

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



JULY/AUGUST 1993

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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 35, NUMBER 4

JULY/AUGUST 1993

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

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COVER PHOTO:  
All God's Children Metropolitan Community  
Church Land O'Lakes Chapter Organ.

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## PRESIDENT'S MESSAGE



It gives me great pleasure to announce to our members that the ATOS Archives/Library has received a number of significant donations during this past year. Among the many donations, two are particularly noteworthy. Theatre organ memorabilia from the estate of David Junchen and from the estate of Lowell Ayars was donated to ATOS. I wish to personally thank Steve Adams, the executor of David Junchen's estate, and Dana Fekel, the executor of Lowell Ayars' estate, for all they did to assure that the possessions of these two well-known, and respected, ATOS members will be preserved in our archives collection.

This is a good time to remind all ATOS members that we welcome the donation of any material related to the theatre pipe organ. If you have theatre organ memorabilia in your personal collection, and you do not wish to donate it to the archives at this time, please be sure that your heirs are made aware that you want such items to become a part of the ATOS Archives/Library collection.

I want to sincerely thank the following people who have made donations to the ATOS Archives/Library during this past year:

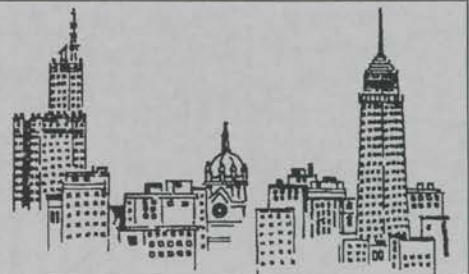
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The 1993 edition of the ATOS ARCHIVES/LIBRARY CATALOG has just been published. The catalog is published in three volumes. Volume 1 is a list of the printed music in the collection. Volume 2 is a list of the audio recordings in the collection, and Volume 3 is a list of the printed matter in the collection. Volumes 1 and 2 are priced at \$25.00 each. Volume 3 is priced at \$12.50.

Although items in the archives collection do not circulate, it is possible to obtain copies of some of the historic material. Complete instructions for ordering such material are found in each volume of the catalog. The ATOS Archives/Library is open, by appointment only, to ATOS members, music scholars, and historians.

Vern Bickel

See you in October  
at the  
Twin Cities Spree  
'93



# LETTERS TO THE EDITOR

Dear Editor:

How Should We Deal with Old Organs?

As a committed preservationist, and one who enjoys lively discussion, I have welcomed Steve Adam's recent letter decrying the proposed mechanical alterations to the Wurlitzer at the Radio City Music Hall as much as Ron Bishop's thorough and sincere attempt to defend them. Although it is tempting to take sides, it is even more engaging to discover the principles behind what these gentlemen are trying to hash out. Isn't the real question How Should We Deal with Old Organs?

Since all restoration must necessarily involve some form of rebuilding, the question is not really whether one *should* preserve — our gentlemen clearly agree on that much — but where to draw the restoration line, the precise point at which the rebuilder stops preserving history and begins to put forth his own ideas. At first, Mr. Bishop and Mr. Adam's would appear to represent two philosophical extremes: the "purist" and the "revisionist." In fairness, Mr. Bishop's approach is quite conservative when compared to the transformations many theatre organs have undergone — the kind of rebuilding project, it might be pointed out, in which Mr. Adam's often participated with the late David Junchen. But let's move beyond the personalities, and examine the principles instead.

"Revisionist" projects rest on the premise that theatre organs were conceived and built before a mature playing style evolved to match them, and once it did, it was hampered by the original conceptions in specification and console design. Therefore, any "respectable" installation will, as a matter of course, rectify these problems, by re-specifying the instrument, redesigning the console, adding adjustable combination pistons, electrifying the stop-keys, and — most importantly? — the voicing and refinishing the instrument.

There are several catch phrases for this last activity Junchen's own was "optimization"; as if massaging a carburetor for greater performance.

Clearly, this approach has resulted in some dazzling instruments, but it necessarily invokes the conceit that we know more than did the instrument's creator. The "purist" rejects this viewpoint; indeed, he goes one further to insist that our views should have little bearing on old instruments. If we alter history to suit our tastes, this rationale stipulates, no one will ever truly understand history, for the starting reference will be lost. After five years at Nelson Barden Associates in Boston, a specialty restoration firm which concentrates on Skinners, I am well acquainted with this philosophy and can describe its points. I was taught that *restoration* means precisely that. When an organ is dismantled for restoration, extreme care should be taken to change nothing of the original design, and that the work itself should adopt the spirit of the builders' own handiwork. By exploring the builder's minds and ears (instead of our own), we can then hope to be prepared, stylistically, to address genuine restoration challenges.

Sometimes, this approach allows for minor modifications. If a blower had never received adequate ventilation, Mr. Barden and the crew would renovate the room into a clean environment. If experience revealed an engineering miscalculation — a missing or misplaced walkboard, a too-short tremulant duct, lack of lighting for proper service work — then we would attempt to redress it. In all such cases, we did our best to duplicate the work of the original builder. If the organ needed a new walkboard, it would be of vintage pine; if a new tremulant duct was needed, someone would solder up some galvanized steel (painted in mustard brown for a Kimball, not at all for a Skinner). Tonally, recapturing the original ensemble was the first and last priority, not altering pipework to suit our taste or the current organist's.

Every aspect within this aesthetic framework can be reduced to one principle: preserve as much as possible from the past for present benefit and future enlightenment. And if restoration can occasionally turn cor-

ners which the original builders could not, it should never reroute the builder onto a foreign road — or, more aptly, onto the rebuilder's agenda. Mr. Barden is not alone in his convictions. For instance, the Thompson-Allen Company at Yale University pursue strict restoration work, while Edward Stout in the Bay Area has long been known in this line, for both classical and theatre organs. Other firms seem to be catching on, although some continue to mistake the gleaming results of such work for cosmetic fixation. In fact, when an organ looks and sounds like new, it is merely reflecting the restorer's appreciation that history needs to speak its own language.

