanley Wyllie, from Ireland, and award winning young musician Mark Aston.

(continued...)

MANCUNIAN MAGIC

In Manchester itself, two instruments will be featured. At Granada Studios, David Lowe will be presented at the newly installed 4/14 Wurlitzer, whilst at the Free Trade Hall someone called Simon Gledhill is playing the superb 4/20 ex-Paramount Wurlitzer. The classical organ has not been forgotten and you will be able to experience the awesome sound of the huge Willis at Liverpool Cathedral, one of the largest Church buildings in the world. Hearing is believing!

Blackpool's legendary Tower Ballroom is the last venue of the Festival and its 3/14 Wurlitzer will be played for dancing, by Phil Kelsall and colleagues, and in concert by Nigel Ogden — the perfect conclusion to what should be a truly memorable week. Other entertainments, including a grand Festival Banquet, are also being planned and there will be plenty of time for shopping and sight-seeing.

Interested! You should be! Book now to avoid disappointment and I'll see you in England in 1993!

Simon Gledhill

M.P. Moller 1875-1992

January 12, 1993

The viewing of the M.P. Moller factory took place with over 2,100 persons in attendance, far more than anticipated by J.G. Cochran (Auctioneers and Associates Ltd) just about every interest was there. This was a Chapter 7 bankruptcy sale.

The same day in Rockville, Maryland, Paul Stuck, Chairman of the Board, King of Instruments purchased the Moller name, customer lists, telephone numbers and trade secrets. The new company did not buy the building or any of the equipment. The reborn company will be in a new building in Hagerstown; projected opening date will be about the first of February.

January 13, 1993: GOING

About 1,200 in attendance; the actual selling began promptly at 9:00 a.m. after laying down a few ground rules. This was an absolute auction, you buy it as is, where is, and remove it ASAP. The first day consisted of small tools, lumber, wood-working power tools; over 1,200 lots were sold the first day as planned. A lot could have been a pile of lumber or several small items nothing under \$10. Everything moved.

January 14, 1993: GOING GOING

Again about 1,200 people in attendance at the 9:00 a.m. starting time with a fanfare by "Bob" Eyre on the Cathedral

(continued...)

A Very Special Event.....

On July 10, 1993,
Mr. Lyn Larsen
will play the inaugural concert
on the spectacular
**5 MANUAL, 78 RANK
WURLITZER PIPE ORGAN**
located in the breathtaking
Victorian Palace

This privately owned music salon must be seen to be believed: with the opulent decor and reverberant acoustics of a full-sized theatre, the Victorian Palace is a fitting home for the largest Wurlitzer theatre pipe organ in the world.

Attendance is limited to the first 350 persons who write in, so reserve your space now!

The cost for this very unique event is \$46.00 per person (100% of the profit from this Gala goes to benefit the Hopeful Heart Fund.) This includes transportation from the ATOS convention hotel, complimentary refreshments at intermission, and a demonstration of several of the larger superb orchestrions from the priceless collection housed in the Victorian Palace. Private autos cannot be accommodated for parking, so use of the bus is a requirement for all attending. You will leave the hotel at 9:30 AM, & return-2:30PM.

Send in your check today, to:

Hopeful Heart Productions
Post Office Box 578121
Chicago, Il 60657



Hopeful Heart Productions is a private fund which provides much-needed financial support to persons involved in the arts who are facing life-threatening illnesses such as cancer, AIDS, stroke, etc. Mr. Larsen accepts no payment, fee, commission, or royalty for any live performance or recording which is sponsored by Hopeful Heart Productions. Your support is greatly appreciated by many!

MP MOLLER cont.

Chandelier Organ. OHI was it ever out of tune. Later on in the day the selling price was bid up to \$18,000; this is an example of the high prices for organ parts, shop built tools, office equipment and Moller memorabilia. Another day that the prices were more than my pocket could stand. Another 1,200 lots.

January 15, 1993:

GOING GOING ALL GONE

Again about 1,200 people; starting time was again right on the mark. Every bidder had to check in. Starting with the machine shop, foundry, many rolls of pipe metal, rolling stock (trucks and automobiles), flat sheet brass, copper, steel (tons of it), to the contents of about 14 voicing rooms including a window air-conditioner for each. The voicing room contents were priced from about \$350 to \$550.

I hit pay dirt; got the high bid on two items, just about the limit I had intended to pay for a Wilcox sheet metal shear and a Johnson bar to help move it with. I think everyone enjoyed themselves and found something to their liking — even a bargain or two. I did find some old friends and made some new ones. I had the chance to meet "Bob" Maes for the first time.

George Johnson

Organ Crawls . . .

Shortly after the 1992 Sacramento Regional ATOS Convention, several folks had the opportunity to go on a "good old organ crawl."

The first group of folks consisted of Homer and Jane Johnson from Tacoma, Joe and Jinny Vanore from New Jersey and Lew Williams. A second group saw Paul Quarino, Craig Peterson, and Tom Norvell on a similar crawl in November. Organs heard and played in Sequoia Chapter's territory were:

- Warnors Theatre 4/14 Robert-Morton
- Pizza and Pipes 3/23 Wurlitzer
- Bethel Temple 3/10 Robert-Morton
- Chapel of the Light 2/5 Wurlitzer
- DeLay Residence 2/3 Wurlitzer
- Visalia's Grace Lutheran 3/17 Wurlitzer (R-20 Special)
- Hanford's FOX Theatre 2/10 Wurlitzer

Special mention is made of the Visalia Grace Lutheran Wurlitzer, as it is the largest Wurlitzer residence organ constructed. It was built in 1929 as an R-20 special for the Murdock residence of Beverly Hills, California. Sequoia Chapter welcomes any and all as time would permit. Just call well in advance! *Tom DeLay*



Lew Williams found the 2/3 to have some interesting capacities.



L to R: Jinny Vanore, Paul Quarino, George Robinson. All tried out the 2/3 Wurlitzer in the DeLay home. George Robinson began his career as an organist at exactly the same type of organ on the East coast.

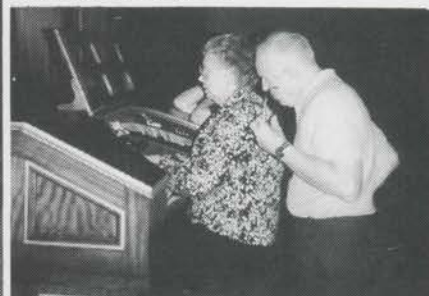


Piano and organ gospel music with Paul Quarino at the Wurlitzer and Craig Peterson at the piano. Tom Norvell listens to the right of the Wurlitzer console.



Paul Quarino at work on the Fresno Warnors Theatre Robert-Morton.

Just Playin' Jane. Joe Vanore listens as Jane McKee Johnson pours out some of her hot modern jazz on the Hanford FOX Wurlitzer.



Photos by Tom DeLay



After hours jam session at the Hanford FOX organ. Paul Quarino plays the 2/10 while Craig Peterson listens. At right: Joe Vanore watches as Jinny plays a classical selection on the powerful 3/17 R-20 Special in Visalia, California, Grace Lutheran Church.





Paul Quarino plays the Wurlitzer in Chapel of the Light in Fresno. The statue outside seems to be in ecstasy over the sound of the organ.

News From

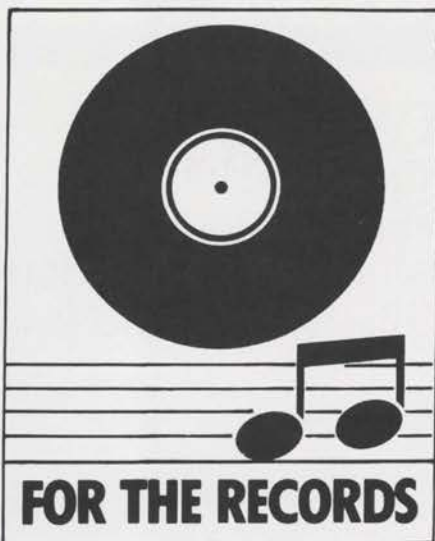


Allen Organ Company has introduced the world's first MIDI sound module that fully integrates with organs. The MDS Expander combines ease of operation with Allen's legendary quality of sound and construction. Its unique display independently shows the musician the sounds assigned to each manual and pedal division at any given time. The result is a remarkably flexible module that will enhance tonal resources of any organ with MIDI capability.

The wide variety of sounds available on the MDS-Expander are appropriate for music ranging from traditional organ literature to contemporary gospel sound. The MDS-Expander is available in two versions. The Organ version includes a variety of classical organ sounds, and the Orchestral version encompasses various orchestral and instrumental sounds.

The MDS-Expander features state-of-the-art, 24-bit digital technology and dynamic voice allocation. In keeping with Allen's attention to structural quality and aesthetic appeal, the Expander is built of study metal and encased in walnut wood, with optional custom finishes available.

Designed for organists who demand quality of sound as well as quality of construction, each MDS-Expander includes more than 30 carefully selected voices.



IT'S DE-LOVELY. Joe Marsh at the 3/11 Wurlitzer at the New Victoria Centre, Howden le Wear in County Durham. Available from: D.R. England, 705 Durham Rd., Low Fell, Gateshead, Tyne and Wear, NE9 5HB, England. Price is: CD only 13.00 (thirteen pounds) airmail postpaid. International Money Order payable in pounds sterling. Selections are: It's De-Lovely, Brian's Song, Out Of The Blue, You'll Never Know, There's A Trick In Pickin' A Chick-Chick-Chicken, I Only Have Eyes For You, Selections from *Star*, When I Take My Sugar To Tea, Selections from *Gypsy*, What I Did For Love, Andante, Walkin' My Baby Back Home, Liechtensteiner Polka, September In The Rain, Selections from *Top Hat*.

ORGAN: ★★★★★

RECORDING: ★★★★★

PERFORMANCE: ★★

Overall I feel that many people will enjoy this recording. The organ is beautifully finished tonally, and the recording engineer did a very good job. There are a



Allen Organ MDS-Expander

lot of good and interesting selections in this recording, and Mr. Marsh does justice to them all. The performance is in my opinion a little sloppy, but it is listenable.

There are some hits and some misses in this recording, and I would give it a qualified recommendation.

SOMETHING'S GOTTA GIVE. Chris Gorsuch at the 3/21 Barton in the Granada Theatre, Kansas City, Kansas. Available from: Gorsuch Enterprises, Inc., P.O. Box 711536, San Diego, CA 92171. Prices are: CD \$20.00, Cassette \$12.00. Overseas orders add \$3.00. California residents add 7.75% sales tax. First class postage add \$2.00. Selections are: Something's Gotta Give, Love Walked In, Selections from *Gypsy*, If I Love Again, Love Me Or Leave Me, Selections from *Wizard Of Oz*, Love For Sale, Somewhere, Overture from *The Marriage of Figaro*, It's D'Lovely.

ORGAN: ★★★★★

RECORDING: ★★★★★

PERFORMANCE: ★★★★★

It seems as though performers are lining up to record this spectacular instrument. If you've heard a recording of it you'll understand why.

Once again the recording engineer did a very good job of capturing the organ and the room.

Chris Gorsuch turns in a performance that is not spectacular, but it isn't terrible either. Mostly I'd say it lacked smoothness. This recording is recommended.

THE SPIRIT OF MUSIC. Max Takano at the Yamaha EL90 electronic keyboard. Selections are: Superman, Hookers' Hooker, Greensleeves, Funeral March of A Marionette, April Fools, Merry Christmas Mr. Lawrence, Air, Water Music, Prelude To The Afternoon Of A Faun, When You Wish Upon A Star, Tap Dance, A Mediu Luz, Cross My Heart, Croner Pocket, Moonlight Serenade, Stars and Stripes. Available from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. Prices are: CD \$20.00, Cassette \$11.00, add \$3.00 postage per order.

ORGAN: No Rating

RECORDING: No Rating

PERFORMANCE: ★★★★★

As I've noted before, I don't usually review electronic instruments that make no pretense to sound like a pipe organ. This recording is one of those notable exceptions. Max Takano gives us a recording that is so well played and so beautifully orchestrated, that it is worthy of being considered.

Take a chance, give it a listen, I don't think you'll be disappointed. *Bob Shafter*

"An Acre of Seats in a Palace of Splendor"

FOX, SAN FRANCISCO

Opened: June 28, 1929 Capacity: 4651

Architect: Thomas W. Lamb

Organs: Wurlitzer 4/36 with slave console Opus 2012

Lobby: Moller 3/12 with Artiste player Opus 5497



What appears to be the stagehouse is actually a suite of offices above the auditorium; the stage is at far left. Another set of offices was worked into the facade at about the level of the "O." Above the stores, on two levels, are the balcony lounges. B'hend & Kaufmann Archives

Never the largest, nor, in a few places, the best detailed, the San Francisco Fox nonetheless stood unrivaled for its overall blend of size, grace, elegance and what Ben Hall called "gee-whiz opulence." It was arguably the greatest of all movie palaces. The Fox's Wurlitzer, live or on records, was the first many of us ever encountered. The house lasted a mere 34 years, and has now been gone for thirty.

Everything Lamb had learned designing Loew's Midland and Ohio, and much more, went into the Fox. Perhaps sensing he had done all he could in this line, Lamb went over to Oriental models for his subsequent projects. Unashamedly Baroque in almost every aspect, the Fox also anticipated the coming of Deco in such details as light fixtures and the balcony cosmetic room. A minor disappointment was the treatment of the lobby and auditorium

ceilings: intricate stencilwork replaced the coffering initially proposed.

The last of William Fox's five giant theatres, the Fox was also San Francisco's last major house. More than half again as large as anything else on Market St., and three long blocks from the hub of the movie house district, the Fox was not always a spectacular money maker, but neither was it, as too often pictured, a white elephant. Nevertheless, by the late 50s, its mighty overhead and shrinking revenues were converging perilously. When neither the city government nor the voters could imagine the big house as a performing arts or convention facility, an idea but half-a-decade ahead of its time, the Fox was doomed. A memorable benefit show closed the house on February 16, 1963. By late summer it was gone, to be replaced by a charmless office and apartment tower.

The Fox's Wurlitzer, the last of the New York Paramount types, was set up in the usual manner, but with the Solo and Orchestral chambers reversed. The 32' Diaphones lay horizontally above the proscenium. Having missed out on the silent era, the organ enjoyed its heyday in the early 40s under George Wright. Everett Nourse followed Wright and held the bench right up to the last night. State politico Frank Lanterman bought the organ and installed it in his LaCanada house. Now the property of the City of Glendale, it is in storage pending resolution of several proposals for its reassembly.

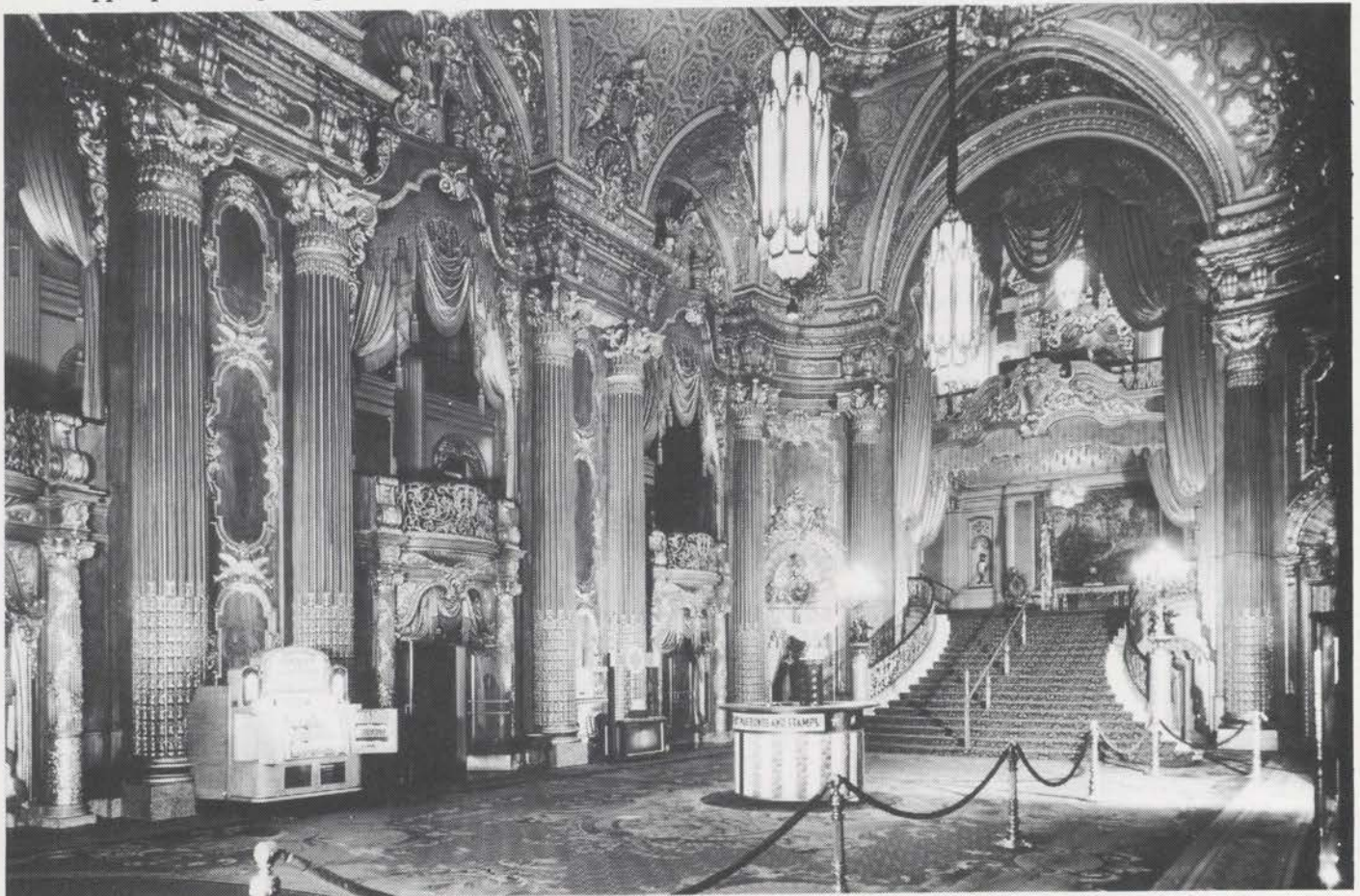
Steve Levin

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



Were the console not, for some reason, decked over, this would be a perfect view of the auditorium, every bit as high as it looks. Note that the upper quadrant of the proscenium is pierced to ventilate the Diaphones.

B'hend & Kaufmann Archives



In this wartime vista, the back of the Moller console and its tone opening are just visible directly above the stairway.

George Wright Discography

Four devoted fans of George Wright have compiled this discography from their own collections. They were inspired by the title of Mr. Wright's newest CD, "Nifty Fifty." The compilers are: Bert Atwood, Tom DeLay, Bert Robinson and Lew Williams.

New York Paramount Studio Wurlitzer circa 1947-1948

Regent 10" 78 rpm

1. 141 Paramount Blues/Organ Boogie
(with Cozy Cole, Drums)
2. R1 Christmas Organ Music

Regent 12" 78 rpm

3. RMG6022 George Wright at the Mighty Wurlitzer

Paramount Theatre, New York, auditorium Wurlitzer circa 1949-1950

King 10" 78 rpm

4. 15039 Easter Parade/Take Me Out To the Ballgame
5. 15046 Makin' Woopie/Jeannine
6. 15065 Tenderly/Times Square Boogie
7. 15077 Stella By Starlight/Love For Sale
8. 15094 Always/Begin the Beguine
9. 15095 Night and Day/Body and Soul
10. 15096 Smoke Gets In Your Eyes/Stardust
11. 15172 Brazil/Honky Tonk Train Blues

King 10" 33 1/3 rpm

12. 265-19 ... George Wright Plays His Favorite Organ Solos
(This set does include three previously recorded selections, but does include four selections released on this album only: Falling In Love With Love, Blue Moon, Espana Cani, Birth of The Blues.)

[The preceding 78 rpm discs have been repackaged on the King label as *George Wright Plays His Favorite Organ Solos* (multi-disc set, album K10) and later released as a King 10" 33 1/3 rpm *George Wright Plays His Favorite Organ Solos* (King 265-3). King 265-3 and King 265-19 were re-released as a 12" LP by King under the number 395-504. These do not represent any further new recordings during this period.]