In fairness, one aesthetic cannot be automatically transferred between instruments; furthermore, Skinners and Wurlitzers are only partially analogous. No matter how small, a Skinner usually enjoyed careful regulation and finishing. Some may now suffer from dirty out-of-regulation pipework, but one can listen past that to sense the original game plan. But in a Wurlitzer, and the seeming lack of a strong corporate tonal philosophy, how does one fulfill the builder's ideas? Or better yet, why should we,, when we have had the benefit of sixty years to learn how to play the things? Expert and amateur agree that the typical Wurlitzer was installed without regard for finish, regulation or balancing. Upon this premise, much tonal revision is now undertaken. To compound this, theatre organs are no longer being built. The collector who wishes to own a vintage Wurlitzer must either find one intact or pick from the past and rebuild a castle from vintage stone. Why, they might ask, would we be limited in our designs just because Wurlitzer is no longer available to build us an organ?

These are large questions which beguile us all. In theory, fine organs survive because they speak to all ages, a standard certainly true of the best organs. But it should not be our sole definition for great organbuilding. Many fine organs with tremendous historic interest can easily be perceived, not only by our generation but several previous ones, as somehow limited — organs which have never quite worked right. Radio City is perhaps the ultimate

example: a wild one-of-a-kind theatre organ which flirts in several directions. It doesn't play theatre organ music as modern ears are accustomed to hearing it, and it doesn't even sound like a vintage Wurlitzer (whatever that may be). Therefore, it appears that it doesn't work; it cannot be played like *any* normal organ.

For precisely this reason, Radio City must be preserved. Here is Wurlitzer's final statement, handed down to us: the last and largest theatre organ. It may have been motivated by profit, or sheer determination to follow the letter of Kimball's contract, but they built the organ anyway, and we can benefit from seeing how they tackled the prospect. Just as Kimball and Moller's large municipal organs in Minneapolis and Philadelphia tried to make part of a concert organ act as a makeshift theatre organ, so Wurlitzer tried to bend part of a theatre organ into a makeshift concert instrument. Opinions have always been divided as to whether this worked, or even could have. But by altering it, we will forever lose the one stab at this concept Wurlitzer was afforded, and however awkward it may seem to some, this instrument has never left any patron wanting.

After all this lofty soul-searching, we find that Mr. Adam's and Mr. Bishop are in basic agreement; there are no plans for respecification or hot-rodding at Radio City. In fact, the only change involves replacing the original electro-pneumatic relays with solid-state, and changing the pneumatic console components with electric ones. Here lies the most difficult part of the argument. If we are to be careful stewards, we will maintain the spirit and ambiance of the original builders' work, whether it be Diaphone or relay switch. Wurlitzer not only spent years designing the fastest relays and chests ever, but they built something which could, with ordinary organbuilding procedures, be renewed indefinitely. Perhaps Wurlitzer would have used solid-state equipment, but it's entirely beside the point; we only add arrogance to our ignorance when we second-guess the past to defend our own integrity. A much greater concern is our caution in saddling an instrument with machinery the future may well prove impossible to restore. The present layout of the

relays may compromise service, but this should not be mistaken for the fact that the machinery itself has given tremendous service for sixty-one years. Relocation and replacement are hardly synonymous.

Perhaps the fact that Radio City will not be tonally altered or re-specified marks a healthy turning point in the philosophy of theatre organ work. Still though, from the classical side of the pond it is sobering that in so few instances can one turn to a major old Wurlitzer and gain some appreciation of the builders' vision. The situation will be far worse when fewer and fewer organs remain as they were installed. By continually changing these organs, adding non-Wurlitzer materials to them, electrifying their consoles and replacing their old relays, we are doubtless losing more and more of a priceless heritage. It is not that we should preserve outmoded styles of playing or building; rather it is vital to remember the precise origin of the instrument, an experience available only through meticulous restoration and preservation. In the Skinner field, much of this reckless work occurred and continues to take place; in virtually every case, it is ultimately regarded as not only mistaken, but doubly expensive. Alterations rarely add anything significant or of lasting value to a work of art, and undoing mistakes is the costliest sort of restoration.

In closing, I might suggest that if the theatre organ community has spent the last three decades creating a new chapter in its history, it might now consider turning a respectful face to history itself. Careful, true restoration has finally caused the classical organ world to take its past more seriously, probably too late to save its best treasures. It would be refreshing if the theatre organ world could avoid our worst mistakes.

Jonathan Ambrosino  
Guilford, Connecticut

Dear Editor:

Solid-stating or digitizing of relays and combination actions is a subject that appears to elicit a wide and emotional range of opinions. Having seen and touched those massive Radio City Music Hall auditorium Wurlitzer relays, setterboards, and switch stacks just after their late '60s restoration, I understand

Stephen Adams' points about craftsmanship and reliability, and share the despair he expresses in his impassioned letter (March/April 1993) about the impending "emasculatation," as he so eloquently puts it, of that instrument at the hands of the solid-state crowd. I stand firmly on the side of not fixin' what ain't broke, and don't agree with updating what doesn't need updating simply to have a state-of-the-art whatever-it-is to show off.

Adams' letter has rekindled my own anger with another distressing mentality that has permeated the theatre organ scene in recent years. On first hearing the sounds captured on Ron Rhode's recent Byrd Theatre release, I couldn't believe my ears. It was apparent to me that this recent widespread phenomenon, of which those sounds are symptomatic, has reached its nadir.