Richard Vaughn Studio 5/21 Wurlitzer

HiFi 7" 45 rpm

13. Melody of Love

HiFi 12" 33 1/3 rpm

14. R701 George Wright Plays the Mighty Wurlitzer
15. R702 George Wright Encores
16. R706 Merry Christmas
17. R707 More George Wright
18. R710 The George Wright Sound
19. R711 Encores, Vol. II
20. R713 The Genius of George Wright
21. R714 Hymns That Live
22. R715 Impressions of My Fair Lady
23. R716 George Wright Goes South Pacific
24. R717 Flight to Tokyo

San Francisco FOX Theatre 4/36 Wurlitzer

HiFi 12" 33 1/3 rpm

25. R708 George Wright's Showtime
26. R718 The Roaring Twenties
27. R721 Have Organ Will Travel

George Wright Pasadena Studio 3/27 Wurlitzer

28. 267 Let George Do It (Solo Records)

29. 12120 George Wright at the Mighty Wurlitzer
Pipe Organ (Hamilton)
30. ERS-01W George Wright at the Movies (Essential)

George Wright Pasadena Studio Wurlitzer

Dot Records

31. 25447 The Wright Touch
32. 25479 Christmas Time
33. 25503 A George Wright Pipe Organ Concert
34. 25526 Great Hawaiian Melodies
35. 25612 George Wright Plays George Gershwin
36. 25613 A Tribute to Jesse Crawford
37. 25637 The San Francisco Hubcaps
(Wright, uncredited plays organ using only tuned percussions and traps.)
38. 25656 George Wright Plays Richard Rogers

Kearns/Carson Studio Wurlitzer 3/26*

39. MAS1003 The Sounds of Love (ca. 1968) (Malar)
*other albums were made here, but without the George Wright name

Rialto Theatre South Pasadena 2/10 Wurlitzer (style 216)

40. 25712 George Wright — Live In Concert (Dot)
41. L112 Wright ON! (Lurite)
(Side 1: San Gabriel 3/16 Wurlitzer, Side 2: Rialto)

Chicago Theatre, Chicago, Illinois 4/29 Wurlitzer

Century Records

42. CRDD1060 George Wright Plays the Chicago
Theatre Organ
43. CR1061 George Wright Plays the Chicago Theatre
Organ, Volume II

Paramount Theatre Oakland, California 4/27 Wurlitzer

Banda Records

44. KM10478 Paramount Organ Premier

Hollywood Philharmonic Organ, Wright Studio

Los Angeles 4/27 Wurlitzer

Banda Records Compact Discs

45. DIDX 438 .. Red, Hot & Blue (also available as LP, 1985)
46. DIDX 2533 Anything Goes (1987)
47. DIDX 332 Kaleidoscope (1988)
48. DDD 12295 Hot Pipes (1990)
49. DDD APo1 Merry Christmas (1990)
50. DIDX 8480S Nifty Fifty (1992)

This list only represents those releases done by Mr. Wright as Solo albums (or nearly solo), without the use of noms de plumes, re-released recordings, albums with other musicians, or as artist in the accompanimental situation. It represents only PIPE ORGAN recordings.

If the list were to include re-released material, electronic organ recordings, and as organist (or pianist) featured with other musicians, it would be considerably longer. If there is interest in this sizeable list, it will be run as an addenda to this PIPE ORGAN ONLY roster. Congratulations to Mr. Wright on this 50th solo release!

Theatre That Nixed Big Morton Now Wants An Organ!

Just eight years ago Dallas' Majestic Theatre management first accepted then declined North Texas Chapter's offer to install the 4/23 Robert-Morton organ that had been acquired from Loew's Jersey City Theatre. During January theatre personnel contacted the chapter and said an organ is now wanted.

Today the Wonder Morton sings merrily in California in the chambers of the Arlington Theatre on State Street in Santa Barbara.

The two-balconied Majestic, built in 1921, seats 2,200 people. It opened with a Pilcher organ which was removed about 1930. According to Gordon L. Wright, North Texas member, chamber space in the Majestic can accommodate a 3/15 Balaban III style Wurlitzer, and perhaps a Publix #1 might be squeezed in.

He noted the contribution of an organ that size would be tax deductible, or an outright purchase is possible. The theatre also lost its projection equipment and management would like to replace it.

Wright may be contacted by writing him at 5518 Tan Bark, Dallas, Texas 75229.

'Organ Chat' Is New Computer Info Deal

by Col. Jack Moelmann

There is a computer service, connected through a telephone modem, called *Prodigy*: Interactive Personal Service. I recently subscribed and found an item on a bulletin board called "Organ Chat".

It is found under the primary bulletin board "Classical Music". There is much discussion dealing with classical organ, but there are also several ATOS members including myself who discuss and exchange information on Theatre Organs.

ATOS members may be interested to know there is such a service. Anyone wanting information can contact me, or if they are already on Prodigy, I can be reached at ID: RJGP84A.

BARTON BOWS OUT

With Taylor Trimby at the console on Feb. 20, Joliet's Rialto Theatre Barton organ bowed out for at least 10 weeks. A new state-of-the-art relay system is being installed before it plays again in July at the ATOS Convention.

An Apology From The ATOS Membership Office

A number of ATOS members, who renewed their membership, were sent the wrong letter with their membership cards. There are two form letters used for members. One letter is for those who are joining ATOS for the first time, and the other letter is for those members who are renewing their membership. Unfortunately, many members who renewed their membership were sent the letter meant for those who are joining ATOS for the first time.

If you are one of these members, we sincerely apologize. We want you to know we greatly appreciate your continued support. Be-

—See APOLOGY, Page Four—



Volume 7

March 1993

Number 7

Organist Loses Part Of Leg In Amputation

George Blackmore, popular British organist, has had the lower part of his left leg amputated. He became ill with a viral infection in his foot about ten days after returning from an Australian concert tour, it is reported in VOX, newsletter of the Theatre Organ Society of Australia Victorian Division.

Despite all treatment the infection spread and the lower part of his leg had to be amputated. He advised he was still in the hospital at the end of November getting used to his new leg, but he hoped to be out soon. "Fortunately, it seems, I shall be able to play the organ again," he said.

Ralston Will Be Final Artist At Renaissance

Bob Ralston will present his concert at the Renaissance Theatre, Mansfield, Ohio, April 18. It will be the final organ program at the theatre for 1993. According to Virginia White, theatre official, the present economy has handed the theatre a "very low blow."

"The '93 organ series has been cancelled. Gate receipts for the past three years have continued in the red. We have been unable to find sponsors," she said, and added, "Other events at the theatre seem to use up the sponsorships." Ralston's concert will go on because his contract was signed before the cancellations.

She noted the organ will often be used before various shows. "Beginning in May, we will start our Thursday noon brown bag luncheons. These are always well attended and the free-will donations keep growing," she explained.

Sanfilippo Will Move Organ To Indiana

On Jan. 27, Jasper Sanfilippo is reported to have completed purchase of the former San Francisco Paramount Theatre, now the Howard Vollum 4/32 Wurlitzer organ, and will move it to the Carlton Smith organ shop in Indianapolis, Indiana for restoration.

It is also reported the instrument will eventually be installed in the new museum Sanfilippo is said to be planning to construct in the Chicago area.

Reception, Tours Included In Deluxe Chicago Theatre Concert At Meet

When Ron Rhode presents his concert at the Chicago Theatre next July during the ATOS National Convention, there are several extras included. A reception will be held in the Grand Lobby, and all who attend will be able to join tours that will take them through the restored deluxe entertainment palace.

"People who remember the Chicago Theatre as it was in 1985 will be pleasantly surprised to view the entire house now that it has been completely restored," said Cary D'Amico, theatre spokesman.

He also noted that restoration work on the four-manual, 29-rank Wurlitzer organ is almost complete. "We expect to finish the Solo chamber in about a month," he said, "and both blowers are out of the theatre for servicing." The big deluxe palace will offer conventioners the thrill of hearing one of the great and famous Mighty Wurlitzers played in its original habitat.

Management Unchanged

Late last year it was reported in Chicago papers that on Dec. 28 the City of Chicago filed suit in Cook County Circuit Court charging various financial problems against the Historic Theatre Foundation group that operates the big deluxer. It was noted the city expected to assume control of the house.

"That has not happened and there is no change at the present time," according to Michelle Bjelke, Operating Manager, "and the theatre is still operated by the same management."

ATOS Organ Gets Good Use At Towe

by Doug Fisk

Organ music is a salable item and this is obvious at the Towe Ford Museum in Sacramento where ATOS has installed its theatre Wurlitzer organ. It is being used to add to the programs of several groups who use the museum's Special Events area, reports Ernie Hartley, Museum Curator.

"Our Special Events area is designed to attract community groups looking for a meeting location different than the usual hall and the addition of the theatre organ gives us a unique 'add on' that several groups have used," he

—See MUSEUM, page four—

CHAPTER TO PRESENT FIRST PUBLIC SHOW

Central Ohio theatre Organ Society will present its first ever public concert, which will also be the dedicatory event for the chapter's 3/16 Wurlitzer organ installed in Thomas Worthing High School auditorium, Worthing, Ohio. Bob Ralston is the featured artist April 16. Tickets are available through Chapter Secretary Mark Williams, 236 New Haven Drive, Urbana, Ohio 43078.

March 1993

Mills Produces Two All New Productions

Allen Mills produced and directed two new Christmas shows this past holiday season. His show at Proctor's Theatre, Schenectady, N. Y., which has been an annual affair for many years, played to over 6,000 patrons in three performances and grossed over \$80,000.

The show was entirely different from previous ones and most of the music was composed by Mills and played on 'Goldie,' the theatre Wurlitzer.

His second production played a single performance at Kirby Art Center, Wilkes Barre, Pa., and was seen by over 1,000 people. Mills brought the "Off Broadway Babies" chorus with him from Proctor's. "They made a great hit with the Kirby audience," he said.

As he does at Proctor's, Mills provided musical accompaniment for the single performance, on a large Allen organ that was brought in. He has been asked to produce another show for Kirby next year.

Frisco's Noted Frey Meets Match At Bash

Nor-Cal Chapter's Rudy Frey recently attended a chapter social at the William E. Smith residence where a 2/6 Smith theatre organ is installed. Organ's are Frey's great interest. But at this event this interest became secondary. He met Gail Richardson and his fanatical fascination for T.O. faltered somewhat because he is reported to have announced his engagement to Gail, it was reported in the chapter newsletter.

Blackpool Opera House Wurlitzer Organ Removed For Stage Show, Is Replaced

In 1989, Blackpool Opera House removed from its main chamber and stored the entire contents of that part of its Wurlitzer organ to make room for the production of "Cats". Three weeks before Christmas work started on replacing the components in the chamber by Leith Ledson and his son Stephen. They will also carry out remedial work in the Solo chamber.

Local media published a colored photo showing work under way and detailed a history of the Wurlitzer and its connection with Robert Hope-Jones. The Ledsons live in Wirral, only a few miles from Birkenhead where Hope-Jones developed the electro-pneumatic action.

The Opera House Wurlitzer was the last to be opened in a British theatre and the last brand new Wurlitzer in England. It is reported in COS Newsletter that the Tower Company is interested in presenting organ concerts before the summer season opens at Blackpool.

Skating Rink Opens With Organ Music

On Dec. 18 "Wheels In Motion" Roller Rink, Wharton, N.J., held its grand opening with music furnished by Al De Luca at his custom three-manual Rodgers theatre organ. The console is installed in a special glass-enclosed room so skaters can see it.

No newcomer to the skating business, De Luca has been playing theatre-style skating music for over 28 years. His custom Rodgers was first in Montvale, N.J. Roller Rink in the late 1960s. During 1988 the organ was completely revoiced and two new stops—Post Horn and Tibia Plena—were added. The console shell, originally in walnut finish was redone in gloss white with gold leafed ormolu decorations.

Even though it is an electronic organ, most who hear it ask, "where are the pipes?" De Luca plays for skating sessions Tuesday evenings and Friday mornings.

Ice Rink Organ Publicized

In Paramount, Calif., a suburb of Los Angeles, Iceland Skating Rink features organ music played on the 1,100-pipe Wurlitzer theatre organ by Frank Barrois every Tuesday night. The rink, its organ and organist were given excellent publicity in the Sunday, Feb. 7 edition of the Los Angeles Times, with a large three column photo showing the organist and console in its elevated room and skaters on the ice.

According to the article, the instrument is maintained by organman Carl Nebe, who also skates regularly at the rink. Barrois told the Times that tempo must be exact or skaters may experience falling and breaking a leg.

Over 1,500 View Organ Now Being Installed In Grand Ledge Opera House

by Scott S. Smith

During the weekend of December 5 and 6, the Grand Ledge (Michigan) Historic Society held its 18th annual Holiday Home Tour. In addition to the fine collection of Victorian "Painted Ladies" in this Lansing suburb, the city's Opera House and its theatre organ undergoing installation were on the tour for the first time. Attendance total for the weekend was over 1,500 persons, with visitors from as far away as Chicago, Colorado and New Orleans.

Docents in each chamber explained the basis of pipe organ mechanics and how the installation is progressing. Visitors went through the blower room and on into the attached Grange Hall where they viewed several large organ parts in different stages of completion, and various Michigan Theatre artifacts.

Until now, the public's only view had been the exterior of the 1884 structure, repainted two years ago in its original mustard yellow and forest green colors with burgundy trim. The building began life 109 years ago as the Riverside Rink, Michigan's first roller skating emporium when the town was the second most popular tourist spot in the state. Since then it has been an opera house, movie theatre, military armory and community center before spending its life as a furniture store. Ultimately, it became just another abandoned building on a crumbling foundation until deeded over to the city in the late 1980s.

In turn, the Chamber of Commerce created Grand Ledge Opera House Authority, and since then \$250,000 has been raised toward much needed renovation of the structure.

In 1991, Lansing Theatre Organ, Inc., and the Authority signed an agreement allowing the former to install a theatre organ in the Opera House. The basis is the 3/11 Barton removed in 1981 from the Michigan Theatre in downtown Lansing, now razed. Near the end of a ten-year search for the perfect home, the group was donated the 3/10 Geneva from the Deerpath Theatre in Lake Forest, Illinois.

Unable to find a home for both instruments, it was decided to make one large, concert-quality instrument. The completed instrument will total some 20 ranks. The three-manual Barton console, restored to its original red and gold color scheme, will control the instrument via a Devtronix system. The organ will be featured in at least four public pops concerts per year; other events taking place in the Opera House will have the option of using the organ.

Lansing Theatre Organ, Inc., seeks \$25,000 for completion of their instrument. All contributions are tax-deductible and may be sent to Lansing Theatre Organ, Inc., P.O. Box 26154, Lansing, MI 48909.

Family Wurlitzer Returns To Mid-West

Robert Brown, Muncie, Indiana musical instrument buff, has purchased the 3/12 Wurlitzer organ originally installed in the Cincinnati residence of Rudolph H. Wurlitzer. The instrument, with its elaborately carved console, was sold by Blaine Ricketts, West Coast organman. It was shipped to Muncie during the first week of February.

Factory Recording Console Is For Sale

Another decorative console is on the market. It is the former recording organ console that was installed in the Wurlitzer factory at North Tonawanda, N.Y. It plays Opus 2051, the 3/10 Wurlitzer now in the home of Dean McNichols in Downey, Calif. He is hoping to sell both the organ and the house together.

Trains, Boats Keep Organist Quite Busy

Railroading keeps British organist David Low quite busy these days, but he has advised that he still has time to play concerts. One recent tour took him to Germany where he presented three programs. Just prior to that he played two concerts in Holland.

In addition to putting British trains on their right routes (he heads a signal tower operation), he also owns and operates a tourist canal boat cruise business. At the present time he is making plans to be in U. S. next July for the ATOS National Convention in Chicago.

Strony At Wichita Mar. 20

Walt Strony, at the Wurlitzer console, will present "An Evening With Richard Rodgers" program at Wichita Century II Exhibition Hall, Wichita, Kansas on March 20 at 8 p.m.

Council Votes To Buy And Mothball Theatre

By a one-vote majority, Jersey City Council approved allocating \$350,000 to purchase the former Loew's Jersey City Theatre at their meeting held during the second week of February.

According to information received by the NEWS, the purchase price gives the city ownership of the structure, but it will be mothballed until sufficient funding, which will be in the millions, is on hand to totally restore the theatre and open it as a performing arts center. This means work could start at anytime, but it has been said that several years may elapse before the money can be raised.

Theodore Conrad, who has been the driving force for acquisition of the theatre, told a NEWS representative title to Loew's will be held by a city department.

Organ Not Donated

It has also been learned that the Schaeble Wonder Morton organ, a duplicate of the former Jersey City Theatre instrument, has not been donated by Hans Schaeble, the late owner's father who is the only surviving member of the family.

Bindery Gets Volume 1

Volume one reprint of the Encyclopedia of the American Theatre Organ is in bindery and is expected to be ready for mailing late this month, it was announced by Showcase Publications.

DeLay Puts Organ In Hometown Theatre

In the 1920s, a 2/8 Wurlitzer was installed in the Taraval/Parkside Theatre, San Francisco. In 1938 it was removed, de-Wurlitized somewhat drastically, given five ranks of "church stuff" and installed in a Salinas, Calif. church. In 1990, ATOS member Tom DeLay, exercising a right of first refusal, bought the organ. He re-Wurlitized it as a 2/11 and put it in storage.

One day he read in ATOS International NEWS that a group in his hometown of Monterey was looking for an organ to install in the State Theatre, which they eventually planned to acquire as a performing arts center. The theatre is presently operated by United Artists Theatre circuit. DeLay contacted the group and offered to install his Wurlitzer "if and when the theatre was secured".

A bit later an official from the theatre approached DeLay about the instrument. He noted the conversion to a full arts center might be some time away, but suggested an arrangement for the organ. The chain is working with the City of Monterey and the group and the theatre does perform on occasion as a performing arts center.

An agreement was reached and DeLay took charge of installing the organ. In its present specification the 2/11 fits nicely in chambers; a larger instrument would have had to be crammed in.

The organ has not been donated to anyone. DeLay still owns it. He noted there is no intention of gifting it other than to have a good two-manual installed in a public place for many to enjoy. "This beats tearing up my house to put the organ into a bottled-up living room for two or three people to hear and enjoy," he said.

THEATRE ORGAN

Society Advised About Theatre Purchase

While in Southern California to attend the NAMM show, ATOS National Board member Gary Jones paid a visit to Pasadena, Sunday, January 17 to discuss theatre acquisition with Los Angeles Theatre Organ Society officials.

Jones was one of those involved in Alabama Chapter's purchase of the Alabama Theatre in Birmingham. He presented facts about the acquisition and gave ideas that will be of help to L.A. officials in finding a suitable venue.

Phoenix Arena Officials Turn Down Organ Offer

"After working three years planning the installation and seeing fully air conditioned space constructed for it, America West Arena officials in Phoenix, Arizona decided not to accept donation of the former Minneapolis Arena high pressure Wurlitzer organ," Bill Brown has reported.

"Apparently the \$42,000 cost of the sound inter-face for the main speakers was too high," he explained. Brown is looking for another home for the organ.

Rex Theatre Series Set

The 1993 concert series at the Rex Theatre, Morenci, Michigan, opens March 28 with George Crejci, Cleveland area artist. Call 419/381-8285 for complete concert series information.

Mall Music Again Attracts Patrons

Motor City Chapter and Detroit Theatre Organ Society joined forces for a second time Dec. 5 to present organ attractions at the new food court, called "Picnic In The Garden," at Southland Mall. The Wurlitzer store in the Mall furnished a Technics SX-FN3 and Keyboard which were played by Lance Luce, Melissa Ambrose, Mike Pryzbylski, Susan Lewandowski, Newton Bates, Gus Borman, Jennifer M. Candea, Brian Carmody, Gill Francis and Shirley Schenk.

Master of Ceremonies for the day was Don Lockwood. Jim Teevin, Tom Lewandowski, Fred Page and Gil Franics contributed information over the microphone.

A display table was set up containing literature about the two organizations. Over 300 people signed up for future tickets to attend concerts, both at the Senate and Redford Theatres.

Dorothy Van Steenkiste, of Motor City, praised those who took part in the event. "They made it all possible, and there is no doubt but what both organizations profited immensely in this public presentation."

Well-Known West Coast Buff Dies In Seattle

William Exner, well-known West Coast organ buff, died January 22 in a Seattle hospital following an operation. He became ill New Year's Eve and after learning of his condition, he refused all life supports. He was 76.

Graduating Cum Laude from Carlton College, Northfield, Minn., with an electrical engineering degree, his theses was on pipe organs. He was employed by Hughes Aircraft, Los Angeles for 31 years and also held a private pilot license.