For those of us brought up with Dick Leibert's Westminster recordings of the late '50s, the sound of the Byrd Theatre's 4/17 Wurlitzer was a listening experience never to be forgotten. These, along with contemporary recordings by Ann Leaf and Graham Jackson, and later albums by Eddie Weaver and Bill Floyd on the same instrument, showed off an organ that was truly unique in its aural character: a feathery Tibia Clausa and a mouth-wateringly mellow Tibia Plena, that dreamy Gottfried French Trumpet and satinsmooth Tuba Mirabilis. The organ was unmistakable in its ensemble and solo sounds no matter who was at the console, and was balanced perfectly all the way from its breathy vox chorus right on up to its not-overbearing full organ with tubas singing out overtop.

And what is it now? Judging by Rhode's album (and I hasten to add that this is *not* a criticism of Ron Rhode — he is merely the messenger in this case) it has been revoiced with a revised specification to sound just like every other "restored" Wurlitzer around. The only left-over sounds I could detect on several listenings were some of the percussion combinations. It's not just the way Rhode plays it — those Tibias and Tubas and all the other unique voices have definitely been homogenized into somebody's idea, apparently, of what the "perfect" Wurlitzer should sound like. And, alas, they've added an ear-

piercing English Post Horn to an organ that had quite enough contrast and punch without one.

What is going on with our so-called "preservation" of theatre organs? A quick survey of recent recordings made on rebuilt Wurlitzers both here and abroad tells me two things. First, many of today's organists not only sound very much like and record much the same repertoire as certain favourite organists of years past (if I hear another new organist who has memorized all forty-seven George Wright combinations, or another dramatic rendering of "Slaughter on Tenth Avenue," I will surely scream), but they can't seem to play without using the Post Horn in every single number. Not only does this stop, in its cold, piercing, Spanish-trumpet-like incarnation favoured by present-day voicers, tend to make any other stops played with it pointless, but the way it is used leaves no room for variety or subtlety. I can understand its use in pizza parlors where crowd noises make subtlety next to impossible, but it's a colour stop, not a foundation stop, for heavens sake. Jesse Crawford is said to have left the Post Horn out of the Publix No. 1 specification for a reason, and recent recordings are ample evidence to prove that this was a wise decision. (At least they are still putting them on tabs so that they can be turned off by organists with some discretion.)

Second, and far more distressing to me, as one who has been listening closely for over 35 years, is the fact that most organs being rebuilt or reinstalled today are revoiced to sound exactly the same. I can't tell any more what instrument is being played just from listening to a recording of it. There seems to be a school of thought among a majority of theatre organ technicians that there is only one way for any given voice or ensemble to sound, and only one way for any specific tremulant to be set. And that the Tibias and Post Horns should dominate. We seem to be left with a whole lot of pizza-parlor organs and not enough pizza parlors for them.

I am sad to hear that the once-magnificent Byrd organ has been given this sonic butchering. The Byrd organ of the '50s and '60s is no more. Is this any *less* destructive than just taking the thing out and selling it for

parts? I pray that these people never get anywhere near the Senate Theatre, the Detroit and St. Louis Foxes, the Music Hall, the Beacon Theatre, L.I.U., the Gaumont State Kilburn, the Tower Ballroom, or the ex[Gaumont Manchester - though I am told that it is too late for Manchester, and that forces want to enlarge and Post Horn the only remaining Maclean-designed Wurlitzer at Kilburn. The *sound* of each of these Wurlitzers is unique, and not just because of the room, or the organists identified strongly with them. There are more, but like the Byrd they are rapidly disappearing. I hope it isn't too late for theatre organ preservations to realize that it is not just theatre organ pipes, chests and consoles hooked together to play music that needs preserving, or the unique instruments themselves — relays, switch stacks and all. We are losing the unique *sounds* of individual instruments, and we need to realize this and do something about it before it is too late.

Sincerely,  
Geoffrey Paterson  
Toronto, Ontario  
Canada

Dear Editor:

Perhaps your readers would be interested in a handy servicing wrinkle which has helped me. Many times when I'm in the pipe chamber I need to activate a magnet, either to find out whether it is open-circuited or to allow me to take the cap off without having the armature blow away, never to be found again. This requires that either the proper key be held down on the console, or that a "hot" wire be found and attached to the magnet terminal. Sometimes neither of these is convenient. This little trick might save you some steps.

Buy a pair of those little 9-volt miniature batteries. Get only the *heavy-duty* variety. At our electronics store get a couple of snap-on connectors with attached wires to fit the batteries. Now you have, when these are properly connected in series, a convenient source of 18 volts you can keep in your pocket.

Details: I fasten the two batteries together side-by-side using heavy-duty double-sided sticky tape — the kind sometimes used for attaching things to the wall. Always — and this is important — connect a lamp in

series so that if you accidentally short-circuit the leads the batteries won't be used up. (The lamp to use is miniature lamp No. 1445, rated at 18 volts, obtainable either from the electronics store or an auto-parts store.) Then, a short-circuit will merely light the lamp. This lamp was carefully chosen so it will also glow when passing the current a magnet draws. A very convenient way of checking magnets and other electrical parts, and a great aid in electrical troubleshooting. I learned the lamp trick from Dave Brewer of the Senate Theatre in Detroit.

Solder a couple of small alligator clips to the ends of the leads. The batteries don't last forever; when they die just unclip them and snap on a new pair.

Sincerely,  
Ben Levy  
Ann Arbor, Michigan

Dear Editor:

As commercial theatre organ recordings are pretty hard to find, I usually grab any I see in the retailer bins. Recently I picked up a compact disc titled "Curtain Raisers, Great Theatre Organs" performed by John Shelly. The disc is produced by Peter Pan Industries/Compose Memories, manufactured and distributed by PPI Entertainment Group, 88 St. Francis St., Newark, NJ 07105, and copyrighted 1992.