He was active in organ maintenance in both Los Angeles Theatre Organ Society and Puget Sound Chapter and had been president of LATOS. He was also an honorary life member of the Los Angeles Society.

Report Baldwin Co. Sold

A report in the Wall Street Journal has disclosed that the Baldwin Organ Company has been sold. The new firm is said to be a combined British/American group, but at press time information was not obtained regarding the new firm, nor plans concerning its operation.

Moller Factory Back In Business Last Month

Twenty-five craftsmen from the former M. P. Moller Inc. pipe organ company were scheduled to start work the third week of last month in the same Hagerstown factory that fell silent last April, according to a news item published in the Washington Times on Feb. 12.

Paul Stuck, the Chicago businessman who purchased the firm, originally announced the company would remain in Hagerstown, but at a different location. But he said he decided to remain at the original location because he wanted to be able to market his product from what had been the home of the world's largest organ builder.

Moelmann Draw Knobs In St. Louis On A 4/54

On April 21, Col. Jack Moelmann will hit the classical organ scene in St. Louis at the Scottish Rite Cathedral when he presents a 10:30 a.m. concert on the 4/54 Kimball organ. There is no charge for the concert, but anyone wishing to attend the luncheon that follows is requested to make reservations with Miss Maude Adams, 4146 Fairview Ave., St. Louis, Mo. 63116. Luncheon cost is \$6.

Also Playing At Proctor's

Hudson-Mohawk Chapter will present Moelmann at the console of Proctor's Theatre Wurlitzer in Schenectady, N.Y., March 28 at 2 p.m. Tickets are \$10 at the box office. The program is co-sponsored by Schenectady Squadron of the Civil Air Patrol, USAF auxiliary.

Slides Still Available

In recent months the NEWS has received requests for addresses of firms that produce song slides in 35mm format. At the present time the only address that has turned up is Slide-A-Song Co., 5002 E. Nisbet Rd., Scottsdale, Arizona 85254.

Other information is available by writing Robert E. Hall, 3321 114th St., Gig Harbor, Wash. 98335. He is secretary for the Magic Lantern Society. ATOS member Joseph C. Sweet has advised that slide collections have been appraised by Glenn Ralston, c/o Communications Development, 570 Central Ave., Indianapolis, Indiana 46220

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

Museum

—continued from page one
said.

The most unusual club to schedule its event at the museum because of the organ was the Johnson High School girl's volley ball team. It was selected for the Awards banquet; eighty high school students and parents attended. In addition to using the organ in the program, many special requests from the teenagers were played.

Several business and hobby groups held Christmas parties and the organ added to the occasion in every case. ATOS National Director and organist Paul Quarino had recorded Christmas music on the Devtronix Multi-Organ Control unit that was played as background in some instances and other groups used an organist.

A library of music on computer disc is being built so that the organ can be used for brief intervals without an organist being present. For larger events an organist is at the console.

Kristie Hartley is in charge of promotion for the museum and is watching the response by different groups so that she can broaden the appeal of the museum as a meeting place because of the organ. "We are very pleased with the early results and know there is much more to come," she said.

Silents Are 'In' At Towe

On April 2, silent film organist Bob Vaughn will preside at the console of the ATOS organ in Towe Ford Museum to accompany Douglas Fairbanks in "The Mark of Zorro."

Pipers Can Get Glue Pot

Theatre pipe organ owners are reminded they are welcome to join the group headed by Laurel Haggart. "The Glue Pot" newsletter is published exclusively for pipe owners and has helpful hints and ideas for members. Membership requirement: send a letter or postcard to Laurel Haggart, P. O. Box 902, Lake Arrowhead, Calif. 92352.

APOLOGY

—continued from page one
cause of loyal and dedicated members like you, ATOS is able to continue as a vigorous society, dedicated to the preservation and presentation of the theatre pipe organ. Thanks to all who have renewed their ATOS membership!

Organ For Theatre Needs Longer Lease

San Diego Chapter officials recently investigated the La Paloma Theatre in Encinitas, 20 miles north of San Diego as a possible location for a theatre organ installation. The theatre seats 400 and in 1920 it housed a 2/4 Kilgen organ.

There is a single chamber and room to construct a second one. The only catch: There is but a one year lease on the house. Chapter officials have stated a long term lease would be necessary to permit installation of a chapter-owned organ. —from Posthorn

Erik Introduces Silent Film Series To Patrons

Erik, the enduring Phantom, accompanied by Dennis James last Nov. 13 and 14, introduced Sacramento patrons, at two sell-out shows with top ticket price of \$29, to a coming silent film series at the Community Center Theatre. The shows contributed over \$89,000 to the local symphony's budget.

The forthcoming series features three silent photoplays starring James' Silent Film Concerts Production Company and the Symphony.

Moves To Palo Alto

James has recently purchased a 1910 circa Craftsman-style house in Palo Alto and moved his 55 musical instruments and antique furnishings from Berkeley. "The house came complete with a grand rehearsal studio, beautifully decorated with carved wood paneling, molding and trim. I'll be bringing my 1928 Robert-Morton theatre organ out of storage to begin final restoration in preparation for a major silent film recording project for the upcoming international film centennial celebrations," he said.

Members Writing Mayor

ATOS Members are writing Chicago Mayor Daley urging him to save the present Chicago Stadium and its Barton organ—or move the organ into the new stadium when it is built.

Hammond Models Abound In New Book

For Hammond enthusiasts, the first and most historically complete actual model list is now available. Included are all tonewheel models and their tone cabinets, older Hammonds and other Hammond-built products.

A 30-page list includes information about models, series, styles, finish, production time, etc.. There are no illustrations, but a series of other rare Hammonds, both tonewheel and electronics, never seen in the U.S.—even some of the "old boys" at the factory in Chicago had never heard about them!—are included.

The second part of the Guide is expected to be ready later this year. It will include all modern Hammonds for the years 1972 to 1993.

Part I of the Hammond Guide is available for \$45, including air mail shipment. Orders may be sent to Wilfred Hostland, Vakleivasen 184, N-5062 Bergen, Bones, Norway.

Ringstad Accompanies Singer, Silent Film

Organist Ralph Ringstad accompanied Soprano Maria Zita Kaufman and Harold Lloyd in "Haunted Spoofs" at the new Community Center, Hanover Township, N. J. on January 15. It was the first time many young people saw and heard a theatre organ. The instrument heard was an Allen MDS Theatre III.

Organist Donated Instrument That Will Go In Pantry That Was Once Organ Chamber

When he was a teenager still living at home, Greg Rister had a three-manual Artisan Oriental model electronic with 12 ranks of pipes added to it. He and his father installed the instrument in a single chamber. Greg became a recognized artist in Southern California. Ultimately, he became an attorney, but still managed to play concerts on occasion. His father passed away and several years later his mother remarried and moved to Utah. Greg and his wife moved into the residence. The Artisan organ had been gone for many years; chamber space was now a pantry.

After passing his bar exam, Greg became an attorney, and his interest in organs revived. He started collecting pipework with the idea of one day putting together another theatre organ.

Last fall Greg was talking to fellow attorney/organist/Wurlitzer organ owner Ken Rosen, who happened to mention he had heard someone wanted to give away an organ to someone who would enjoy having it. Greg learned it was Harold Donze, a fellow-member of Los Angeles Theatre Organ Society; he was unable to keep up the organ due to ill health.

Greg made an appointment to look at the organ. An agreement was reached and he started removing the 2/5 Artcraft during October last year. And the reader has already guessed it—the pantry disappeared and chamber space takes its place. The organ is being wound now. Built in 1925 by the local Artcraft firm, it was first installed in a doctor's home in Beverly Hills. Ranks are Flute, two Strings, Diapason and Vox plus Harp and Chimes.

There's Talk Of Carter Being Starred On Glitz Lane In Hollywood!

He has been declared a national treasure. He has won many honors for his ability to put audiences right in the film action, and he has starred on at least two marquees on Hollywood Boulevard. Now there's talk of starring him on the sidewalk on one side of the thoroughfare or the other—it could be in front of the Egyptian or the Warner Hollywood Theatres; he played both houses.

We speak of Gaylord Carter and the possibility of having a star which would honor the artist and also the theatre organ.

Those who believe in the sincerity of silents and the many hard-working, inventive organists who have helped, and still help make the photoplays come to life through their musical brilliance, and welcome recognition for such artistry, are asked to send their thoughts about this to the NEWS.

Kann Capering Country

Stan Kann is cavorting around the country concertizing. March 19 he will play for Rochester Theatre Society; April 6 two concerts for Leisure World, Laguna Hills, Calif.; May 2 at the 4/10 Marr & Colton in the Ohio Theatre, Toledo for Toledo Area Chapter. In February he played the Community College, Mason City, Iowa, where Meredith Wilson wrote "The Music Man". He used a Rodgers.



ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

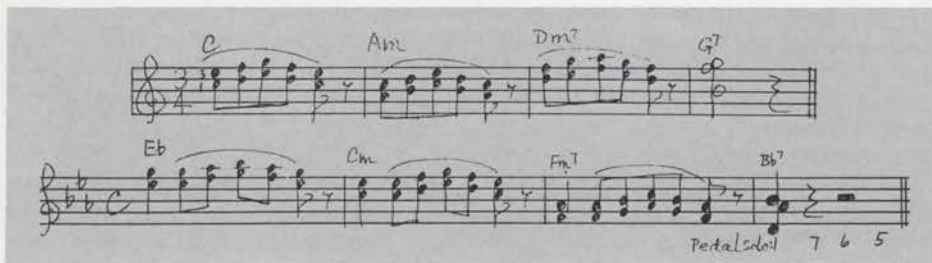
IMPROVISING

The easiest way to learn to improvise melodies is by using some of the standard sequences found in most popular music. The most useful of these is I vi ii V⁷. Last year, in the September/October issue of THEATRE ORGAN we explained these Roman Numerals and how to use them in the five common keys used for most popular music. With these you can improvise introductions and long fills.

The next step is to add a melody with the right hand while playing the accompaniment with the left hand and pedals. In 3/4 time this will require four measures, and in 4/4 time you can use either two or four measures.

For those who play by ear, it will be necessary to memorize this and other chord sequences in each of the five keys. It will then be easy to figure them out in other keys if necessary. For those who must depend on reading music, consider this an ideal way to break away from a dependency on the written notes. After memorizing the I vi ii V⁷ chords, just look down at the keyboard and play a melody using the notes of the chords. Anything you play will sound all right. Use different time values — not all quarter notes.

To become better acquainted with these chords, start by playing the following simple finger exercise using parallel thirds. Put your thumb on the root of each chord and use all five fingers — no crossing or changing.



Listen carefully, study them, and then play them many times without looking at the music. Also play them in F, G, and B_b. Each example should sound exactly the same in any key. If it does not, you are not using the sharps or flats in the key signature. Split chords are another useful finger exercise with which you can improvise on the I vi ii V⁷ chords. Place your hand over the four notes and play alternate fingers.



Repeat many times. Look down at the keys, not at the music. If you understand the procedure, it should be easy to do the same thing in C, F, and E_b. If this does not come easily to you, DON'T GIVE UP. When using these for introductions, play both hands on the Accompaniment Manual so that the listener can hear where the introduction ends and the song begins.

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CLOSING CHORD

Henri Shephard

Henri Shephard, former theatre organist died May 29, 1992 at Illinois Veterans Home in Quincy, Illinois.

Born January 28, 1909 in Newman, Illinois, Henri studied music and became a theatre organist playing in Illinois, Indiana and Iowa. He also played in churches and supper clubs as theatre work became extinct. During WWII he served in the military.

By the 1960s he came to Chicago and established himself as an organ teacher and demonstrator for a large suburban Wurlitzer organ dealer. His expertise at the console and patience with students brought many folks into the world of theatre organ at a time when electric organs enjoyed great popularity.

This belated tribute is the result of my Christmas card being returned marked "deceased." Henri's love of the organ and all who pursued it will long be remembered.

Don Idarius

Lois Segur

On December 30, ATOS lost one of its most loyal supporters, Lois Segur, after an 11-year struggle with cancer. As a San Diego chapter charter member, chapter Honorary Member, national Honorary Member, and National President, her activities and accomplishments were too numerous to mention. However, she always said she was most proud of helping to establish the Young Organist Scholarship Competition and the Endowment Fund.

Ironically, Lois never considered herself a proficient theatre organist; she was more confident of her teaching skills and in her 60 years of experience "on the bench" as she called her church career.

Lois took over the national presidency during a time of intense emotional discontent, and helped to heal much of the animosity that had been brewing for years. Under her leadership, the society did not splinter apart, its finances were reorganized and membership began to increase. She never forgot that ATOS was "about the people involved," not just the goals of the organization.

The National Conventions and the people she met were her greatest delight. Once dubbed: "The First Lady of ATOS" she will be most remembered for the smile she had for every member. Indeed, her favorite motto was a tattered placard



Henri Shephard



Lois Segur



Edith Rawle



Clay Holbrook

she kept by the kitchen telephone which read: "KEEP SMILING — it makes people wonder what you're up to!"

Lois is survived by her son David, and her daughter Ann Scott. The family requests any memorial be made to the Young Organist Scholarship Competition.

David Segur

The ATOS Board of Directors has placed \$1000 in the Endowment Fund in memory of Lois Segur.

Edith Rawle

The world of the theatre organ lost one of its most staunch supporters during October. After several weeks' illness, Edith died peacefully in Northwick Park Hospital, Harrow.

Edith and husband, Les, were responsible for the founding of London & South of England Chapter of the American Theatre Organ Society almost 20 years ago, and both have worked tirelessly to preserve and promote the theatre organ. Edith was particularly associated with the Young Organist of the Year Competition and devoted hours of her precious time to support the youngsters who have taken part. She took a keen interest in the most recent competition, which took place at the Cannon (ex-Granada), Harrow, just along the road from her hospital bed.

As well as the hundreds of hours Edith spent furthering the theatre organ, she made sure that her family and friends were never neglected.

On a personal note, I first really got to know Edith well when she and Les invited me to Wurlitzer Lodge back in 1973. They introduced me to my late friend Lowell Ayars who was staying with them during his first visit to England. That evening marked the start of several wonderful friendships. Sadly, two of those friendships have closed during 1992, leaving many happy memories.

Edith's funeral service took place at Ruislip Crematorium on Tuesday 20 October and was attended by many, many friends. Special mention must be made of Bill Davies, who provided the organ music, and of Frank Fowler who

summed-up Edith's life so well. Perhaps I should end by recalling Frank's closing words: "It is said that nobody is indispensable. Of all the people in this world, Edith must have come closest to proving that statement incorrect. What is certain, however, is that Edith is irreplaceable."

Our thoughts are with husband Les and all members of the Rawle family.

Richard Cole

Clay Holbrook

Founding member of the Atlanta chapter, Clay Holbrook suffered a fatal heart attack on November 4, 1992. Holbrook, an Atlanta native, had become interested in theatre pipe organs at an early age and made frequent childhood visits to the Fox Theatre. During those years he installed several small pipe organs in his family home.

His serious acquisition occurred after his stint in the Air Force. The three-manual Robert-Morton organ at La Grange College, formerly installed in the Atlanta Capital Theatre, became available. Holbrook acquired this organ in the late 50s. In the late 60s Holbrook purchased the famed console and switch and relay from the Picadilly Theatre in Chicago, purchased a home in Fairburn, Georgia (a suburb of Atlanta), and began the endless task of installation.

Clay Holbrook had an infectious enthusiasm for theatre pipe organs and assisted many ATOS members over the nation in resolving theatre organ problems. His work on the pipe organs in the Southeast will long be remembered. The Holbrook Picadilly Kilgen Morton has been willed to Atlanta Chapter and will be placed in storage until a suitable site is found for installation.

Stanley E. Hubbard

by Stephen L. Adams

On December 27, 1992, radio and television pioneer Stanley E. Hubbard died at age 95. With his passing, yet another pacesetter from the early years of theatre organ enthusiasm is gone.

A native of Red Wing, Minnesota, Mr. Hubbard saw the evolution of film



Stanley E. Hubbard



Hubbard's friend,
Leonard Leigh, at the
KSTP Wurlitzer.

presentation from the nickelodeon to the wide-screen epics of more recent times. But it was the theatre organ and movie palaces of the 1920s that spoke to his heart.

His first radio station, WAMD ("Where All Minneapolis Dances") went on the air in 1923 when Hubbard was 26. Installed in small anterooms at the Mari-gold Ballroom, his broadcasts featured the evening's orchestra. But before long, he expanded his programming to feature music played on a 2/4 Kilgen theatre organ he installed at the ballroom; surely, some of the earliest of theatre organ broadcasts.

A shrewd businessman and innovator, from the beginning his programming targeted a youthful market. As a result, there was no problem finding financial support through the sale of advertising time. In the annals of broadcasting history, Stanley Hubbard's WAMD was probably the first commercial radio station in this country.

Moving to larger quarters at the Hotel St. Paul in 1929, Hubbard (then 32) bought a new 3/11 Robert-Morton. He hired Dr. Francis Richter (who was blind) as staff organist, and he renamed the station, KSTP.

Across the street from the Hotel St. Paul, was the flagship Paramount Theatre (nee Capitol). Installed there, was a Wurlitzer 260 Special that was a particular favorite in town. Eddie Dunstedter, Leonard Leigh, and Arthur DePew were among the featured artists of the time at the Paramount.

But it was Leonard Leigh who struck a friendship with Stan that would endure for more than 60 years. Late-night broadcasts on the Paramount Wurlitzer, and KSTP's Robert-Morton featured Leonard and often included readings of poetry. This proved so popular, that in 1935 a Wurlitzer 8' English Post Horn, 8' Brass Saxophone, and 8' Oboe Horn were added. It was during this era that Leonard conducted a 25-piece orchestra that KSTP fed to the NBC network. One of his soloists was Peggy Lee.

KSTP moved again toward the end of

the 1930s, to new studios created above the lobby of the legendary 4,404-seat Minnesota Theatre in Minneapolis. In a deal struck with theatre owners, state-of-the-art studios were created out of former office space. Only a city block away in the auditorium, the 4/20 Publix Wurlitzer made famous by Eddie Dunstedter and his hit records, awaited broadcasting. The Robert-Morton was sold, and eventually installed in a roller skating rink in Tacoma, Washington, where it burned many years later. Leonard Leigh left KSTP in 1947, and moved to Hollywood.

By the mid-1930s television was beginning to emerge as the communication tool of the future. In 1938, Stan purchased the first RCA video camera made and began closed circuit production that same year. World War II interrupted development of television, but not for long.

In 1947, Hubbard built a new complex of studios in St. Paul that would house not only KSTP radio, but KSTP-TV, channel 5. Hitting the airwaves with television on April 27, 1948, KSTP-TV was the first full-time telecaster in the United States. In 1948, the station became the first network affiliate in the U.S., when he signed with NBC. KSTP was also first to bring local coverage of news to television. And in 1954, they began color transmission of NBC network programming. KSTP and its parent, Hubbard Broadcasting, remain in this historic complex to this day.

The phenomenal success of television during those post-war years, thrust Hubbard into an important community role. With a penchant for Lincoln Continentals he was the king of St. Paul's "Hobby Cops." His friend Steve Conroy was Fire Chief for St. Paul, and made sure Stan had the loudest siren, and brightest flashing lights. His reputation for beating police to the scene of a crime, was known even in recruit training school.

While many knew Stan Hubbard as self-styled, swashbuckling, and demanding, few knew of his role in developing the Como Park Zoo, and for his generosity to close friends. But everyone knew who Stan Hubbard was.

In 1957, Stan purchased the water-soaked Wurlitzer 260 special from the doomed Paramount Theatre in St. Paul. He called upon Alfred Bender, (son of Theodore Bender who had installed the Wurlitzer and Stan's WAMD Kilgen), to remove, repair, and reinstall the Wurlitzer at his station.

A two-story, climate-controlled, sound-proofed, concrete block building was constructed adjacent to television studio B. Two chambers on the second floor contained all but the console, relays

and blower of the 260. The console could be moved between studio A and B by removing steel plates from the floor and pulling the original console cable along with the console.

RCA and KSTP Chief Engineer Bill Sadler, collaborated on designing the perfect broadcasting installation for the organ. They specified chambers which spoke into a small mixing room. There were no openings into the television studios, and the organ building addition was acoustically isolated.

Microphones were strategically placed in the mixing room to pick up the sound of the organ. Acoustics were added by an E.M.T. sheet system, which was the latest technology at the time. The results were fed to either studio through Altec "Voice Of The Theatre" speakers.

Not long after, swell shade noises prompted their disconnection, and expression was controlled by volume controls ("pots") installed under each swell shoe. Although never exciting in the studios, the broadcasted sound was unmistakably Wurlitzer, and a feature of the station.