The cost was a most reasonable \$5.99. I didn't expect at that price, with an unknown artist, and on an unknown label to have purchased a masterwork, but I also did not expect what I got.

At first hearing the disc sounded familiar and I started digging through old LP recordings. Sure enough it turned up. Recorded c1958 and titled "Majesty of the Big Pipe Organ, Vol. II," issued under the Spinorama label, number MK-3036. It was recorded by Boston area organist (for many years organist to the Red Sox) John Kiley. The organ was the 1930 Wurlitzer, Op. 2101, 4/26 in the Metropolitan Theatre, now the Wang Center, since removed. A band for band copy! Well almost - for some reason band 10 was re-recorded — on a Hammond! I really should have been warned just by reading the label. Band 8 on the CD is listed as "Baracolle from Tales of Hoffman" — that's their spelling, not mine.

Now it isn't fair to accuse the producers of illegal operations, but I find this entire production most questionable. Perhaps the rights to the original recording were obtained completely properly. But the disc cover is at the very least misleading. Crediting the wrong performer is inexcusable. I never heard of Mr. Kiley using an alias, although I suppose the possibility exists. The recording isn't that bad!

As an aside, the recording quality (excepting band 10 on the mighty Hammond) is not bad at all. The sound has been cleaned up a bit and balanced. The arrangements are somewhat stodgy, primarily relying on familiarity and big sounds, which the instrument and fine acoustics do quite well. Most likely by the time the recording was originally produced, this fine old Wurlitzer was not in the best of shape and Kiley had to work around problems. The music chosen is mostly of the "Old Standby" variety. The liner notes are ridiculous, say nothing about either the organist or instrument, and amply demonstrate complete lack of knowledge of anything relating to theatre organs.

As theatre organ recordings are not a common breed, I feel fellow ATOS members should be aware of the package they're buying with this "Good Deal."

Organistically yours,  
George Nelson  
Seattle, Washington

Dear Editor:

I'm sure I'm voicing the sentiments of countless enthusiastic George Wright fans in my expression of gratitude to Bert Atwood, Tom DeLay, Bert Robinson and Lew Williams for their splendid compilation of the George Wright Discography published in March/April. These four intrepid gentlemen deserve a great vote of thanks for what appears to be a very complete and accurate document. A need has certainly been filled in the archive of theatre organ music and in the hearts of all George Wright fans. Because of these recordings, we can still thrill to the majestic voice of the Mighty Wurlitzer as expressed by Mr. Wright, especially that beautiful, white 4/36 Wurlitzer in the splendor of a once great movie palace — the San Francisco Fox. This is where it all

began. The man, the instrument and the theatre.

Gratefully,  
Howard F. Grote, Jr.  
Fort Bragg, California

Dear Editor:

For at least one of your readers the most valuable feature of the March/April issue was the George Wright Discography. Comparing the list with my own collection (it includes all the CDs and most of the LPs), I noticed that I have one LP which is not listed: "Command Performance," HiFi Life Series L1006, but perhaps this was a re-issue of previously issued material?

The sleeve notes accompanying most of Mr. Wright's LPs are vague about the organs being used, so I am wondering if a subsequent issue of THE-ATRE ORGAN could include an appendix to the discography giving details of the organs on which the recordings were made. I hope I am correct in imagining that I am not the only reader grateful for such information.

I wonder, however, if I am the only reader who has found Mr. Wright's most recent CD issues to be disappointing. Although I have been a life long admirer of the Wright style, I regret to say that I find his recent recordings lacking a natural ambience, and, musically, I think his earlier releases were vastly superior.

Sincerely,  
Rodney Bambrick  
Bangor, North Ireland

Dear Editor:

May I, following recent reports and, as one who has had quite an input into the re-installation of the ex-Gaumont, Manchester 4/14 Wurlitzer, into the Granada Studio's Tour complex in Manchester, set the record straight as to the two shows which formed two weekends of festivities to re-establish this particular installation as one of the finest transplants in the U.K.

Firstly, November 14 was set aside as a "Wurlitzer Presentation" for the Directors and Management of Granada Studio's Tour Ltd. This was to take the form of an International presentation featuring one British organist and one overseas organist. The two artists invited to take part

were Len Rawle and Tony Fenelon. These two artists were chosen for their ability to present a show of which the content would be entertaining and that contained a varied programme to reflect the type of exposure that is required to project the theatre organ to a wider audience than the pure theatre organ enthusiast.

'Running alongside our organ project was the opening of Granada's luxurious hotel the Victoria and Albert, part of the same group and designed to complement Granada Studio's Tour. The opening of this hotel was unexpectedly brought forward and, as a result, our presentation to the Granada hierarchy was re-scheduled.

As all arrangements were concluded and with only four weeks to the date, we hastily contacted all Lancastrian Theatre Organ Trust members inviting them to a re-scheduled "Preview Evening."

The evening was a great success and one that all present will remember for the rest of their days.

Secondly, the official "Opening Shows" were presented the following weekend, 20-21 of November 1992. The organists invited to take part in this presentation, of equal standing, were, in alphabetical order: Joyce Alldred, Doreen Chadwick and Nigel Ogden. All three fine entertainers and musicians in their own right and for all of whom the Gaumont Wurlitzer has been a determining feature in their respective careers.

Two very hectic weekends which fully justified the dedicated efforts of the Lancastrian Theatre Organ Trust and in particular our technical team headed by Eric Halsall.

May I place on record the thanks of the Trust for the interest shown and donations sent by all our friends in the ATOS. Your encouragement means a great deal to us.