Stan located Leonard Leigh and his second wife, Zenith, in Phoenix, Arizona in 1956, and offered him the position of Music Director for KSTP. Among his duties was to produce and play a program called "Leonard Leigh Plays." These shows were live, and ran seven nights a week for about an hour. Later, the program became known as "Dream Ship."

On occasions, there were guest appearances on Leonard's show. There were many by Ramona Gerhart-Sutton and one by George Wright. By 1968, Leonard had retired, and Robert Paige became Music Director, playing for such live local programs as "Treasure Chest" and "Dial 5." Finally, in the early 1970s, use of the organ stopped.

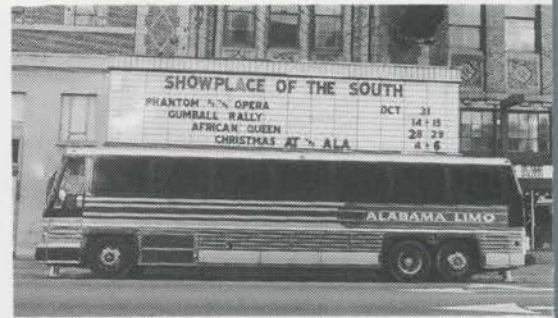
In 1983, the Wurlitzer was donated in Stanley E. Hubbard's name, to the Phipps Center for the Performing Arts in nearby Hudson, Wisconsin. Installed in a traditional theatrical setting, the organ is an important fixture in the Center's calendar of events.

Stanley E. Hubbard became ill in 1981. Fond of his Bal Harbour, Florida, winter home, he retired there with this illness, and his son, Stanley S. Hubbard (Steve) assumed full control of Hubbard Broadcasting. Steve's sons now occupy important roles in the greatly expanded company's endeavors.

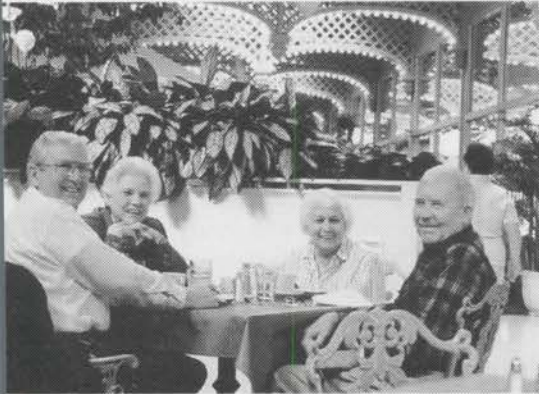
Stanley E. Hubbard is survived by his wife, Mary Jane Hubbard of Bal Harbour, Florida, his daughter, Alice Liptak; his son, Stanley S. Hubbard, six grandchildren and four great-grandchildren.



CHAPTER NOTES



Chartered bus loading at the Alabama Theatre for our trip to Chattanooga. *Bill McClure photo*



Bill and Betty Donaldson, Sadie and Bill McClure at the Chattanooga Choo-Choo. *Pat Seitz photo*



Walt Winn and Big Bertha and friend putting the Alabama in the Christmas spirit. *Pat Seitz photo*

ALABAMA

Birmingham

205/870-8217 or 205/591-3445

We have had a busy fall and winter; the major event was Tom Helms accompanying *Phantom of the Opera* on October 31. We had an excellent crowd and cleared enough money to make president Pat Seitz smile. The show gets better each year; Alabama storyteller Kathryn Tucker Windham was back to open the show with some of her famous ghost tales, the print of the film was a new one, sharp and smooth-running, and Tom's accompaniment was superb.

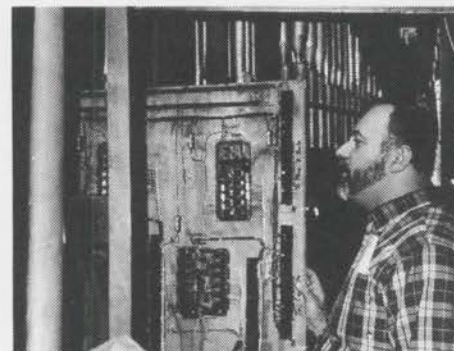
The following week, on November 8, a chartered bus took 38 chapter members and guests to Chattanooga, for lunch at the Choo-Choo restaurant and then to the newly redecorated Tivoli Theatre for the opening concert on the rebuilt Wurlitzer. Barry Baker was the artist and gave a fine concert which was enjoyed by members of Atlanta and Chattanooga Chapters as well as other home folks of Tennessee. The organ sounded very nice and we were justifiably proud of organ crew chief Larry Donaldson who has been spending half his weekends directing the renewal of the Tivoli organ. The bus trip was great fun, especially the return trip, when we chatted, laughed, and tried to eat all the remaining snacks on board.

Theatre-produced "Christmas at the Alabama" took place the weekend of

December 4-6 this year and drew very good crowds for every show, as did holiday movies *White Christmas* and the musical *Scrooge* starring Albert Finney. Of course, winter always brings daytime shows for school kids; in two days we funneled in and out 1200 and 1900 children ages five to 18.

On December 13 Walt Winn, of Atlanta, treated our chapter to a Christmas concert. Walt is a holiday tradition for the chapter and always does a fine job, putting us all in the holiday spirit with a varied selection of tunes.

As the theatre was supposed to have a New Year's Eve show, and so many Alabamians are glued to the tube for bowl games New Year's Day, we decided to have our annual get-together with Bingo on January 2. As this missed all holidays, we christened it a "Pea Party," and gave prizes for the best uses of black-eyed peas. Betty Donaldson won the toaster/smoke alarm combination with her black-eyed pea dip, very tasty with cheddar



Organ crew chief Larry Donaldson makes a last minute check of the Tivoli chamber. *Pat Seitz photo*

cheese topping, and the learned judges awarded Rosemary Parker second prize — 15-bean soup mix — for her pea earrings. Linda Whitmire presided over the Bingo, once again keeping chaos at bay as two six-foot tables of prizes were won, taken away in later rounds, passed from person to person until, in some cases, the wrappings began to look rather ratty; and eventually, opened by their final possessors. Dickie Bell wound up with the garbage can lid for the second year, but some of the small packages turned out not to be great catches either. We're waiting to see what "silk purse" Cecil Whitmire makes out of his charge book from seven-year-defunct Crestline Flower Shop!

Looking ahead, the chapter will meet January 24 to hear Bobby Woods play *Big Bertha* in a last performance before the console is changed from pneumatic to electronic stop action. Ken Crome is building the new rails and attaching the Syndyne SAMs, with Tom Helms performing the work to be done on site. This major and expensive change will replace ever-more-numerous broken contacts, and allow complete console mobility for the nearing time when installation of the originally-planned orchestra lift will require the console to be "garaged" under the stage during symphony performances, runs of touring Broadway productions, and the like.

Virginia Robertson



Billy and Betty Donaldson pack up their Bingo loot after the January 2 "Pea Party." *Pat Seitz photo*

ATLANTA

Georgia

404/928-1513 or 404/633-2547

We chartered a bus again, on November 8, to go back to Chattanooga, Tennessee, where we joined Alabama Chapter and host Chattanooga Chapter to hear the well-known Barry Baker, of Fort Thomas, Kentucky, play the 3/13 Wurlitzer in the restored Tivoli Theatre. Barry astounded us again with his agile performance. Our thanks to Barry, to the Tivoli and to Chattanooga Chapter for a wonderful afternoon.

We had our regular Christmas party on December 12 out at the Allen Organ Studios. After electing officers and directors for 1993, we had the great and (for many) new pleasure of hearing well-known Ken Double play the three-manual Allen MDS Theatre III electronic instrument. We're delighted to say that Ken, long active in ATOS, and originally from Chicago, has just moved to the Atlanta area. A radio announcer by academic training and by profession, Ken has a Monday night one-hour sports program on CNN Radio, and is the radio commentator for the Atlanta Knights ice hockey games.

Ken played a variety of numbers, from "That's Entertainment" to tunes from *New Moon*, with a lot in between. He's a very impressive organist whose rapid changes of registration permit him to provide very interesting interpretations of the pieces he plays. The 1992 Philadelphia National Convention heard him play, and both those of us who were there and those who weren't are glad that such a talented organist has joined us in Atlanta. Our thanks to Allen Organ for the use of their facilities again. *Bill Hitchcock*

CEDAR RAPIDS

Cedar Rapids, Iowa

319/362-4093 or 319/393-4645

We have enjoyed a good fall and early winter. On October 17, Ty Woodward was our featured artist at the Wurlitzer in the Paramount Theatre for the Performing Arts. The morning prior to his concert, he performed the silent movie spectacular and vaudeville program for 2500 fifth-grade students of our local and surrounding area schools. This was our fifth year of the "Old Time Theatre Festival" given in conjunction with the Cedar Rapids Public Schools. There were 1900 in attendance for the 9:30 a.m. performance and 600 for the 11:15 a.m. show. What a thrill to see all those excited ten-year-old boys and girls as well as to hear



Left: Barry Baker at the Tivoli Theatre 3/13 Wurlitzer, Chattanooga, Tennessee. Right: Ken Double at the Allen Organ Studio's MDS Theatre III electronic. *Wanda Cary photos*

them loudly sing "Yes, We Have No Bananas" and "Tea For Two" along with other tunes to the accompaniment of Ty's playing and the words projected on the big screen! They all know the words to the songs as this was all coordinated with the school system months in advance of their trip to the Paramount. It is a fine way to introduce that number of youngsters to the theatre organ of the roaring 20s.

Ty did a remarkable job for our spectacular on Saturday evening. He interspersed two short silent comedy films with his other well-received numbers and a sing-along.

At our annual dinner meeting on November 22, we had the results of our election of officers and directors for 1993.

We are again accepting scholarship applications for the yearly \$500 award from the Ruth Kuba Scholarship Fund. Any member of our chapter or a child of any member is considered eligible for consideration for education continuation. Our scholarship committee will interview candidates and select the applicant most worthy in their minds of being the recipient of this award founded by the late George Kuba in memory of his wife who was one of our members for years.

Our Christmas party was held on the stage of the Paramount Theatre on December 20. It was a social evening with all members bringing assorted festive desserts. It was a great place at which to have it — such an elegant theatre with the use of the Wurlitzer for Christmas carols followed by open console.



Our 1993 Spectacular artists have been selected. Bill Vlasak (Theatre Organist of ATOS for 1992) will perform for us on May 1, and Clark Wilson will be our program for the fall event on October 9. We look forward to a great 1993 with fine spectaculars, good chapter meetings and socials, tours given at the Paramount and some intensive maintenance work being accomplished during the summer months when the theatre is not in demand as much as the other nine months. Jim Olver (the maintenance crew chief) will schedule various maintenance jobs and have the assistance of other chapter members or interested persons to accomplish the work needed to be done.

We regret to announce we lost another of our charter members in December. Clarence Schneider of Sheffield, Iowa, passed away on December 9. We now have only three charter members in CRATOS — Pat Marshall, Jim Olver and George Baldwin. Our chapter is now 24 years old. *George K. Baldwin*



Ty Woodward at the Wurlitzer in Cedar Rapids.

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CENTRAL FLORIDA

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Attendance at our fall and early winter meetings has been very good. Over 80 members and friends joined us at the Tampa Theatre on December 13, for the Annual Christmas Meeting. Two tapes were auctioned by Alex Zeman to benefit the Baby Wurlitzer Project. A profit of \$30.00 was realized. Libby MacIntyre and her crew of dedicated helpers did a fantastic job on our fall Flea Market Fund Raiser with a net profit of \$282. We are most appreciative of our fund raisers!

President Bill Shrive conducted a survey of "Who's Been Naughty And Who's Been Nice?" at the December meeting. The outcome — what else: NICE! Al Hermanns presented a program of Christmas music; we had an open console; and Christmas goodies were enjoyed by all. Then, back to Florida Christmas sunshine!

Work on the "Baby" (2/4) Wurlitzer organ, which is being installed by our chapter in the Civic Hall of Pinellas Park, Florida (a suburb of St. Petersburg), is moving along. In the interest of cost containment, our chapter is assisting in taking down the ceiling and helping with the electrical work and painting. We are also concerned that a sprinkler system, and a heat sensor alarm system, connected to the city Fire Department, be installed.

President Bill Shrive's report of work done in 1992 on the Tampa Theatre Wurlitzer included rebuilding of the Great manual in January by Richard Gleason; routine maintenance and cleaning of the chambers in March; release of insurance money for damage to the console in May; ordering of new parts in July; work on electronic combination action in September; repairs in October; and the organ up and playing in November, and at the Christmas Party in December. Tampa Theatre manager John

Bell expressed the hope in March that he would find funds for tuning by a professional on a regular basis.

Dorothy Gerner has informed us that out-of-print sheet music is sometimes available at The Pumpkin Patch, c/o Howard and Trudy Clapper, Box 256, Mt. Gilead, OH 43338. Telephone: 419/946-1551.

"Up Close and Personal" is a new feature of our monthly newsletter, The Stoplist, edited by June Hermanns. The December 1992 edition featured a biography of John Hobbis who grew up in Newark, New Jersey, and who attended shows at the old Roxy Theatre in New York City. He has been a member of the Jersey City TOS, and Western Reserve Chapter in Cleveland. With the help of friends, John installed a Robert-Morton organ (built in 1928 in Van Nuys, California) and formerly in the Loews Theatre, now the Plaza in Canton, Ohio) in his new home. The organ eventually went to a pizza parlor in Austin, Texas, and is now being restored for the Polk Theatre in Lakeland, Florida. John's wife, Sandy, is one of the staff organists at the Tampa Theatre, and John contributes skill, wisdom, and love to the work of our chapter.

John Otterson was the subject of our January 1993 "Up Close & Personal." John remembers the movies, organs, and sing-alongs at the theatre of Tulsa, Oklahoma. He also became a personal friend of Milt Slosser, organist at the Capitol Theatre in Washington, D.C., and a local TV station (which used a Hammond). After his U.S. Foreign Service career, John joined our chapter and was soon working on our Tampa Theatre organ. For the past six years, John has hosted Popular Organ, a Sunday afternoon theatre organ radio show on WBVM, 90.5 on the FM dial. WBVM is a 100,000 watt station owned by the Roman Catholic Diocese. John has an estimated weekly audience of eight- to ten-thousand listeners. John is Production Director at the

station, and is one of our Tampa Theatre staff organists. John comments, "I do not read music, and am strictly an ear player, but am able to play well enough so that the audience seems to enjoy my performances. I hope my health will let me continue with these activities as long as the good Lord is willing." (We hope so too!)

Our chapter meets on the second Sunday of the month, usually at 2:00 p.m. at the Tampa Theatre, and/or other locations as announced. If you are in Florida, contact Bill Shrive regarding details, come, and join us!

All hail Bill Duryea, Staff Writer of the St. Petersburg *Times* for a full page story (actually 1½ pages) featuring the Mighty Wurlitzer and the Tampa Theatre! The feature story (Sunday, November 8, 1992) included three color photographs (on which the *Times* always does an outstanding job), and profiles the interest of Chapter Member Al Hermanns who has maintained a lifelong interest in organs of all kinds in general; theatre organs in particular; and especially the Tampa Theatre Wurlitzer since he moved to Florida in 1979.

Al decided at 10 years of age that he wanted to be a theatre organ musician. Unfortunately, the theatre organ movement was in decline at the time due to sound motion pictures. (A certain Miss Moyer, associate organist at the Loews Theatre in New York City, and only 29 years old, jumped to her death from a 12th story hotel room after she and the musicians at the theatre were laid off. "She took what she thought was the only way out," her obituary in *The American Organist* noted.)

Al contented himself playing in a roller skating rink; giving organ lessons, and arranging organ music. And on November 9, 1986, Al played his first public performance on the restored Wurlitzer organ at the Tampa Theatre.

"Almost 60 years after I decided I wanted to be a theatre organist, I'm now doing it," he said.

A large color picture of the interior of the Tampa Theatre features not Al, but John Otterson, another CFTOS chapter member, and a regular organist at the Tampa Theatre, at the console of the organ. Two smaller photos show the tab stops.

Bill Duryea's article summarizes interviews with John, chapter President Bill Shrive (who has a theatre organ in his Pinellas Park home), and outlines a brief history of Robert Hope-Jones and his work in developing the theatre organ.

Our thanks to Bill Duryea and the St. Petersburg *Times* for the pictures and article!
John Ambler

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November 8 found our members meeting at the Hedback Theatre in Indianapolis where the delightful "Page" organ is housed and used for pre-performance concerts. Jelani Eddington stepped in for ailing Larry MacPherson (who had been scheduled to play) and presented a delightful and professional performance.

Jelani opened with a rhythmic rendition of "Just One of Those Things," followed by "Always True To You In My Fashion." Although he is still young (currently a freshman at Indiana University), one of Jelani's favorite composers is Richard Rogers, and he played a medley — "Falling In Love With Love," "Who Knows Where or When," "Manhattan," — and included in the program other well-remembered ballads such as "You and the Night and the Music," and perky renditions of "Got a Date With An Angel" (remember Skinny Ennis doing that one?) and "Mountain Greenery." Jelani closed with selections from *The King and I*, and received enthusiastic applause from his audience. And very well deserved.

The Christmas meeting was held at Manual High School Auditorium with Dwight Thomas performing. And a grand selection he gave the members, including Christmas music in the popular style and some in the traditional style along with one "mystery" carol.

Dwight plays regularly at the Paramount Music Palace here in Indy and had just returned from a tour in England. Dwight opened with "Sleigh Ride" which set the mood, and followed with "Winter Wonderland," several novelty tunes and a beautiful arrangement of "Little Drummer Boy." The mystery tune was "Stille, Stille, Stille" a German traditional carol which was familiar to many of us, but the title was unknown. For closing he played a medley of music by Victor Herbert, the perennial favorite "March of the Toys" and "Toyland." For his encore he played (and some of us sang) "I'm Dreaming of a White Christmas." Dwight is such a delight to listen to and gave us a lovely program to finish off 1992.

I've enjoyed reporting for CIC this past year and will be filling another office for the chapter in 1993, but I want to publicly thank Gracie McGinnis for all her counsel and support. She's a great gal and does a wonderful job for us all in ATOS. Thanks again, Gracie. *Josephine Beeler*

THEATRE ORGAN



Central Ohio Chapter poses for an annual group picture.

J. Montag photo

CENTRAL OHIO

Columbus

513/652-1775

About as close as you can get to Christmas without a lot of conflicts is December 13 and it worked out just fine for our Christmas meeting. 35 members and guests gathered at our house in Urbana, Ohio, for what has become an annual party. It's not just the spirit of the season that makes it great, it's the people, the camaraderie, the renewed friendships and, of course, the object of our affection, the theatre organ. And wouldn't you know it — that wind machine of mine had to act up by developing some electronic glitches just days before the meeting. Frankly, if it hadn't been for good friends like Bob Cowley, Mark Williams and Don Reighart the party might have been called off.

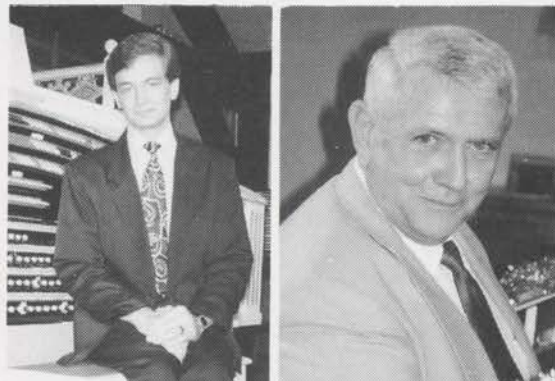
It didn't take president Betty Polsley long to dispense with the business meeting, and it was then her pleasure to introduce our featured organist, Martin Bevis. Martin, attired in a light blue coat with his heavy thatch of white hair, looked every bit the performing artist we know him to be as he took his position at the keydesk. Delving into such oldies as "Don't Blame Me" and "This Love of Mine" in which the Tibias, Tuba and violins were profiled, he followed with "Dardenella," this time featuring an intriguing piano counter-melody.

You can't beat an Irving Berlin medley or a Paul Whiteman arrangement of "After You've Gone," and for a sample of a stirring military cadence, Martin's rendition of "The National Emblem March." Then there was his beautiful arrangement of "Stairway to Paradise" in

which we heard some tuned percussion accentuation — finally closing with a salute to the season with some sing-along Christmas Carols. A delightful program — then while many filed upstairs for a sumptuous repast, others stayed in the studio to hear the parade of open console artists. And incidentally, I'm not the only one to say it — the potluck dinner was simply delicious! Many thanks to those chefs in our membership that made it all possible. It was a joyous occasion and we hope to do it again next year.

On April 16, Central Ohio will feature Bob Ralston at the console of their 3/16 Wurlitzer in the auditorium of Thomas Worthington High School in Worthington, Ohio. The organ, originally installed in Columbus, Ohio's RKO Palace Theatre has been extensively rebuilt by the chapter and was installed in the high school in 1976.

The performance will mark the first public offering by the Society and is planned as a dedicatory event. The chapter plans to schedule another concert in the fall of this year. *John Polsley*



Left: Trent Sims at Dennis and Carol Werkmeister's console. Right: Martin Bevis at Christmas meeting.

J. Polsley photos

CHICAGO AREA

709-953-2380
or 313/282-0037



The Congress Theatre, under new management, is shaping up beautifully as a performing arts center. Members Fred Arnish and Art Fike have been helping a host of volunteers erecting and fine-tuning the 3/41 (and growing) Kimball. This installation was put to the test by Kay McAbee in November in a public show.

McAbee presented a refined program, less volume and speed than his normal style, but warmly received by the audience. Kay will be featured at the 1993 Convention in a concert following a dinner in the rotunda of the Rialto Theatre. Simon Gledhill will play there that afternoon.

Thanks to Paul Van Der Molen, we enjoyed a rare treat — Tom Hazleton on Martha Morton! Tom played to a full house and displayed a campy side as well as some truly classical piping. Hazleton continues to be a premier organist. He closed his program with "The Lost Chord," repeating his success in the 1985 convention at the Chicago Stadium. Tom will be part of this year's afterglow with the fabulous Trio con Brio.

The Christmas party at Mundelein was a huge artistic success. The featured artist was a true discovery and a local, young artist — John Bryant. A graduate of Northwestern University, where he learned from master organists Grigg Fountain and Wolfgang Rubsam, Bryant presented a program that skillfully utilized many of the heretofore obscure voices of the 4/24 Wurlitzer/Gottfried theatre pipe organ, including the complete *Nutcracker Suite*, variations on Christmas Carols and an outstanding concert version of *Rhapsody in Blue* using such a smooth Krumet that we thought it was a Clarinet. A huge spread was provided by the club to cap an afternoon of camaraderie and merriment. We are looking forward to hearing Jonas Nordwall here

during the convention, and the crew, led by John Peters, is working furiously to fine tune an already magnificent instrument that has never sounded better.

Meanwhile, the convention committee has nailed down some venues and artist for the July festivities, but still meets regularly to avoid any unseen pitfalls. We have learned from our past experiences in sponsoring conventions and by observing what other chapters have done. Our gratitude to Tim Needler for his guidance through the murky waters of convention regulations.

See you in July!

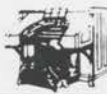
Hal Pritchard



3/10 Robert-Morton at Angevine Farm.

CONNECTICUT VALLEY

203/651-4813



Our December 5 concert at Shelton High School featured Rosa Rio and the Shelton High School Chorus. Rosa's program of holiday song medleys and an audience sing-along helped put everyone in the Christmas mode.



Santa Claus (Larry Hazard) at Christmas Party at Angevine Farm.

Our annual Christmas party was held December 6 at Angevine Farm in Warren, Connecticut. John and Kathy Angevine run a Christmas tree farm and are the owners of a 3/10 Robert-Morton. John found the organ in the Capitol Theatre in Danbury some years ago. The organ was standing in a pool of water, its contacts corroded, the pedalboard in pieces and the keys covered with a white crust. When it was raised, the whole bottom fell out. It was a ruin but John bought it and has patiently and lovingly restored it to the beautiful instrument shown in the pictures. The organ is installed in a studio attached to the Angevine home. The pipe chambers are located in the loft and the blower in a small basement. John, who is our Thomaston crew chief, has installed a new Z-tronics relay system and made some changes to improve the sound.

Our Christmas party affords those attending the opportunity to play this remarkable instrument during the open console time that precedes the potluck dinner. Santa Claus is played by Larry Hazard of Poughkeepsie, New York, who happily makes the yearly trip to hand out grab-bag gifts and to entertain us with Christmas music and a carol sing-along. Open console follows the program and concludes the evening. Our chapter finds this an inexpensive and fun-filled way to usher in the holiday season. Anyone wanting further information about our Christmas party is welcome to contact the undersigned.

Mary Jane Bates



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CUMBERLAND VALLEY

Chambersburg, Pennsylvania
717/263-0202

Cumberland Valley members and friends always mark their calendars well in advance for the annual holiday party hosted by chapter president Bob Eyer, Jr. at his Chambersburg home. This year's event received 35 "thumbs up" for a wonderful evening of conversation, food, and entertainment featuring the Eyer 3/9 mostly Moller.

Included in the evening's activities were a holiday sing-along (complete with slides) and a Charlie Chaplin silent film, both accompanied by Bob Eyer, Jr. Hearing Bob play that instrument, as only he can, reminded all of us why it is that we so love the theatre organ. Adding to the enjoyment of listeners during open console were Steve Eppley, Wayne Mowrey, Bob Maney, and Jack Umholtz.

A few months ago, the chapter's Capitol Theatre Moller organ project faced a substantial financial hurdle when the decision was made to try to purchase a state-of-the-art Devtronix electronic relay system to replace the original electro-mechanical relays. At that time, chapter member Anna Evans made the purchase financially possible, and the new system currently is being installed.

At the holiday party, it was announced that Anna now has made her support an official gift to Cumberland Valley. Much applause and thanks followed for Anna, whose generosity will lead to the Capitol Moller fulfilling its full potential as a premier instrument.

Bob Maney



Jack Umholtz at the Eyer console, with Steve Eppley at the holiday party.



Julie Eyer entertained early arrivals at the Cumberland Valley holiday party.



Bob Eyer, Jr., Cumberland Valley's favorite organist, at the console of his mostly Moller theatre pipe organ.

DELAWARE VALLEY

215/566-1764

On December 6 the Society held the annual membership meeting at the Colonial Theatre, Phoenixville, Pennsylvania. Officers for 1993 were elected. It was announced that Sam LaRosa is again working on the Moller organ in the Keswick Theatre. It was also announced that at the end of the current concert season the Colonial Theatre will close its doors. The income from the regular movie attendance is insufficient to support the theatre. It is likely that the Kimball 4/32 organ will be sold or broken up for parts.

This sad news prompted President Harry Linn to propose the formation of a non-profit corporation to buy the theatre and the organ with the possibility of operating it as a performing arts center. The cost would be \$100,000. The Society will investigate the possibility of accomplishing this goal.

Open console followed the business meeting.

Earl E. Strausser

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Left, Steven Ryan, vocalist and flautist, with Jonathan Bowen, concert organist. Tony Juno photo

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The second concert of a five concert series that we sponsor each year took place on November 29 in the Trenton War Memorial.

While we were all still recovering from Thanksgiving, it seemed strange to have a Christmas Concert in November. But when the curtain opened, a festive holiday mood took over. There were many strings of tiny colored lights, artfully hanging across our huge stage and in the center, there was a charming, happy Santa doll sitting in the middle of a huge Christmas wreath. Compliments go to Denise and George Andersen for producing the light show, also thanks to Santa's creator, Elaine Dawson.

The artist for our Christmas concert was Jonathon Bowen who resides in Philadelphia. This was his first concert for us. The first half of his program included all the beautiful, well-known Christmas Carols, which enabled the mighty Moller to demonstrate its great versatility with untremmed full organ sound. Jonathon introduced Steven Ryan, a young, talented musician who had a very pleasing, trained voice. He sang several famous Christmas solos. He also accompanied the organ with a short flute solo. We wished we could have heard more flute selections.

The second part of Jonathon's program was a light type of music which included using the train sound and playing popular standards.

Immediately following the concert approximately 70 or so members of the audience, adjourned to the large ballroom connecting the stage. There a buffet awaited them. Professional Chef Ron Abata a GSTOS member, pleased all with a complete, tasteful buffet. Ron is to be complimented. It is apparent that the buffet on stage and open console is attracting more people each time. It's a great way to end a Sunday afternoon theatre organ concert. *Jinny Vanore*

GULF COAST

Pensacola, Florida

904/923-3133 or 904/433-4683

Chapter news when chapter activity is on "Slow," is a bit hard to come by, but here goes our share.

Our #1 chauffeur and board member, Byron Melvin, driver of "Big Green" who escorts our artists while in Pensacola, is on the mending list following extensive surgery. We're looking forward to having don that chauffeur hat again!

We mentioned it only briefly in our last news update, but we are more than pleased to welcome Bill Rhea to our Board of Directors. Bill, who just recently relocated here in Pensacola, will be a viable asset to our chapter and its board. Welcome aboard, sir, as we say in this Navy town.

We have started gearing-up for our next two productions. First, Clark Wilson, on tap for our annual school kids program in the a.m. followed by a performance for the general public that night, will be heard April 30, followed by Kevin King on August 7 and 8. Kevin will be doing three stints for us, actually. He begins his reign on our bench at the mighty 4/25 Robert-Morton by hosting open console on Saturday morning, then a performance for the public Sunday afternoon that will feature solo dancers

along with the organ. This is our effort to reach more people and create more interest. We're trying!

(Speaking of open console, last year our 6-year-old future E. Power Biggs, Will Hedgecock, was so thrilled to be playing our organ he is already preparing his music for the next summer's stint of open console. How's that for enthusiasm?)

Also, and this is a "biggie," we are working with other professionals here in town to coordinate additional solo features with our future organ programs. We worked with our local Jazz Society when we presented Dan Bellomy. Now dancers with Kevin King. Who knows, we just might have Luciano Pavarotti on tap some day. We CAN dream can't we? These steps were recommended by Vern Bickel and we're going for it and giving it a try. More later after we have contacted Pavarotti's agent . . .

Our peripatetic president, Scott Brodie, has already started knocking on doors at the Board of Education here in Pensacola to line up our school kids' day. As all of you know, these plans all take time, elbow grease, more plans, more time, effort and MONEY.

Our chapter was honored recently when Yours Truly was asked to give the monthly program for our local Pensacola Historical Preservation Society. The topic: Our Saenger Organ. How do you condense 50-years plus of organ history and five-years plus of organ building, to tell a group what you would like them to hear (and see via VCR) in 20-25 minutes? I talked fast, I did! They seemed receptive and I sure was willing and flattered to be asked to address this group about my very most favorite subject.

As usual our great technician, the ever-pleasant Jimmy Scoggins, comes to Pensacola from Jackson, Mississippi to keep our organ in the great shape it is. He works well with our artists and that is a big PLUS for us. Incidentally, Jimmy leaves in February for another trip to Rome. He will be so proficient in foreign organs he might start his own tour group!

(continued...)

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Nov 29, '92 - Jonathan Bowen

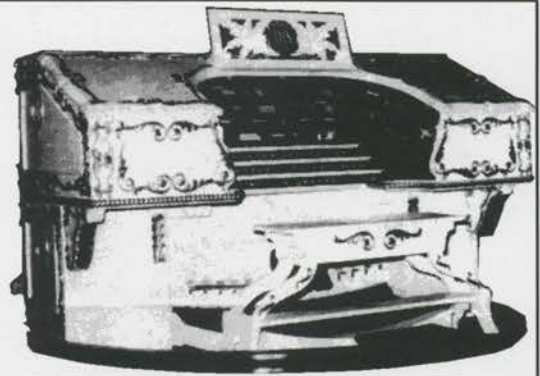
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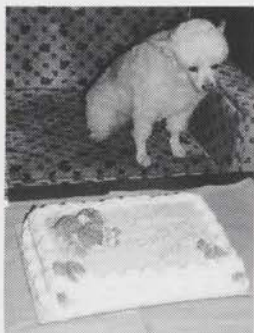


GULF COAST cont.

He is organist and choir director of the Cathedral of St. Peter in Jackson, Mississippi, and among many other organizations he works with, he is a member of the National Association of Cathedral Organists.

To start off this new year, we thank Jimmy and all our members and workers who have helped so very much to keep this wonderful instrument playing: not the least of which are the wonderful staff and crew at the Saenger Theatre here in Pensacola where our organ is installed, and to board member Bob Ireland who helps all these folks set-up and then set-down our organ before and after each concert. To our national Board of Directors' member for our chapter, Gary Jones, who assists us with our worrying, another thanks.

Dorothy Standley



Watchdog Amy, chapter mascot, guards Jesse Crawford's 97th birthday cake.
Ed Mullins photo

JESSE CRAWFORD
Montana;
Northern Wyoming
406/248-3171 or 406/259-5555



The Annual Corporate Meeting celebrating Jesse Crawford's 97th birthday was held in Billings, Montana, on December 6. The chapter had 66 members. Election of officers was held. A resolution was passed that Dr. Edward J. Mullins was appointed Trustee, Custodian and Curator of the Jesse Crawford Archives for life. A birthday cake and champagne were served. Bertie Newton of Powell, Wyoming, played "Happy Birthday" on



Jesse Crawford Chapter officers for 1993 (L to R): Nelson A. Cahill, Steve Plaggemeyer, and Dr. Edward J. Mullins.

Bertie Newton photo

the Hammond organ and all present sang lustily.

The addendum for the Winter 1992 issue of chapter Journal, THE POET, was Program #2 of October 2, 1949, radio broadcast of the "Jesse Crawford Organ Concert" sponsored by Steinway & Sons over radio station WMCA, New York City. During the course of the program Crawford states, "Well, Mike, 'When You're Away' has kind of a special



Bertie Newton played "Happy Birthday" on the Hammond.
Ed Mullins photo

meaning for me. It was when I was playing that song for silent movies — way back in 1916 — that I first experimented with my pet organ trick — the glissando."

Announcer: "Glissando? Is that the technical term for the famous 'Crawford Roll'?"

Crawford: "That's right. I had tried it on an impulse that first time, and a wo-

man I'd never seen before, who was sitting in the front row, tapped me on the shoulder and told me it had made shivers run up and down her spine. So I decided, then and there, it was an effective technique, and I've been using it ever since."

Announcer: "Well, if it makes shivers run up and down people's spines, I can understand why you decided to keep on using it. And, now that you've told us about it, we'll all be listening for that glissando in 'When You're Away'."

Another anecdote happened in 1933 at the Empire Theatre Leicester Square, London. Crawford relates: "Well, it's kind of a joke on me, Mike. The piece is called 'Nights of Gladness,' and I was playing it in a theatre in London one night, and had announced to the audience that it was a "joyous American Waltz." Well, after the show was over, a man came backstage to see me. He had a broad English accent and introduced himself as Mr. Ancliffe, the composer of 'Nights of Gladness.' He said he enjoyed hearing me play his waltz, but as I could see for myself, he was as British as Yorkshire Pudding and *was my face red!*"

The "Was my face red" was added and underlined in Jesse's own handwriting. This was the second of thirteen radio scripts to be published with THE POET. These copyrighted scripts are published yearly for chapter members. The series will be completed in the year 2003.

Ed Mullins

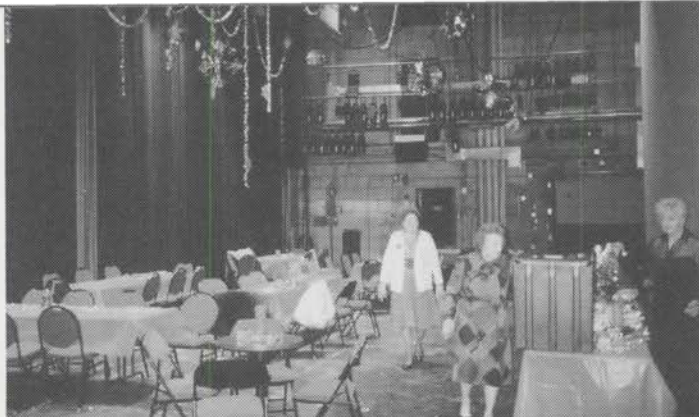
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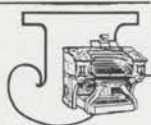
Refreshment team sets the dessert tables for the Gala. Eileen Sheridan, Lillian Borg and Lilli Zuber set up on the stage while Jack Moelmann entertains.



The JATOE refreshment table.

JOLIET AREA

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



On December 19, our club held election of officers at the Rialto Theatre. We had a party on the stage, and many of our members had one of the last chances to play the Barton before the renovation begins.

The following Sunday, December 27, about 90 members and guests turned out for our 4th Annual Christmas Gala party. This year we had a buffet dinner at the Town and Country Restaurant and then proceeded to the Rialto Theatre to hear Colonel Jack Moelmann perform at the Barton Grande. His concert included some wonderful Christmas Songs and Holiday medleys, as well as some other non holiday tunes, with his spectacular ending "A Tribute to America." This was the first time that Jack has performed at the Rialto, and from the reaction of the crowd, it will not be his last. After the wonderful program, we adjourned to the stage and enjoyed dessert and coffee. The stage was decorated for the holidays by our refreshment team — Lillian Borg, Eileen Sheridan and Lilli Zuber, and we snacked on many different types of wonderful sweet treats.

Then, Lilli Zuber and Santa Claus drew winning raffle numbers. Many people won great gifts that were donated by several of our members and friends.

As we begin 1993, we look ahead to

the convention in Chicago in July and completing the new relay/combo action on the Barton Grande!

Taylor Trimby

LAND O'LAKES

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



A repeat of the 1991 megastorm, when John and Betty Zetterstrom and I headed for the Milwaukee Regional, occurred in 1992 on November 1 and 2, only not so much snow! Rugged Minnesotans — that's what we are — guess we're getting used to it. My nephew in Bemidji, called me on January 8 and reported 30° below zero there.

It was a real pleasure to meet in person Gordon Lee, known as "Porky," Spanky's kid brother of Our Gang/Little Rascals Films back in the late 30s. Gordon ("Porky"), in his early 60s now, appeared at the Phipps Center for the Arts in Hudson, Wisconsin, on November 29. This program was sponsored by the Twin Cities Chapter of the International Laurel & Hardy Club, the Sons of the Desert. An old Laurel & Hardy silent film, *The Finishing Touch* was shown, accompanied on the Wurlitzer by Karl Eilers, an associate of our chapter. Karl has also been featured with Michael Barone, host of the *Pipedreams* program on Minnesota Public Radio on Sunday nights. After each segment of "Presenting Porky" showing several Our Gang films, Gordon appear-

ed on stage and responded to questions from the audience about his exciting career. He lives in Burnsville, Minnesota, now, a suburb of St. Paul/Minneapolis and is a teacher at the present time. I even had my picture taken with him!

On December 5 "A Taste of Christmas" with Mike Erie, longtime member, officer and Chairman of the "Twin Cities Spree in Ninety-three" Regional Convention, at the Wurlitzer in the Phipps Center to get us in the spirit of the coming holiday season. The concert at 11:00 a.m. was preceded by a welcome reception in The River Room, with Christmas goodies and refreshments being served at 10:00 a.m. Mike played familiar Christmas melodies in his easy playing/listening style with a sing-along so we all could get in the act. This is an annual tradition at the Phipps Center and is always well attended.

The following evening Mike played another concert of Christmas music on a leased Lowrey MX-2 for the Pedal Pushers Organ Club at the Holiday House in White Bear Lake. Chapter member Bob Morgan is President of the Pedal Pushers and the festivities were attended by over one-hundred electronic organ enthusiasts. The computerized organ with many flashing, colored lights, is the one that various Twin Cities organists have voluntarily been playing at the Minneapolis City Center in the lobby during the month of December to benefit the Mighty Kimball being installed at the Convention Center.

(continued...)

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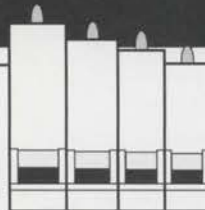
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LAND O'LAKES cont.

To continue our festivities for the holiday season our chapter once again celebrated at the Cedarhurst Mansion in Cottage Grove, with our annual Christmas party on December 14. We had an attendance of over 60 members and friends. Our very good friend, super organist/teacher Harvey Gustafson, played a brief concert of selected Christmas tunes at the Robert-Morton. Song sheets were distributed, and Harold Ponthan led us in singing our favorite carols. He has a lovely baritone voice and it's always a pleasure just to hear him sing! Reverend Clifford Crook, another new member from Hastings, also a wonderful singer, pronounced blessings on the gathering. What a nice, warm glow that created! There was open console, open bar, with hors d'oeuvres and then our buffet supper. Harvey even sat down at the organ to play again and so the afternoon went on and on. Such a wonderful time of year to be with good friends.