You will be pleased to hear that, in addition to our regular shows, the Wurlitzer is presented to over 30,000 visitors to the tour each week and is commissioned frequently to be a featured part of corporate hospitality bookings.

The Wurlitzer will also be a featured part of the Lancastrian Theatre Organ Trust's 25th Anniversary Weekend celebrations 8-10 October 1993, the base hotel being the 4-star Victoria & Albert. Further informa-



tion about this weekend will be available via this journal or your local chapter secretary.

If you require more information on the activities of the Lancastrian Theatre Organ Trust, please do not hesitate to contact me.

Sincerely,  
David Alldred  
ATOS member and Secretary,  
Lancastrian Theatre Organ Trust  
13, Gibb Lane  
Mellor,  
Stockport.  
Cheshire SK65LZ England

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN. Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

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1/4 Horizontal (2 columns)	4 1/2 7/8	3 3/4
1/4 Special	3-5/8	4-1/8
1/6 Horizontal (2 columns)	4-7/8	2-3/8
1/6 Vertical (1 column)	2-3/8	4-7/8
1/8 Horizontal (2 columns)	4-7/8	1-7/8
1/8 Vertical (1 column)	2-3/8	3 3/4
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## APOLOGIA

The ATOS Board of Directors and the Journal Staff wish to sincerely apologize to ATOS members in Southern California who might have been hurt or insulted as a result of the publication of the Dennis Hedberg article in the May/June 1993 issue of THEATRE ORGAN. Personal opinions of the nature found in the article are best left in the Letters to the Editor section. We deeply regret any ill feelings caused by this oversight.

Signed:

The Board of Directors, ATOS  
The Editorial Staff, THEATRE ORGAN  
July 3, 1993

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# LAND O'LAKES CHAPTER ORGAN

by Roger Dalziel



Convention chairman Mike Erie at the console of the 2/5 Robert-Morton in Diamond Jim's, ca. 1984.

## In The Beginning

It started with a simple telephone call made to the new owner of Diamond Jim's Supper Club in Mendota, Minnesota, sometime in the early 1980s to ask whether Land O'Lakes chapter could use the little 2/4 Robert-Morton in the facility for a chapter event. His response was, "Yes, but the organ fell off the lift." Ever anxious to find another instrument to use, members Don Johnson and Bob Scholer volunteered their services to assist in getting it playing again. But what a scene of devastation they found when they crawled under the raised stage! That lift was a homemade contraption of bed rails and garage-door hardware. When one of the cables broke, the console naturally suffered considerable damage, the cable to the chamber parted, and it was obvious that the organ would not play in that condition. Nothing else to do but to repair it. A new top was crafted, other damage repaired, and the console was repainted. The chapter added a Vox

Humana, enlarging the organ to five ranks, and after months of work, Land O'Lakes chapter was able to present Norm Gray at the console for the dedicatory concert and to hold a couple of meetings in the facility. Diamond Jim's Supper Club had failed because of competition from a larger, fancier, more expensive dinner/entertainment complex. So, too, did the next establishment. We left a letter at the bank asking that any purchaser of the building contact us before disposing of the organ. The purchaser called, saying, "I don't know what to do with it." So he gave it to us.

## In The Interim

If this were a silent movie, you would see frantic searching — searching for a potential location in which to place

our newly acquired gem. The Salvation Army were building a new structure and had expressed some interest. A new Baptist church was being constructed. A couple of school buildings had been converted into senior citizens centers. For sundry reasons, nothing worked out. It was too late to change plans or no funds to construct chambers were available. And each time a potential location was rejected, the organ had to be moved. It seemed that we had found a chapter organ destined to an orphan's fate.

## A Bolt Out of The Blue

One of our Friends of Theatre Organ (Larry Ford) was a keyboard player for the Metropolitan Community Church in Minneapolis. He was less than happy with the Hammond B3 which he played at services on Sunday. He had found the Leslie speakers in an organ chamber which was used to store the choir robes. Would the chapter be willing to install a theatre pipe organ in that chamber? Could the church use it for their services if it were to be installed there? [Pause here while we attempt to contain our glee. It



The little Morton is now ours and leaves its former home.



Exterior of All God's Children M.C.C.



Christmas in the M.C.C. The chamber extends to the full width between the pillars.

would not be becoming to appear to be too agreeable, would it?]

## Complex Negotiations Follow

After Larry and others presented theatre organ to Pastor Arlene Ackermann from the MCC, discussions began in earnest as to terms and conditions regarding the installation and use of an organ in their building, an edifice constructed in the 1920's by the Church of Christ Scientist. Lawyers were engaged to take what should have been a simple agreement on terms to a 33-page document detailing even such minor things as "the brand of furniture polish or other product to be used when cleaning the console." Clauses defining the conditions of termination predominate the verbiage. Negotiations occupied us for almost six months. At last, all parties agreed, and the document was signed in May 1986, so that installation could begin.

## Another Windfall

During this time, LO'LTOS also received the gift of the former KDKA (Pittsburgh) studio Wurlitzer from Gene Bryant. We had gone from paucity to plethora of resources. Fortunately, the MCC organ chamber could accommodate most of them. Again, Bob Scholer and Don Johnson came to the rescue. They began the arduous task of installing the blower, the wind lines, the regulators, the chests, the percussions, and all the rest of the paraphernalia which

appertain to a modern implementation of the American theatre organ. Chests had to be rebuilt and releathered, shades installed and sequenced, a Z-Tronics relay added, another console to be repainted, and on and on and on.

## God Intended a Theatre Organ Console to be White

The church's decorating committee finally agreed that an off-white console trimmed with gold was suitable. We had never intended any-

thing else, but had agreed to create a suitably ecclesiastical console drape if necessary. It wasn't.

## Current Activities

In anticipation of Twin Cities Spree '93 (ATOS Fall Regional), we are in the process of replacing our single bolster console with a double bolster model based on a second console donated by member Bill Lundquist and a custom capture-action combination action and plan further tonal finishing of the organ. Convention attendees will hear the instrument played in concerts by Ron Rhode, Barry Baker and Paul Quarino. You will find that the Tibia is a twin to the original George Wright studio organ and that the other voices create a beautiful ensemble in a very live and acoustically satisfactory "room" which seats over 400.

## The Organ Today

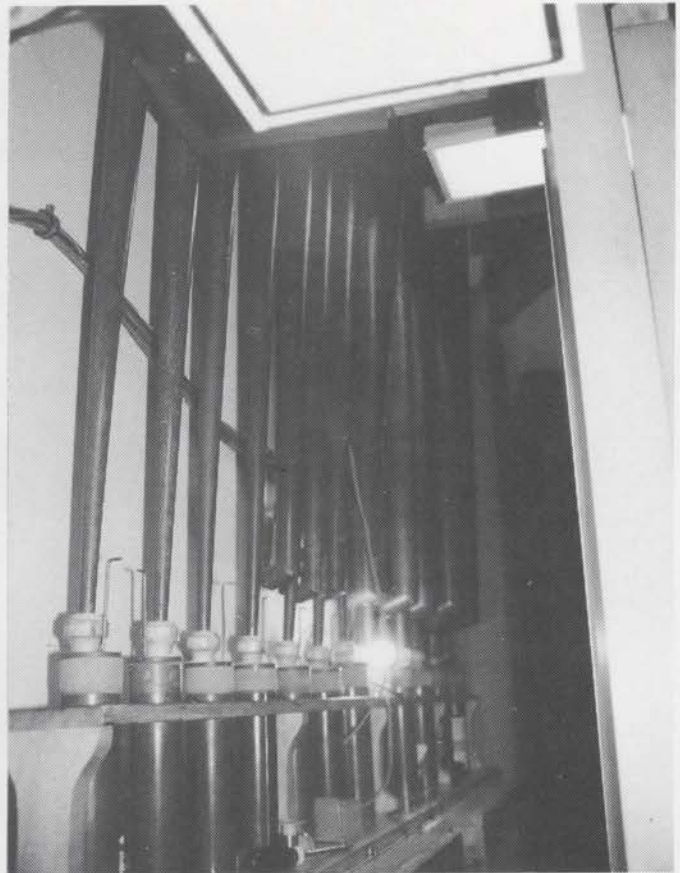
Currently, the LO'LTOS organ comprises 12 ranks in a shallow, 30' wide chamber. Tibia, Diapason, Flute, Orchestral Oboe, Kinura, Vox, Quintadena, Salicional, Celeste, Clarinet, Post Horn, and Cornopean with a complement of tuned and untuned percussions. We are seeking out some brighter strings and looking for space to install a Tuba. But even as it is, we think you will like it. Some describe it as "hot."



The chrysolgott got new piano hammers.



*Roy Wilds, Don Johnson, and Bob Scholer (rear view) install shutters behind the grille work.*



*Kimball reeds reach toward the ceiling.*



*The first console is ready to be moved upstairs.*



*The solo chest in progress.*

### A CARD OF THANKS

*Our work on the organ has been aided, abetted, guided, and assisted by many people. We wish to recognize in particular (in Alphabetical order): Don Johnson, Robb Kendall, Terry Kleven, Ron Mitchell, Bob Schmidt, Bob Scholer, Bob Swaney, and Joe Wallace as well as the many donors who have made funds available.*

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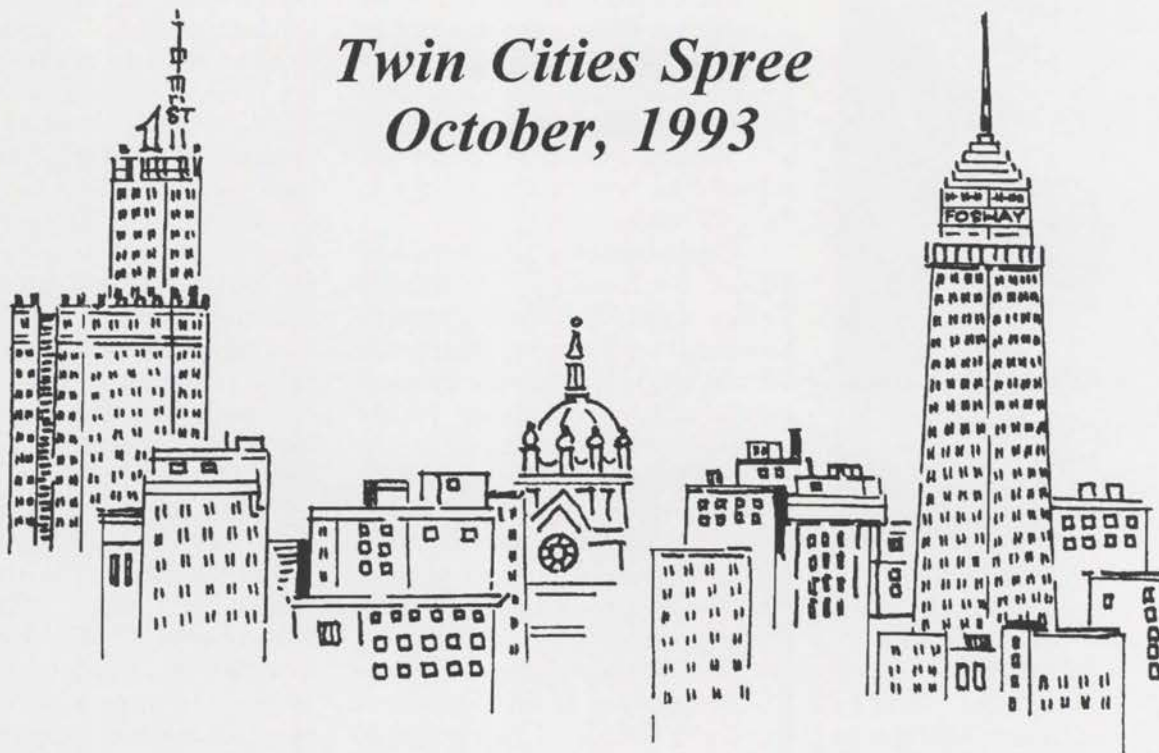
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# ATOS REGIONAL CONVENTION