The Organaires met on December 17 at Jerry and Elaine Orvold's home in Minneapolis. Bill Lundquist brought a 3M bow-tying machine so the ladies were kept busy making their Christmas bows for gifts. Not much attention being paid to the organists this night!

Don and Ethel Taft, longtime members, celebrated their 50th wedding anniversary at an open house on December 19, sponsored by their family. Ethel tells me there were over 100 people who came and they had received many cards also.

Don was always an entertainer with his accordion when the chapter gang spent weekends at Bob Schmidt's Indian Hills Resort at Stone Lake, Wisconsin.

It's been a long time since we had heard Bill Tandy from Kokomo, Indiana. Bill was the guest artist at Phipps on December 19 and 20. He is a very accomplished classical/theatre organist with a wonderful sense of humor and it was a joy to listen to him. His playing is straightforward and down-to-earth with melodious left hand counter melodies. A fan of Bing Crosby, Bill played for our enjoyment the lovely Christmas favorite, "White Christmas."

And now, that the Holidays are over and we begin a New Year the Regional Convention Committee has to buckle down to get the show on the road for the Twin Cities Spree in Ninety-Three. You'll be hearing more from us!

Verna Mae Wilson

LAND OF LINCOLN

Rockford, Illinois

815/963-4640

Despite bitter cold, an estimated 15,000 to 17,000 people gathered downtown on New Year's Eve to attend Rockford's annual "First Night" celebration. The Coronado Theatre was one of the most popular sites, and chapter members acted as hosts welcoming guests to programs of music and dance. Bill Erlandson played musical interludes on the Grande Barton between the dance programs. We presented the opening program at six o'clock

and the finale just before midnight.

The Grande Barton fairly gleamed with its new coat of white and gold paint painstakingly applied by Marshall Blomberg, chapter president, and his son Dave. Bill Erlandson delighted the audience with "Unforgettable" and "If My Friends Could See Me Now." One of the favorite moments was a duet, "Up on the Housetops," played by Bill and featuring his seven-year-old son, Steven. Don Milne ran the slide projector presenting the Black Hawk comedic sing-along which Bill accompanied. The audience sang old favorites such as "Bicycle Built for Two" and "Bill Bailey."

Following the sing-along, Buster Keaton's silent *Cops* was shown. The audience got to watch both Bill and the movie as it was done in the days of silent films when the music moved from pathos to chase scenes and Bill's fingers and feet were flying in accompaniment.

At 11:45 the celebrants moved across the street to the parking lot by the river to count down the seconds until midnight, sing "Auld Lang Syne" and watch the fireworks. We invite you to join us next year!

We are happy to announce that Bob Schmoock has been appointed manager of the Coronado. Marshall Blomberg is now employed doing maintenance. With these talented and loyal members of our chapter overseeing the Coronado and its Grande Barton, we can be assured that our treasures are in good hands.

Marty Mangas

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0932-560108



Dwight Thomas's welcome arrival in England on October 15 to play for our chapter was just three days after Edith Rawle had passed away. He was able to join family and organ friends who traveled from near and far to attend her funeral. William Davies played organ music for the service and the eulogy was given by Frank Fowler.

An informal visit was arranged, at short notice, for Dwight to play the Compton in the Memorial Hall, Old Windsor, where he put the newly installed Tuba rank through its paces, to the delight of the small group assembled. Our thanks to the Windsor Theatre Organ Trust for making this possible — Dwight thoroughly enjoyed the experience. Dwight then played three concerts for the chapter. His concert in Kilburn included several refreshingly different tunes not associated with the organ. At Burton he played to a large audience who appreciated his meticulous style. He met the challenge of the unfamiliar Christie organ in Barry with great success. His rendition of a Welsh Hymn, known as "Ebenezer," touched the entire audience. Thank you to chapter members for their hospitality to Dwight Thomas on his stay in England.

Our buffet dance in Windsor was enjoyed by all who attended and once again there was a lovely selection of food provided by the ladies. The tea dances in Barry are always popular, particularly the Christmas buffet where 140 people danced to the music of David Redfern playing the Christie.

As is usual with the Christmas concert at Kilburn, contrasting sounds were provided this time by Len Rawle and the Vo-deo-Do Orchestra and vocalist — a popular concert. The Christmas Carols evening was held at Wurlitzer Lodge, to

a full house with Peter Godwin and his Church choir. The children really let themselves go and gave an excellent performance of Carols old and new.

To finish the evening the young people danced to the Wurlitzer. Len Rawle gave an excellent informal concert to an almost overflowing house at Wurlitzer Lodge late October. He included many tunes in memory of his Mother. The technical team have a busy programme ahead in 1993 — more will be reported as the year unfolds.

Jean Pitteway

LOS ANGELES

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LATOS closed out the 1992 concert season with the great gospel organist, Paul Quarino, playing his first concert for LATOS. And it was great! Opening with "Great Day," followed with "Wind Beneath My Wings," and then some real gospel music, "When the Roll is Called Up Yonder," and a medley of early nineteenth century pops tunes, all of which were very enjoyable. After an explanation of how the piano works from the organ console, Paul demonstrated with "That Old Time Religion." It is admirable and hopefully beneficial to the uninitiated



Paul Quarino explains the pedal bass to newcomers at San Gabriel Civic Auditorium. Zimfoto

Paul Quarino chides the stage crew for releasing the half-deflated balloon behind the console during his number. A hilarious, happy guy who loves to kid his audiences. Zimfoto

fans when an organist explains some of the technology of the monster music making machines that we are so in love with!

The annual Christmas Party and General Membership Meeting at Sexson Auditorium featured more entertainment than planned. Greg Rister entertained before the business meeting was called to order. Following the business meeting as ballots were being counted, Shirley Obert, LATOS Treasurer, at the Wurlitzer, and Bill Teaford at the piano entertained with piano and organ duos. Ralph Beaudry, Char Hopwood, and Richard Grabowski were elected to serve on the Board for three terms. The real surprise of the afternoon was a guest artist from Australia, John Atwell. While refreshments were being served on stage, several members took advantage of the open console. As is our usual custom, a toy was the admission to the party and these toys were delivered to Children's Hospital.

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The December meeting at the home of Joanne and Chuck Pierson was a delight for those 34 in attendance. The Pierson's home was decorated in the holiday fashion, both inside and out. Chuck's hybrid pipe organ was in fine tune, thanks to Norman Arnold's tender care. Three members each played a 20-minute set. Tunes of the Christmas season were selected by Frank Schertle, Rick Jaeggi and Harry Lansing.

After the performances, we all gathered on the patio around the pool where refreshments prepared by the ladies were served buffet style. The organ was

put to use by many of the members and guests all during the evening.

Norman Arnold and Lanny Hunter have completed the restoration of the blower room at the Ringling Mansion on the campus of the University of South Florida. The pneumatics on the relay rack of the Aeolian 3/32 player organ have been recovered. The combination action pneumatics are the next task. Even so, Norman managed to get the organ to

speak again after a silence of over 20 years.

The January meeting will be at the home of Harry Lansing on Siesta Key in Sarasota. Harry has a three manual theatre style Conn with enhancements. He also has two electronic keyboards nearby. It is a sight to see and hear as three persons, each at an instrument play unrehearsed a tune suggested by one and caught up by the others. *Carl Walker*

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CUT 2:
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CUT 3:
 My Ideal - Whiting, Chase 2:45
CUT 4:
 Nimrod - from Enigma Variation ... 2:25
 Edgar Elgar
CUT 5:
 You Are Free - Jacobi, Kreisler 3:38
CUT 6:
 Toy Soldier March - Kreisler 2:03
CUT 7:
 One Night of Love 3:28
 V. Schertzing
CUT 8:
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 H. Marvell, G. Posford
CUT 9:
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MOTOR CITY

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Ten organists were featured in a ten-hour concert sponsored by the Motor City Chapter and the Detroit Theatre Organ Society at Southland Mall, a large suburban shopping center, on Saturday, December 5. This was the second mall concert planned jointly by the two groups, designed to create new interest in theatre pipe organ. A Technics organ and piano, courtesy of the Wurlitzer Music Center at Southland Mall, were placed in the newly-opened Picnic in the Garden food court, an 85-foot-high transparent dome with a seating capacity of 500 amid towering Florida palms. Emcee Don Lockwood introduced each artist, gave information on each organization and upcoming programs, and was assisted throughout the day by Gil Francis, Tom Lewandowski, Fred Page and Jim Teevin. Organists were: Melissa Ambrose, Newton Bates, Gus Borman, Jennifer M. Candea, Brian Carmody, Gil Francis, Susan Lewandowski, Lance Luce, Mike Przybylski and Shirlee Schenk. Melissa and Susan, and Lance and Mike were



Lyn Larsen, organist and Laurie Meeker, soloist.
Dorothy VanSteenkiste photo

featured in piano and organ duets. Over 300 people filled out information cards and each will receive two free tickets good at either the Redford or Senate theatres.

The annual Christmas party, chaired by Irene FitzGerald, was held at the Redford Theatre on December 6 and featured two short comedies and an array of finger food. Margaret Tapler performed at the Barton organ following the films, but those unaware of her choice to play music for the exodus to the waiting food in the lobby were somewhat taken aback as everyone got up and left the auditorium as she began to play. Well, that's show biz.

Lyn Larsen was featured at the 3/10 Barton for our Christmas program at the Redford Theatre on December 12. His well-rounded program was sprinkled with Christmas favorites and included several selections by soprano Laurie Meeker. The winning tickets for our fall raffle, chaired by Fran Carmody, were drawn at intermission and included tickets to the musical *The Phantom of the Opera* with dinner at a downtown restaurant, as well as tickets to musical reviews at the restored Gem Theatre, series tickets to the Redford Theatre and Redford sweatshirts.



Patrons line up to buy tickets for the Redford's continuing bi-weekly classic film series. Bob Duerr photo



Dorothy VanSteenkiste and Harold Bellamy meet with city of Detroit councilman Mel Ravitz (center) to seek his expertise for fund-raising activities.

Ray VanSteenkiste photo



Mike Przybylski and Lance Luce perform at Southland Mall.

Ray VanSteenkiste photo



Harold Bellamy and Dorothy VanSteenkiste with Larry Bensman, host of "Senior Spotlight" on WCAR RADIO, in November when they spoke of Redford fund-raising activities. Dorothy was also chosen senior of the month by WCAR executive board.

Ray VanSteenkiste photo

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Some two dozen members gathered for a New Year's Eve party at the Redford, chaired by Irene FitzGerald. People played a variety of board and card games and a potluck dinner was served at 10:00 p.m. Gil Francis and Margaret Tapler were heard at the Barton and at midnight everyone watched the ball come down on the televised festivities from Times Square. One of our hardest workers, John Elliott, had shown up for our regular Thursday work night, thinking there might be a few dedicated members cleaning up the theatre. He found, instead, a party in progress and helped welcome the New Year with some warm and wonderful friends.

Dennis James will accompany the 1928 silent film *The Last Command*, released the same year the Redford Theatre opened for business, to celebrate the theatre's 65th anniversary on April 24.

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

NEW YORK

914/457-5393 or 201/305-1255

New York Chapter's Middletown Paramount Wurlitzer was the focus of attention for members of the Mid-Hudson Chapter of AGO on November 21 as AGO members included the Paramount in their "crawl" through the various pipe organs of the Middletown area. Paramount crew chief and organist Bob Seeley demonstrated the Wurlitzer (with Robert-Morton console) and gave a brief presentation on the history and background of the instrument. Several AGO members took a turn at the traps, tremors and Tibias of the Mighty Wurlitzer before heading off to the more traditional surroundings of the Grace Episcopal Church a block away.

December 5 brought us to New York Military Academy in Cornwall for a Christmas holiday concert on the Academy's 4/31 Moller. Radio City organist Bob Maidhof had the evening off from playing the Christmas Show at the Music Hall and joined with associate Dave Messineo to present a delightful program that featured entirely the music of the Christmas season. In addition to organ solos by each artist, the program included organ and piano duets, organ duets, vocal selections and an audience sing-along. Also featured on the program was soprano Vicki Fisk whose vocal selections spanned the range from the inspirational "Ave Maria," accompanied by Dave at the piano and Bob at the organ, to a humorous parody, "The Twelve Days After Christmas," which, to the delight of the audience, she sang while perched atop the huge console. Vicki and Dave also performed several vocal duets. With Bob at the piano, Dave featured the Moller's lush strings and voxes to accompany an inspiring vocal performance by Vicki of "O Holy Night." Bob's beautiful arrangement of "White Christmas" segued into an old fashioned audience sing-along. Bob and Dave shared the console for the closing selection, a jaunty four-hand rendition of "Jingle Bell Rock." The three



Middletown Paramount organist and crew chief Bob Seeley help AGO member Marg Caskey find her way around New York Chapter's mighty Wurlitzer.



New York chapter chairman Dave Kopp demonstrates the Ben Hall "Little Mother" Wurlitzer for theatre owner Al Vanturini at the Lafayette Theatre in Suffern.



Dave Messineo and Dave Maidhof with vocalist Vicki Fisk.

talented performers received a standing ovation from the appreciative audience. Scrooge himself could not have resisted the Christmas spirit following this marvelous evening of musical entertainment.

Another highlight of December was the first public performance of the Ben Hall Memorial Wurlitzer at the Lafayette Theatre in Suffern, New York. Beginning with the evening shows on December 19, movie patrons at the Lafayette were treated to live theatre organ music with Dave Kopp at the console of the 2/9 Wurlitzer. Volunteer crew members on the project include Bruce Courter, Roy Frenzke, Rusy King, Dan Kopp, Dave Kopp, Bob Raymond, Jr., Bob Raymond, Sr., Tom Stehle and Tom Thorton. The finishing touches including installation of a piano and tonal regulation will be completed in the near future. *Tom Stehle*

NOR-CAL

San Francisco

Bay Area

415/282-3183



Prior to the chapter's annual business meeting at Berkeley Community Theatre, Kevin King played a delightful hour-long program of up-tempo numbers, some jazz, and just enough holiday music to get us into the holiday mood. Both Kevin and the Wurlitzer were in excellent form. Kevin announced that he calculated Chris Nichols had provided 9360 donuts to the work crew during the six years it took to rebuild the organ. That's awesome!

At the business meeting, the new board members were introduced. After the meeting, much of the chapter reconvened for a delicious dinner at Charley Brown's Restaurant in nearby Emeryville.

The pace of events slowed during the holidays to permit spending time with family and friends. We are now gearing up to publicize the March 6 concert by Bill Vlasak at Berkeley Community Theatre. We hope to see you there.

Evelyn Woodworth

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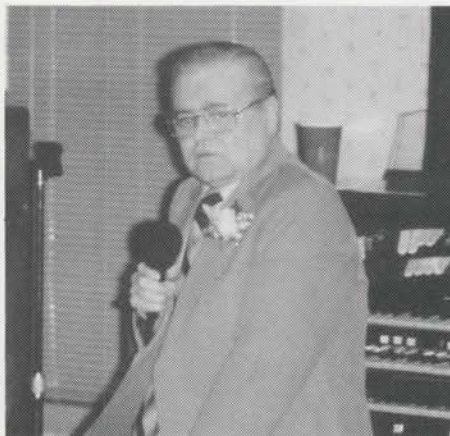
NORTH FLORIDA

Jacksonville
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In reviewing "Chapter Representatives Meeting" in the Nov./Dec. 1992 issue of THEATRE ORGAN, among the many glowing reports of great progress and high hopes for ATOS chapters around the country, we found one report which in full said, "down to 12 members." That was the full report! (That meant down from a maximum membership of 16.) What a downer report! And it was from our own chapter. That was then. But now we are happy to report progress with high expectations. Twenty-five members and guest music lovers attended our Christmas Party December 20 at Dave Walters' home with Mark Renwick at the console of Dave's Conn 650 and Carrie Renwick doing the vocal honors. Both Mark and Carrie were up to their expected high standards in presenting well arranged and superbly delivered music.

Open console followed with one of our guests, reticent Terry Long from Palatka, doing a magnificent job. Then Jim Lawson gave it a whirl, playing rhythmic music suitable for dancing — and, indeed, one couple was able to find enough space for some ballroom dancing.

The fall season opened in September at President Elmer Osteen's church where we found two electronic organs, one an old vacuum tube Baldwin 45 installed for



Norm Nelson at our November meeting.

maximum "bigness" in sound by Elmer with speakers hidden in the soffit on each side of the sanctuary, and a late Allen church model. Dave Walters and Jim Lawson found the tremolo stops on the two organs and a stop that resembled the cousin-twice-removed of a Tibia and let loose with their renditions of "pops" and hymns.

For the October meeting store manager Verdie Frampton hosted the chapter along with her own constituency of organ students and fans at Kelly's Piano and Organ. We shared with Verdie's fans music played on the latest Lowrey consoles by Bill Curry, an accomplished demonstrator for Lowrey. To the great pleasure of the theatre organ buffs present, he demonstrated the modern electronic organ played in grand theatre or-

gan style. The evening was topped off with delicious munchies and thirst quenchers.

In November Jim Lawson arranged a milestone meeting. As a resident on good terms with the owner of a very nice retirement community in Palatka, he was able to engage a small community auditorium for the November meeting. Jim moved his Conn 653 from his home to the auditorium and had an experienced professional electronic organ technician, Bill LaVey, regulate the organ for best sound in the auditorium environment. Through Jim's promotion in the local newspaper and otherwise the program attracted more than 70 guests from the Palatka and surrounding areas. The highlight of the program was the artistry of Norm Nelson, whose name was long associated with Gulbransen Company, Chicago. Norm had one awful cold, but, like a staunch trooper that he is, he played a wonderful program in the inimitable smooth Nelson style that was enjoyed immensely. The 653 never sounded better.

Back to December. In the past when we have had rather large attendance at our programs, the audience was comprised of many who love music but who have little familiarity with the organ. At the December meeting, however, almost all in attendance had more than a casual acquaintance with the organ. A fabulous camaraderie developed. This meeting was a great "shot in the arm" for our chapter.

Erle Renwick



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NORTH TEXAS

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Byron Melcher played for North Texas in November on our chapter's Robert-Morton in the Lakewood Theatre. It has been over a year since we last had the opportunity to hear Byron and we were very pleased when he agreed to take the time from his very busy schedule to play for us again on the Lakewood pipes. Currently, Byron is employed as the public relations director for one of Dallas' major keyboard instrument companies, a responsibility to which he devotes most of his time. Also Byron has served and is serving as a director of ATOS national.

Byron Melcher's fine musical talent and the honing of that talent through many years spent in his distinguished musical career, is always immediately evident when we hear his beautiful music. His program included a variety of styles and periods, jazz, Big Band and beautiful ballads — each one a musical treat. Thank you Byron, we look forward with anticipation to the next time we get to hear you play.



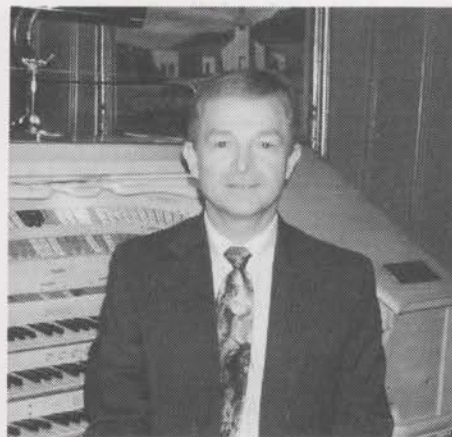
Ruth Light dispensed coffee at Christmas party.



Don Reasons tried his hand at Wright residence Wurlitzer.

President John Beckerich announced that work had progressed on the design of the electronic relay and multiplexer to the point that circuit board designs are complete and orders have been placed. The design is much more advanced than what we had originally planned and will include most of the state of the art advances in this field. Gordon Wright, whose engineer son is doing the design and will conduct the tests, will install the "Opus I" on his residence Wurlitzer and do the shakedown there before we begin installation on our 3/8 Robert-Morton. An earlier version of these electronics has been operating successfully on Gordon's Wurlitzer for several years. Installation on the Robert-Morton will be planned in detail to assure that the organ will be out of service for the least amount of time.

In what has become an annual tradition, Gordon and Evelyn Wright again invited our chapter to their home for our Christmas Holiday party. It is always a special pleasure to hold our meeting in their beautiful home and to hear the glorious tones of the Wurlitzer theatre pipe organ that speaks into the three story living room. The Wrights have lavished loving attention on the design of their



Glen Swope played for North Texas Christmas party.

home and on the installation of the organ. This has resulted in an installation that is beautiful in sight and sound. Member Glen Swope played the Wurlitzer for our enjoyment. He played a program of favorites that included many of the seasonal melodies that add to the Holiday spirit.