*Twin Cities Spree  
October, 1993*



from "Twin Cities Sketchbook" by Vi Perlich

## Members of **LAND O' LAKES THEATRE ORGAN SOCIETY**

invite **YOU** to the **Twin Cities of Minneapolis/St. Paul**  
**October 15 - 17, 1993, with Extra Events on October 18**

---

*Scheduled artists:*

*Barry Baker, Tom Hazleton, Dennis James, Paul Quarino,  
Ron Rhode, Jim Riggs, Walter Strony, Clark Wilson*

*Instruments:*

*Powderhorn Park Baptist Church (3/13 Robert Morton),  
Phipps Center for the Arts (3/17 Wurlitzer),  
Metropolitan Community Church (3/12 Morton/Wurlitzer),  
World Theater (3/21 Wurlitzer),  
T. B. Sheldon Auditorium (2/11 Kilgen),  
Six Classical Organs on Summit Avenue + Carillon*

---



2/11 Kilgen in the T.B. Sheldon Auditorium.

You won't believe your ears when Clark Wilson opens our regional convention Friday evening! The Robert-Morton in Powderhorn Park Baptist Church was removed from the Annex Theatre in Detroit in the mid-50s and installed in the church for a total cost of \$6,000. Its chambers are at the third-floor level and speak into a space constructed of cement blocks. The result is best described as glorious.

Saturday is a full day, yet time is available for shopping or other pursuits as well. Jim Riggs will perform for two convention groups (9:30 a.m. and 12:30 p.m.) at Phipps Center for the Arts in Hudson, Wisconsin. There the 3/17 Wurlitzer speaks into a small auditorium (231 seats) and provides a totally different atmosphere. The listener has a more intimate relationship with the organ and the organist. Originally located in the Capital Theatre in St. Paul, the Wurlitzer was later installed in the studios of KSTP-TV and was featured on a daily basis throughout the late 50s and early 60s. Please indicate your preference for morning or early afternoon concert on the registration card. We'll try to accommodate your wishes. We'll

provide transportation for open console at Powderhorn Park Baptist Church as an alternate activity for those who are not in Hudson. Or ride the carousel in Town Square Park. Restored after three years' effort and at a cost of \$1.1 million, this 1914 merry-go-round has horses valued up to \$100,000 each.

A number of you have asked about attending Garrison Keillor's *American Radio Company* broadcast on Saturday afternoon. We are working with the producer and trying to arrange for an appearance by Ron Rhode on the show. The broadcasts are always sold out and tickets are on a first come, first served basis. If you'd like to attend, register as soon as possible and we'll try to get tickets for you.

On Saturday evening Ron Rhode appears at the console of the Land O'Lakes Chapter organ at All God's Children Metropolitan Community Church in Minneapolis. You can read about this instrument elsewhere in this issue. The concert is somewhat later than usual in order to allow for a leisurely dinner.

Sunday finds us at the T.B. Sheldon Auditorium in Red Wing, about 45 minutes from the hotel, for a concert by Walter Strony at 10:00 a.m. You'll want to explore this "Jewel Box" from 1904 with its gilded plaster work, its mahogany-lined inner foyer, and its broadly curved staircases to the balcony. Watch for an article about the auditorium and its 2/11 Kilgen in the next issue of the Journal. You'll ride through the countryside of western Wisconsin on the way down river and if Mother Nature wills it, you'll see full autumn color along the banks of the Mississippi. We'll provide you with an airline "snack" on the way back from Red Wing to help fend off your hunger pangs.

At 3:00 Barry Baker will play for us, again at the Metropolitan Community Church. This is

Barry's first appearance as a featured artist. We think that he will really show off the "to die for" Robert-Morton Tibia in this organ. And to finish the day, we'll hear Dennis James at the 3/21 Wurlitzer in the World Theatre in St. Paul. This instrument was installed by members of Minnesota Theatre Organ Associates in chambers at the fifth-floor level. Built by the Schubert theatre chain, the World was saved from destruction and fully restored to new beauty a few years ago. Refer to the article about the organ in THEATRE ORGAN, June 1987.

Monday's optional events will provide some special treats for organ buffs. The theatre section of the "Voice of Minneapolis" Kimball in the Convention Center is scheduled to play by regional convention time. Barring unforeseen events, Tom Hazleton will offer us a sneak preview of the organ on Monday morning. Owing to a dog show over the week-end, this is the only time we could even hope to get in. But, just in case: Tom will play at Powderhorn Park Baptist Church.

The Cathedral of St. Paul dominates the east end of Summit Avenue and houses two organs, an Aeolian-Skinner and E.M. Skinner, one at each end. The building seats 2000 and has up to six seconds reverberation time, depending on the weather. In addition to solo performances, you'll be treated to some literature for four hands, four feet on the combined total of 70 ranks. Just a few blocks down the street lies House of Hope Presbyterian Church, home to four organs and one of the best carillons in the US.