We are always delighted when Glen agrees to play for us and many of us have enjoyed his music for many years. After stints playing in restaurants in Phoenix and Houston, Glen came to Dallas and was principal organist at the Richardson Pizza and Pipes restaurant for several years prior to its closing. While playing

(continued...)



Byron Melcher played for North Texas in November.

Father James Miller

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NORTH TEXAS cont.

there, he developed a devoted following that came to hear him play their favorites. Lately, Glen has relied on more lucrative non-music endeavors for his living but has retained his fine playing ability and extensive repertoire that he demonstrates for our enjoyment whenever possible.

After Glen's performance, we were treated to the extensive array of Holiday goodies to the accompaniment of the Wurlitzer music during open console. We have no difficulty getting open console musicians to caress the manuals of this beautiful sounding instrument. Among those who shared their music with us were: Dr. Bill Hanson, Bill Newton, Chuck Wright and Don Reasons. The latter, a visitor, is a prospective member. Don is a transplant from Memphis and is currently playing piano entertainment at one of Dallas' most prestigious hotels, the Fairmont and its noted Pyramid Room. Though he hadn't played theatre pipes for a couple of years, he apparently had no difficulty in getting beautiful registration on this instrument to augment his fine playing. We look forward to having Don Reasons as a member and having the opportunity to enjoy more of his fine playing.

We were glad to get to meet Gordon's son, Chuck. Many of us had not had the opportunity since he moved to Austin to follow his engineering career. Chuck has designed and executed the electronic multiplexer and relay that Gordon and Chuck have incorporated in their two Wurlitzer installations. Chuck has generously offered his design for North Texas chapter use on our 3/8 Robert-Morton in the Lakewood Theatre. Components have been ordered for our chapter organ and work by chapter volunteers will begin soon to build the electronic units. At the Christmas party, Chuck demonstrated the system for interested members, using prototype components in a test rack. And, of course, we experience the efficacy of the system every time we hear the Wright's beautiful Wurlitzer.

Our special thanks go to Social Director Opal Jones, and to her volunteer staff who took charge of the beautiful display of food and beverages and the task of clean-up following the party. Opal's staff this year included: Reginald Routt, Sue Carter, Ruth Light, Paul Veach, Jane Whittingham.
Irving Light

OHIO VALLEY

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On a dimly lit stage a lady is seated in her rocking chair beside her 1930-vintage radio. She turns it on to WLW and hears the end of a dance band program, then the chimes of midnight. Quietly comes the theme from the organ, Kreisler's "Caprice Viennois" and the voice of Bill Myers reading the Moon River poem "Moon River, a lazy stream of dreams / Where vain desires forget themselves / In the loveliness of sleep . . ."

So began the sixth recreation of WLW's famous "Moon River" show of soft organ music, tasteful vocals, and poetry. "Moon River" was performed by Ruby Wright, vocalist, Bill Myers, poetry reader, and Gene Wilson, organist. In a prelude, period songs in the same sleepy-time mood were sung by Marian Spelman and Judy James who performed at WLW in those nostalgic days.

The large audience was made up of those who recalled the program with fondness, and young people who knew of it but had never heard it.

We have done these shows about every three years, and will probably repeat the pattern.

On August 30 we were again invited to the ranch in Indiana of Jack and Mary Beth Doll for a picnic and organ "event." Jack and Mary Beth treated members to the "hearty" part of the meal, and attendees furnished desserts. Jack entertained on his 2/7 Wurlitzer, later being joined on a synthesizer by his father, also an accomplished musician. Following a tour



L to R: Emcee Dave Williams, organist Gene Wilson and poetry reader Bill Myers in "Moon River Revisited."

of the chambers for members, Jack accompanied the showing of a Buster Keaton "silent." Open console was announced and four members took advantage of the opportunity. Two couples who had come to an OVC event for the first time joined the chapter that afternoon. We welcome Anton and Virginia Ress, and Charles and Camilla Meyer.

The climax of our year's presentations was on December 5 when we presented our Christmas show. Vocal selections by

baritone Anthony Turner, organ and piano duets by Jim Barton and Martin Bevis, and audience sing-alongs of familiar Christmas carols started the evening. Then followed short subject and *White Christmas* starring Bing Crosby, Cincinnati's own Rosemary Clooney, and Danny Kaye.

The Christmas show was the 61st performance in 1992 at Emery produced by Ohio Valley Chapter. In every one the 3/29 Wurlitzer had featured spots. There were many other shows throughout the year at Emery sponsored by other groups where the organ was used in a "prelude" concert.

In our last "notes" we referred to the illness of our chapter president, Jim Teague. We are glad to report Jim has recovered and is doing all his usual duties for the chapter once again.

Hubert S. Shearin



Ashley Miller

a.a.g.o.

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OREGON

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The Cleveland Concert Series began on December 4; however, our scheduled artist was unable to appear. We are fortunate to have many talented artists in the Portland area who are willing to perform on short notice, and Gerry Gregorius did just that for us. He performed many types of music on the 3/25 Kimball, all of which sounded great. He began with a rousing "España Cani" followed by some beautiful ballads, including Farnon's "Journey Into Melody." Gerry's classical training was evident in Moret's "Rondo," from *Symphony of Fanfare*. Throughout the program Gerry's sense of humor added to our enjoyment. For his closing he chose a medley from *Showboat* played in his own relaxing style. His finale was the always enjoyable "Swanee." We thank Gerry for starting our series in a most memorable manner.

Rick Parks

Our annual Christmas party and business meeting was held at the home of Chairman Don and Alva James on December 12. We partook of a bountiful potluck and the music of several members who entertained on the 2/11 Wicks in the James' home.

A special holiday event at a local funeral parlor, the Sunnyside Little Chapel of The Chimes, was a program of seasonal music by Paul Quarino on the 2/5 Robert-Morton. Santa Claus added to the festivities with good cheer and treats for all, and some of us were even treated to a visit to the spacious pipe chamber.

Ray Hughey



Chapter Correspondents Please Note:

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Gerry Gregorius at Cleveland Kimball. Iru Ewen photo

ORLANDO AREA

Orlando, Florida
407/282-0911

Our chapter has instituted a new fundraising project for the DON BAKER organ in which ATOS members, or anyone else, might be interested in participating. As spelled out in the last issue of the Journal, for \$10 one can donate a key on the console or a pedal for \$25. Doesn't that sound great! You select the specific key or pedal you want to donate and your name will be displayed on a simulated keyboard at the time of the DON BAKER dedication. This campaign has received very good response from our members, and we would surely love to add your names. Each \$10 or \$25 will go a long way toward helping us to finish our project and add another magnificent theatre organ to the ones already made possible through the ATOS. Be sure to specify clearly the way you want your name to appear on the display; make your check out to OATOS; and mail your request to our Treasurer, Frank Norris, 1316 Puritan Street, Deltona, FL 32725.

December was an exciting month and a proper closing out of 1992. On December 12, our annual Christmas Party was once again held at the lovely home of Chris Walsh, hosted by Chris and his mother, Caroline. Chris entertained the members by playing a very enjoyable Christmas Program on his wonderful Allen electronic theatre organ, which has recently been enhanced by work done by Ted Campbell and Leroy Lewis. At intermission, delicious refreshments were graciously provided by Caroline Walsh. Following the intermission, Chris delighted us once again with more music. At the end of his performance, Chris requested Leroy Lewis to do his rendition of the "chicken song," and, since Leroy said there were no "chickens" in Chris's organ, Chris ascended the stairs to the speaker chamber and accompanied Leroy by vocally adding the chickens at the appropriate spots. This brought down the house!

Our regular meeting on December 20 was open to the general public, and we were once again entertained by our own Leroy Lewis on his own instrument, "El Bando." Leroy played indescribably beautiful arrangements of familiar Christmas music as only Leroy can. During intermission, the DON BAKER console was rolled onto the stage for viewing by the audience, who enthusiastically climbed the stairs to see it more closely. After the intermission, Leroy began with two very interesting Panamanian arrangements and was accompanied on the maracas by Chris "Moose" Walsh. Leroy concluded his program with a set of beautiful Christmas hymns. Our chapter's 1992 could not have ended on a better note.

We look forward now to 1993 with great anticipation and enthusiasm. All our forces will be mustered to make great strides toward the completion of the installation of the DON BAKER MEMORIAL ORGAN.

The members of OATOS wish you all a very happy and prosperous new year!

Lois M. Thomson



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Steve Adams, Theatre Organ Journal

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David Shepherd, Cinema Organ Society, England

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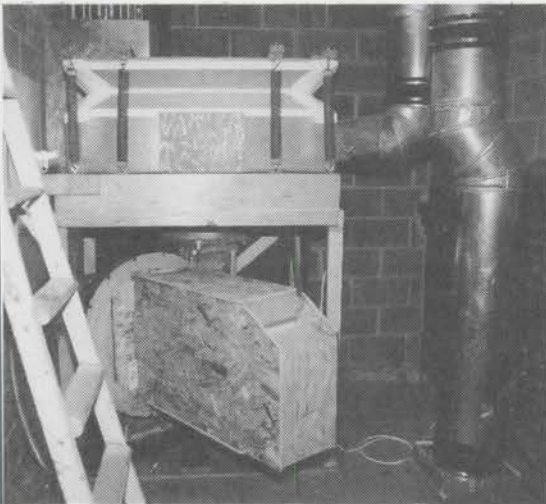
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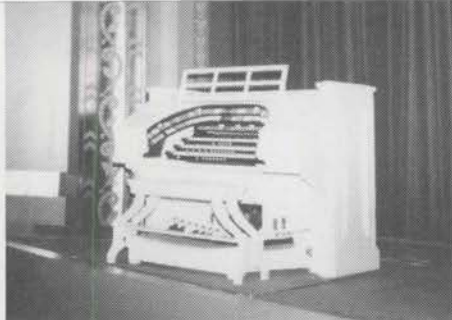
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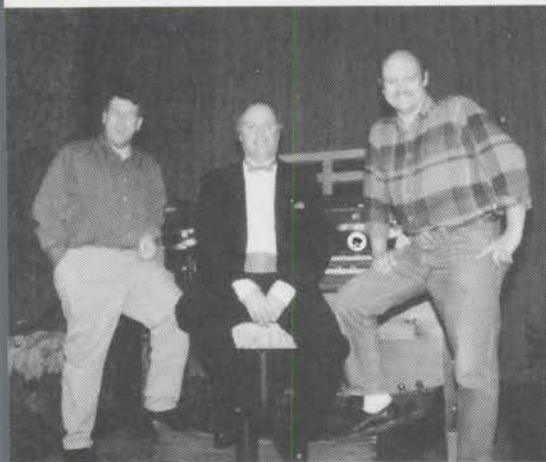


Console of 3/11 Wurlitzer at the Paramount Center, Bristol, Tennessee.

PIEDMONT Greensboro, North Carolina

The month of December found the chapter in the Christmas spirit with lots of giving. The first weekend found us in Lumberton, North Carolina, at the Carolina Civic Center for the second annual Christmas program on the 2/8 Robert-Morton. Chapter Vice-president Allen Lloyd gave a two-part program of traditional music and popular songs. Also on the bill were Allen's son who sang with the organ and Mr. Terry Jordan, local AM radio personality, who performed a piano duet with Allen.

The Paramount Center in Bristol, Tennessee, received for Christmas the console for the 3/11 Wurlitzer. Now before there is a flood of letters asking about the Kimball console let us explain that the original console burned in the 30s and the Kimball Co. could replace it faster and cheaper. The other point of interest is the 30 hp single stage blower which delivers 32 inches of pressure at 3000 cfm. With its shoot designed by chapter member Lloyd



Piedmont Chapter officers (L to R): Buddy Boyd, Allen Lloyd, Mac Abernethy.

Smith, the noise level is below that of the house air conditioner. The organ will be heard on April 17 during the center's celebration of their first year of operation.

PINE TREE
Old Orchard Beach, Maine
207/283-1140
or 297/967-3534



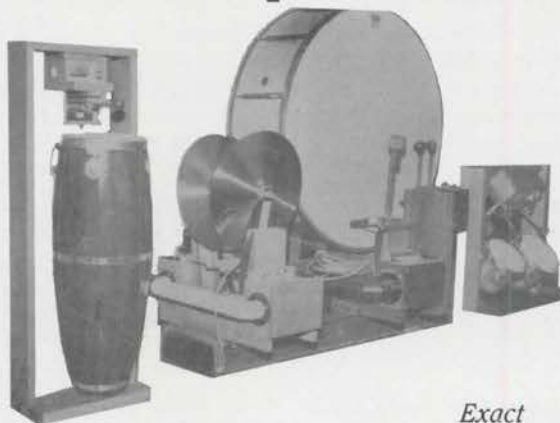
Mighty nice things have been hap'ning here in downeast Maine, ayup. We had a bangup movie/concert combination on November 15 featuring Mr. Danny Patt of Ocean Park, Maine. Danny is fast becoming the "Gaylord Carter" of the northeast as he plays numerous silent film shows on the piano for colleges and other institutions. He played a Pathe newsreel with clips from 1917 to 1928. The second film was *Cupid*, 1921, made entirely in Maine and part of the Northeast Historic Film Society collection. He also played in true intermission style a great medley of fine old favorites. The surprise was that we put out 100 chairs and had to put out 50 more to accommodate the overflow — a first for Pine Tree.

A fine thanks to the entire crew of Jim Martin (organ maintenance), Earl Fender-son (projectionist) and Bill Pennock (emcee), and to the others who help us stay visible to the public.

As we wind down for the winter we prepare for the ongoing organ rebuilding project at Old Orchard Beach Lorranger School.
Bob Legon

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POTOMAC VALLEY

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On November 22, at the Harris Theatre of George Mason University, Floyd Werle at the Wurlitzer, Ken Underwood on percussion instruments, and John Petley playing Ragtime on the Steinway proved to be a winning team. Giant video on the movie screen of either Floyd or John at their respective keyboards was a great asset to the program, and Charlie Chaplin's antics as *The Fireman* was accompanied skillfully by both Floyd and Ken. Along with John Petley's renditions of several of Scott Joplin's Ragtime piano numbers, the trio brought forth abundant sustained applause from our thrilled audience.

On December 13, Potomac Valley's annual Business Meeting was called to order by Chairman Fay Marvin at the home of Bill and Carol Skees, Fairfax Station, Virginia. Mr. Marvin reported that a donation of \$1,000 for organ improvements had been made by Lucky & Beverly DeVault, and revealed that Fay



John Petley at the Steinway.

Joe Beatty photo



Ken Underwood (left) and Floyd Werle at Harris Theatre.

Joe Beatty photo

and Peggy Marvin would, as previously announced, "anonymously" match the donation! Status reports were given on PVTOS' chapter-owned Wurlitzer and Kimball organs by George Johnson. Chairman Marvin and George Johnson were lauded for their work in improving the Wurlitzer at George Mason Univer-

sity and for arranging a variety of programs there. Following the Business Meeting, the Skeeses' Rodgers electronic organ open console option was exercised with skill by Lee Prater, George Johnson, Hermon Hill, Mike Hartley, Don Faehn, and Bill Roenicke, to the enjoyment of all present.

Beverly DeVault

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PUGET SOUND

Federal Way, Washington

Our last two programs of 1992 took us to two of our old familiar haunts: the Seattle Paramount Theatre and Haller Lake Improvement Club where our own Marr & Colton/Wurlitzer lives. Don Wallin' played a concert for us on November 15 at the Paramount, and we had our Christmas party at Haller Lake on December 6.

Don began his professional career here in the Puget Sound area, first in piano and organ sales, together with a bit of teaching and playing in church. He first encountered the theatre organ at the Tacoma Temple Theatre. That led to playing at Big Bob's Pizza and thence to Sacramento, Stockton, and even Groton, Connecticut, on the Pizza circuit. Now back home, he is playing regularly at Tacoma Pizza and Pipes.

We were richly entertained during our Christmas party by another of our home-grown favorites, Dick Schrum playing his very listenable lounge music on our club organ. And that wasn't all: there were snacks, punch, and a catered light lunch presented by Adeline and Clyde Hook. After eight years of dedicated service, they are hanging up their aprons. How we shall miss them!

At a short business meeting we elected our officers for 1993. Pat Lajko will be Convention '94 Chairman and is already at work organizing his committees and making his plans. We are to be housed at the restored Madison Stouffer Hotel in downtown Seattle, and Pat says we are to have the hotel to ourselves! Well, almost. Already Marilyn Schrum is making plans for our traditional boat charter across the Sound for an Indian Salmon bake, and to view the 4th of July fireworks on the waterfront. The dates are from June 30 to July 6, so try to find a 1994 calendar and mark it.

Genny Whitting



Stalwart chapter member Midie Lawrence with Dick Schrum.



Chapter Chairman JoAnn Evans with hubby Russ cutting "Thank You" cake.

At right: Don Wallin at the Paramount.

QUAD CITIES

319/359-3526 or 319/284-6723



Santa Claus found the members of Quad Cities Chapter doing two of our favorite things . . . eating and singing . . . when he made his yearly visit to see who had been naughty (oh, not us!) and nice. Santa found us eating at our annual meeting and Christmas dinner, singing carols and enjoying each other's company around a crackling fire. The occasion was organized by our Activity Director, Helen Alexander, who did her usual splendid job of arranging things so that they were just right. The ladies of our chapter made cookies; Barbara Christiansen crocheted each member a bell ornament for their Christmas tree; and Helen packed a sock for each member to take home.

Arthur Felts



Convention '94 Team: (L to R) Norm Miller, Beth Adkison, Marilyn Schrum, Chairman Pat Lajko, Dick Schrum at the console.



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RIVER CITY

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Our members always look forward to our traditional Christmas party at Joyce and Bob Markworth's lovely home in north Omaha, and this year was no exception. The gathering of the clan took place on December 12 for a chili feed and buffet supper — Bob and Joyce furnished their famous "mild" and "hot" chili con carne, and the guests brought the rest. The house was festively decorated; our



Members and guests — their enjoyment is obvious. Tom Jeffery photo

ladies wore their holiday finery, and a cozy fire crackled in the hearth. During open console several members entertained us on Markworth's 3/15 Kimball theatre organ while final dinner preparations were made.

After the tables were cleared, we assembled in the music room for a short business meeting chaired by Tom Wolfe. Our program for the evening starred Jeanne Mehuron, who treated us to a concert of Christmas and seasonal tunes, including old favorites like "Let It Snow! Let It Snow! Let It Snow," "O' Tannenbaum," "Christmas Tree Rock," a western style version of "A Blue Christmas," and "Winter Wonderland." Jeanne closed her concert by accompanying a Christmas sing-along of both sacred and secular

songs, including requests, with Bob Markworth manning the slide projector. We are indebted to Joyce and Bob for their fine hospitality — we are always warmly welcomed, and we never leave hungry or thirsty.

Despite delays due to bad weather and the holidays, work progresses on our chapter's organ studio at Durand's Sky Ranch Airport. The heating system is up and running, insulation has been completed, and dry-walling is nearly done. Bill Durand is drafting the pipe chamber layout, in consultation with George Rice and Bob Markworth, for the most efficient utilization of space. This month (January) restoration work on the 2/5 Barton theatre organ will shift into high gear.

Tom Jeffery



Jeanne Mehuron gave another stellar performance on the ivories. Inset: 17-year-old Jim Ross entertained at open console. Tom Jeffery photos

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"Ovenette Kitchen Crew" L to R: Elsa Dittich, Dee Ryan, JoAnn Glatfelter, Lindy Drescher.

ST. LOUIS
Missouri
314/481-1840

December was a busy month for us. Our monthly meeting was held at Dennis and Mary Lou Ammann's home in Highland, Illinois, and served as the debut of Dennis' 2/12 Barton/Wurlitzer. After explaining how he acquired the instrument, and some of the inherent problems and enhancements, Dennis proceeded to play several lovely selection. He did a fine job on "That's Entertainment," and "Join the Circus" from *Barnum* and then, in tribute

to Mary Lou's patience, support, and understanding, dedicated "Love Is a Many Splendored Thing" to her. (This song was special to them because it had been included in their wedding music.) Dennis can be proud of what he has accomplished in a relatively short time. After open console everyone concentrated on — what else — the delicious meal! Then it was more music, music, music.

Our Christmas party was held at Jack Moelmann's in O'Fallon, Illinois. The artistry of Les Hickory on Jack's Rodgers was outstanding. His program included many beautiful melodies. Les opened with "Moonlight Serenade" followed by

"Stompin' At the Savoy," "Dream a Little Dream of Me," "Torn Between Two Lovers" (Les calls this the Wurlitzer Widow Song), and "Old Toy Train." Jack Moelmann followed Les and played a program of Christmas music followed by a sing-along. No chapter party is complete without JoAnn Glatfelter's "Ovenette Kitchen Crew!" Alice Bauer, Peggy Birch, Elsa Dittich, Lindy Drescher, and Dee Ryan really know their way around a kitchen. A big "thank you" to these gourmet cooks! We also enjoyed open console and more music on into the night. What a fun time — lots of wonderful theatre organ music, good fellowship, and delicious food.

On a cold January evening, we congregated at the home of Bill and Eileen Roeder. Bill has a Conn 653 which he said is the last such model of the theatre organ type manufactured by Conn. Our artist for the evening was member David Stephens. We enjoyed selections, such as "It's Today," "Anything Goes," excerpts from *Phantom of the Opera*, and "Join the Circus" from *Barnum*. Good job, David! Open console gave several other members the opportunity to try out Bill's Conn while others enjoyed Eileen's delicious sweets and beverages. Thanks, Bill and Eileen, for a most enjoyable evening.

Doris Erbe



Dennis Ammann and his 2/12 Barton/Wurlitzer.



Les Hickory at Jack Moelmann's Rodgers.



David Stephens at Bill Roeder's Conn 653.

Dot Jenkins photos



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- May 12 Centennial Concert Hall, Winnipeg, Canada
- May 14 World Film Festival, Philadelphia, Pennsylvania
- May 21 Civic Center, Madison, Wisconsin
- May 23 Avalon Theatre, Milwaukee, Wisconsin
- June 2 Castro Theatre, San Francisco, California
- June 5 Planting Fields Arboretum, Oyster Bay, Long Island
- July 4 Civic Opera House, Chicago, Illinois
- July 26 Spreckles Organ Pavilion, Balboa Park, San Diego, California
- October 2 & 3 Wheaton Village, Wheaton, New Jersey
- October 16 Symphony Hall, San Diego, California
- October 29 Orpheum Theatre, Vancouver, B.C., Canada
- October 31 Arlington Theatre, Santa Barbara, California

SAN DIEGO

California
619/268-0515

San Diego Chapter is still alive and very busy. Over two years ago we had to remove our Mighty Wurlitzer from the San Diego California Theatre and place it in storage. We have a group called "TRIAD Committee" that has worked endless hours trying to find a new home for our Wurlitzer. Just when we think an ideal place has been located it seems problems and complications arise and we have to start at base-one again. However, we do not discourage easily and now we have our entire membership involved in searching. We ask all of you out there in "Chapterland," who may have had similar experiences, for your suggestions and ideas. There are only two vacant theatres in the San Diego area that we could possibly use and both are city owned. Unfortunately, they are unavailable due to the present day economy.

Thanks to our gracious members, Dr. John and Jane DaPolito and Chuck and Kay Lyall who have home theatre pipe organ installations, our chapter has enjoyed top artist concerts. Other events have been theatre type dinners at "Casa de Brooks" (home of Bob Brooks) with stage and film entertainment with plug-in theatre organ. For several years we have used the last Sunday of each month as "Hospitality Sundays," (members open their homes for open console and light refreshments). This has proved to be most successful in attendance and has attracted new members through invited guests.

Jackie Cornell



Jim Riggs and Rex Jackson in the lobby of the Hanford FOX.

THEATRE ORGAN

SEQUOIA

Fresno, California
209/431-4305

Lew Williams played the 4/14 Robert-Morton in the Fresno Warnors Theatre for our October program. We sincerely thank the many ATOS members who took the extra time and effort to hear Lew's superb program. Lew knows just how to handle this rather vividly voiced organ and to make it work for him rather than the opposite.

Jim Riggs came in over Halloween to accompany the ubiquitous *Phantom of the Opera*. We had a fine turnout at the Hanford FOX Theatre. The program went flawlessly, though about two hours prior to the program a near disaster took place. During the screening of reel 2, the projector decided it had worked enough. Have you ever tried to find a spare projector on a Saturday; Halloween, yet? The FOX Theatre owners Dan and Wilma Humason stepped into high gear and lo-

(continued...)



Lew Williams and George Robinson after Lew's superb program on the Fresno Warnors Theatre 4/14 Robert-Morton.

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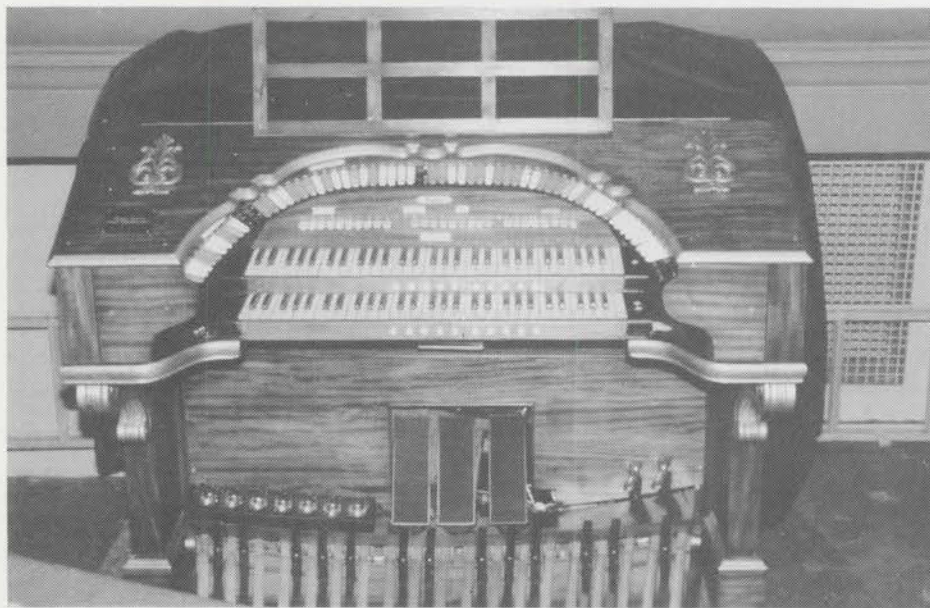
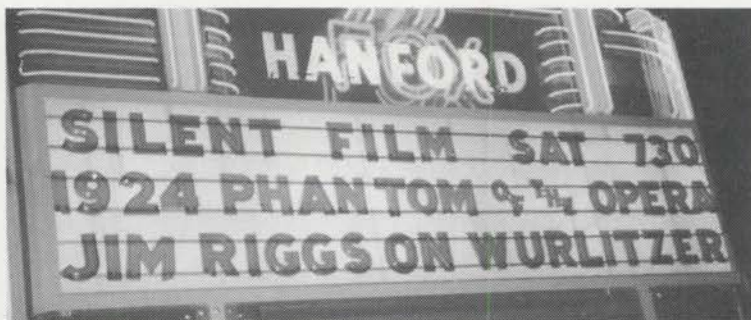
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Wurlitzer opus 1887 as it sits in the orchestra pit of the State Theatre, Monterey, California. The installation is about 50% complete.

SEQUOIA cont.

cated a suitable projector with less than two hours notice! A few succinct words were directed towards the old projector while we took a crash course in projector repair. To make a short story long, we had both projectors in operation! Many thanks to Dan and Wilma for the efforts to have the show go on. Moral of the story: check the darn belts and lubrication in those chapter-owned projectors . . .

We closed out 1992 with a fun concert by Paul Quarino. Paul's sense of humor was at work throughout the program. Some stupid heckler who also doubles as the FOX Hanford organ technician kept working at Paul during the program with the resulting efforts being nothing short of hilarious. Paul arrived with a mere 45 minutes to set pistons and get used to playing a two-manual organ. It went beautifully! It is a source of amazement to watch an artist adapt arrangements from a three or four manual organ down to a mere 2/10. Paul did it with ease and fun.

Tom L. DeLay



Paul Quarino practices on the Hanford FOX Theatre Wurlitzer prior to his program for Sequoia chapter.



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Bert Atwood played to a capacity audience at the Hanford FOX. The western music trio "Riders in the Sky" requested that the FOX Wurlitzer be played prior to their show!

SOONER STATE

Tulsa, Oklahoma

918/742-8693 or 918/437-2146

Our meeting for November was our now-annual trip to Arkansas to visit pipe organ installations in the homes of Hugh and Enid Lineback in Siloam Springs, and Russell and Florence Joseph in Bella Vista. Although it was too late for beautiful fall foliage, it was still a beautiful day, and we got to Siloam Springs in time for lunch. Afterwards, we adjourned to the Linebacks' home, where Hugh fired up his now-playing 3/7 (that we know of) plus chimes and percussions Kilgen theatre pipe organ. We admired his pipe chamber, and some of us tried our hands (and feet) at the console.

Then it was on to Bella Vista and the "Joseph Organ Works," where Russell and Florence Joseph welcomed us to their home. An added pleasure was meeting their son, Fred, who was visiting his parents. Russell entertained us on his 2/4 Wurlitzer ("Just playing the same old stuff he'd always played," he said, but some of it was new, and besides, we had some first-time visitors along.) He also played some recorded highlights from the 1992 National Convention. Then we admired his pipe chamber, and some of us played at open console. After dinner at a nearby restaurant, we headed for home. Some sixteen persons made the trip.

Our biggest piece of news is a bitter-sweet one. It finally happened: Central Assembly of God Church, which had housed the 4/14 Robert-Morton theatre pipe organ originally installed in Tulsa's

Downtown Rialto Theatre, was sold. The new congregation did not want the organ, so the instrument was "surplus." The good news is that our chapter has rescued it, and it will have a new home in John McConnel's Orpheum Theatre in Okmulgee (about thirty miles south of Tulsa). The Wurlitzer he had already planned for the Orpheum will probably be moved to another theatre.

The organ was completely removed from the church in six days by members of Sooner State Chapter's "Pipe Packin' Platoon," comprised for the occasion of John Schwenker (who unsoldered just about everything!); Sam Collier and J.A. Swartz (who masterfully engineered the removal of the console and the blower, as well as packin' plenty of pipes); Lee Smith (who was there every day, plus one evening); Fred Rixe, Phil Judkins, Dan Kimes, Don Kimes; pipe packers Laquita Kimes, Laura Judkins and Dorothy Smith; Paul and Carolyn Craft, Jim and Helen Reel, Barbara Hamilton, Lee Lomas, Troy Munn, Julius Chapin, John McConnel and two friends from Okmulgee, and Harry Rasmussen (who lent moral support because of recent surgery). The entire organ has been moved to Okmulgee, awaiting its new installation.

Our December Christmas Party was held this year at Tulsa Technology Center. We had to forego our usual potluck dinner because we were meeting in a public place, but "store-bought" refreshments were allowed, and were delicious. Program was open console on our 3/10 Robert-Morton, and we heard Christmas music (and other music) from nine peo-

ple. We also heard "White Christmas" and "O Holy Night" sung by Paul Craft, accompanied by his wife, Carolyn. It was a very enjoyable evening.

Dorothy Smith



A new format for the "Glass City Blower," as our editor puts the first issue of '93 to bed on the Mac.

TOLEDO

Toledo, Ohio

419/385-4724

A new year. A new look. The format for the monthly newsletter, *The Glass City Blower*, was redesigned for 1993 with a more contemporary and trendy graphic look. The board is in the process of selecting a new logo for the chapter, a decision which should be made by mid-February.

Christmas was especially festive this year as members and associates gathered at the home of Charles and Martha Riseley for the December general meeting and an impromptu Holiday party. The theatre was unavailable on our scheduled day, so the Riseleys graciously offered their home, complete with two console organs and a piano in the music room. There were solos, duos, and even trios as everyone got in the holiday spirit with the sounds of the season. Helen Sherman, Larry Evritt, Bill Coine, and Kevin Oberle entertained.

In the heyday of downtown, the old Macy's department store, an anchor of central district shopping, was decked out in holiday style. TATOS has maintained a display in one of the windows, but in early December, the Keep Toledo/Lucas County Beautiful Committee decided that

(continued...)

Digital Pipes

by Patrick Lajko

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TOLEDO cont.

all windows should carry a holiday theme. Our group kept the same basic message — "Preserving a Toledo Treasure" — but added large red and green banners to the back wall, and a dazzling Christmas tree, loaded with over 1,000 miniature white lights, dozens of small nutcrackers, and red velvet bows. Three large wooden nutcrackers stood guard at the base flanked by packages wrapped in brilliant silver mylar and red velvet ribbons. The theme was "Celebrating the 100th Anniversary of The Nutcracker," which debuted in Imperial St. Petersburg in 1892.

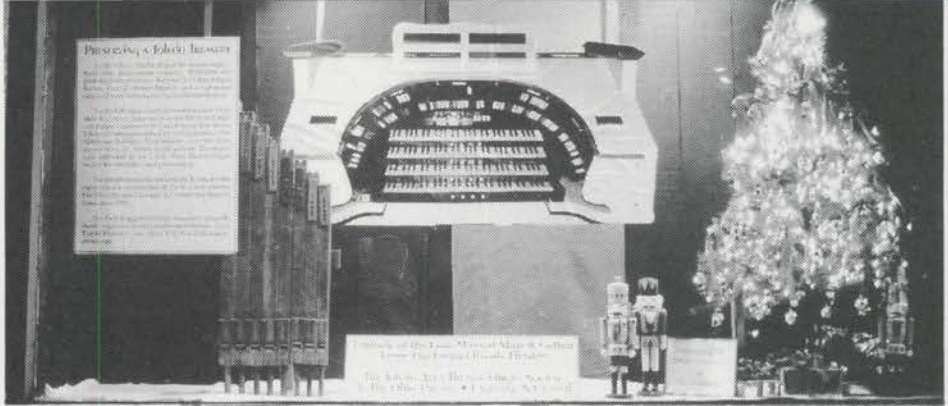
The musical motif made for an especially appropriate and colorful display. The city kept it lit 24-hours a day, and it was remarkably impressive at night. TATOS joined the likes of The Toledo Symphony, The Arts Commission of Greater Toledo, The United Way, and other philanthropic organizations and charities in celebrating Christmas with a window display.

Think Spring! We're holding that thought throughout the cold Toledo winter and looking forward to our spring concert, tentatively slated for Sunday, May 2. The program committee has been busy contacting various artists for availability and fees. A determination of who will be our featured performer will be made within the next few weeks. Work will begin shortly after the first of the year with planning sessions for promotion and publicity.

And it's almost a certainty that Bob Ralston will be back next fall. The overwhelming success of his two sell-out shows in 1992 have virtually guaranteed him a repeat appearance for '93. Normally an artist is not re-booked for two or three years, but this is an exception to which the club is delighted. Again, Toledo's public broadcasting stations have pledged their support in promoting the performances.

By the spring show, organ maintenance hopes to have at least one new rank — maybe two — installed. Paul Wasserman is searching for "pipes with pizzazz" — a Post Horn, English Horn, and/or a Trumpet to add to the current complement of stops. He also plans to add several traps, reconnect some of the "toys" which have not been working to date, and has begun to totally rebuild the orchestral bells and xylophone mechanisms.

After many years of struggling, funding has been approved for the restoration of the old Valentine Theatre, downtown. It is the last of the major former movie palaces on what was called "Theatre Row." For some time, committees have



The "Nutcracker" was the musical motif for the TATOS Christmas window display in the former Macy's building.



The soon-to-be renovated Valentine Theatre in downtown Toledo is an ideal location for a second installation.



Larry Evrutt



Dick Leichtamer

been lobbying the state government for funds to restore the old building for community theatre, concerts, and other cultural events. The Valentine originally had a 3/14 Moller, but it was removed in the 1940s. However, the chambers still remain, and TATOS is at least thinking about the acquisition of another instrument and approaching the restoration committee with the idea of having a second installation in Toledo.

And speaking of Toledo's theatrical past, Al and Jane Ruhfel, two individuals long involved in local broadcasting, gave Bill Coine a video tape of the former State Theatre organ, produced sometime

around 1970. The 20-minute production features Rick Shindel rising from the pit on the lift of the former 3/14 Marr & Colton console plus a short out-take by Bill Coine who performed a segment for a two-hour *Christmas Odyssey* program filmed by Jim Skinner in the early 70s. The video is a transfer from 16mm mag stripe sound film, but the quality remains excellent. The organ was removed in 1972, and the theatre, once Toledo's most opulent neighborhood movie palace, has fallen into a total state of disrepair. The video represents a long-lost piece of Toledo history that has been preserved, and it has been placed in the TATOS archives.

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If Stan Won't, Lyn Will



Two of the Byrd's twelve dancing Byrdettes pose on the console of the 4/17 Wurlitzer. Eric Norbom photo

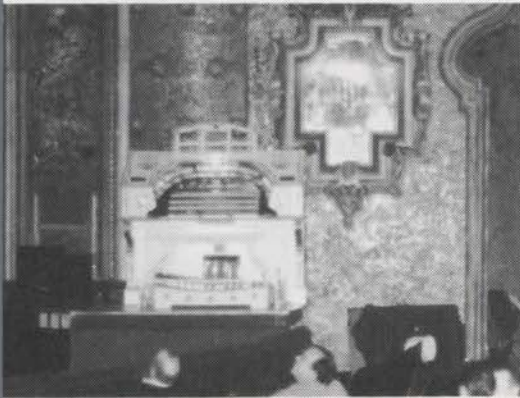


David Hufford at Grays' Armory. R. MacCallum photo

VIRGINIA Richmond



Our November meeting was held on November 2 and found us at the Carpenter Center (Eberson's atmospheric Loew's) in downtown Richmond. Almost one hundred members and their guests braved the elements for this auspicious occasion when Lin Lunde presented this newly restored gem of an organ. After Lin played several show tunes to let our members hear for the first time as a group what the organ was capable of doing, it was open console and Ivan Yonce came all the way from Fork Union to try his hand at this long talked-about instrument. Ivan plays in the "keep it rolling" style and has entertained us on many occasions. Nick Pitt and Fred Berger, who maintain the organ,



Carpenter Center.

Gary Cowardin photo

gave conducted tours of the chambers. A new addition to the organ along with the solid-state console and relay system, is an exposed piano located on top of the Solo Chamber only inches from the "Sky." The echo off the domed ceiling gives a most unusual sound.

This was a wonderful evening and we are all eagerly anticipating many public concerts on Richmond's newest theatre organ.

Our annual membership meeting was held at the studio/home of David Barnett. It is always fun to meet at David's Fan District home for his has at our disposal a beautifully restored 2/8 Wurlitzer and a 1920 Weber Grand with Duo Art reproducing mechanism. We elected our board of directors for the coming year. After the meeting we helped ourselves to the bountiful buffet and bar. Music filled the house as the Duo Art piano and pipe organ competed for attention. On December 11 we met at the home of Dan Gibbs for our Christmas party.

The Christmas show at the Byrd Theatre was titled "Christmas Stockings" and ran for forty-five minutes followed by *It's A Wonderful Life* on the screen. The Byrd's 4/17 Wurlitzer played a major role in this year's show and brought Santa up to stage level for the colorful finale. The twelve Byrdettes danced their way through two complete scene changes. Their costumes, similar to the Rockettes, we changed twice. "Fred and Ginger" danced to the tunes of Astaire and Rogers

from the thirties and forties. A sing-along using the Brenograph machines and a color cartoon completed the bill.

We have not had any club activities at the Mosque for many months but the 3/17 Wurlitzer is used often for the many events in this city-owned facility.

Miles Rudisill

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A new Chapter Concert Director and a rising young artist combined to bring freshness to our November 14 presentation of David Hufford at the Grays' Armory 3/17 Wurlitzer. As an Early Bird attraction, guests were greeted at the door by members of the Cleveland Grays Guard in full parade uniform and escorted on a tour of the Armory into areas and magnificent chambers never before seen by the public. David Hufford began his concert with a medley of popular TV themes and performed an intriguing concert featuring Bach's "Sheep May Safely Graze," a sing-along, and a floor-shaking "Sing! Sing! Sing!"

Many Western Reserve Chapter members attended our November 29 social and annual election of officers — postponed from November 15 by a winter storm — at Cleveland Grays' Armory in downtown Cleveland. With no featured artist at the keys of the 3/17 Wurlitzer, we entertained ourselves with extended open console time.

We gathered for a Christmas party on December 16 at the Plum Creek Inn. Chapter member and House Artist George Krejci was at the console of the 3/9 Kimball providing entertainment in both the holiday and theatre styles. Combined with delightful cuisine and refreshed friendships, a better way to celebrate the Holidays and close out 1992 could not be imagined. 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

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

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