And to finish the day, Paul Quarino will play at Metropolitan Community Church. This will be a homecoming of sorts for Paul, who lived here for a number of years and where he taught for Schmitt Music Company.



# THE SCHEDULE - TWIN CITIES SPREE - '93



## Important Information

Hotel reservations must be made by September 27 in order to guarantee the room rate of \$65 for single or double occupancy. (This rate good from October 13 through 19.)

If you drive, be aware that hotel parking will cost \$8.50 per day. Parking in the Civic Center ramp (about a block away) is \$3.50 per day.

Shuttle service from the airport to the hotel is available at \$5 per person.

Please patronize Northwest Airlines, the official carrier for Twin Cities Spree-93. Use code no. **ERI2101** when making your reservations. Our travel agent's toll-free number appears with their ad in this issue.

Owing to limited seating at Phipps Center for the Arts, there will be two groups for the Jim Riggs concert. If you have a strong preference for morning or early afternoon, please check the box on your registration form.

The *American Radio Company* broadcast is always sold out well in advance of the date. We'll do our best to get your ticket(s), but your early response is of the utmost urgency.

The \$95 registration fee is good until September 15. After this date, a \$10 late charge will be applied.

Autumn in Minnesota is usually a gorgeous season. Temperatures reach the 60's during the day, but evenings can be chilly, down into the 30's.

Our logo depicts the skylines of St. Paul and Minneapolis as they were in 1967, when the 1st Bank of St. Paul and the Foshay Tower of Minneapolis were the tallest buildings in sight.

THEATRE ORGAN

## FRIDAY, OCTOBER 15

- 2:00 to 7:00 p.m. . . . Registration  
4:00 to 6:00 p.m. . . . No host Cocktail Hour/Gab Fest  
8:00 p.m. . . . . CLARK WILSON, Powderhorn Park Baptist Ch.

## SATURDAY, OCTOBER 16

- 9:30 a.m. . . . . Group 1. JIM RIGGS, Phipps Center for the Arts  
12:30 p.m. . . . . Group 2. JIM RIGGS, Phipps Center for the Arts  
4:30 - 7:00 p.m. . . . . Optional *American Radio Company Broadcast*, World Theater  
Suggested alternatives: Open console at chapter organ, shopping at Mall of America, Science Museum of Minnesota, Carousel in Town Square Park, sleeping in?  
9:00 p.m. . . . . RON RHODE, Metropolitan Community Church

## SUNDAY, OCTOBER 17

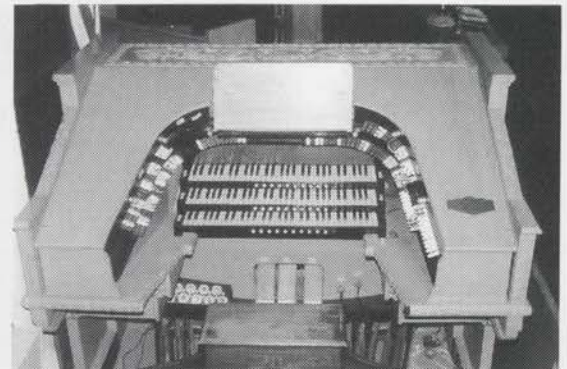
- 10:00 a.m. . . . . WALTER STRONG, T. B. Sheldon Auditorium, Red Wing  
3:00 p.m. . . . . BARRY BAKER, Metropolitan Community Church  
8:00 p.m. . . . . DENNIS JAMES, World Theater

## MONDAY, OCTOBER 18 (Optional events)

- 9:30 a.m. . . . . TOM HAZLETON, Sneak preview "Voice of Minneapolis"  
1:30 - 4:30 p.m. . . . . Six on Summit plus Carillon  
8:00 p.m. . . . . PAUL QUARINO, Metropolitan Community Church



World Theatre 3/21 Wurlitzer.



3/13 Robert-Morton at Powderhorn Park Baptist Church.  
Backrail removed for repair.



LO'LTOS 3/12 Chapter Organ.



Phipps Center for the Arts 3/17 Wurlitzer.

# THE ACOUSTICS OF THEATRES AND ORGANS

## *How to Enhance the Sense of Space in a Residential Installation*

by David Eplee

*This is the first in a series of articles addressing the acoustics of rooms and their interaction with theatre organs. Topics of interest or specific questions relevant to acoustics are welcome. Please forward suggestions to the editor.*

Understanding and enhancing the acoustic environment of residential organ installations will be the focus of this article. The structure of sound reflections, frequency response of the room, dynamic range of the instrument, control of the building mechanical system noise, and control of noise from moving organ parts are all components of an optimum organ installation.

### SOUND OF THEATRES

Since most ATOS members' organs originated in theatres, we will begin by looking at the acoustic environment of theatres, then translate this into residences. The acoustic environment of a theatre is a vital part of the excitement of attending a live performance. The direct sound from the performer, pit orchestra, or organ is the first sound the audience member hears. This connects the audible source with the visual source. The direct sound is supplemented by sound reflected off hard surfaces in the audience chamber.

Because of the complex geometry of theatres, this reflected sound envelops the audience from all directions and creates the feeling of spaciousness in these rooms. The earliest reflected sound helps your ear and mind locate the nearest wall and ceiling surfaces. The sound arriving slightly later from more distant surfaces is called reverberance and describes to your ear the size of the room. The character of these com-

plex sound reflections establishes the acoustic signature of the space. In addition to supporting the performer's sound, a reflective environment makes it possible to hear the laughter, gasps, sighs, silence, and other reactions of the audience. This is vital to developing the excitement of attending live performance. The acoustic experience found in well-designed theatres contrasts with the solitude and sterile frontal sound typical of most home stereo or television sound sources and of theatres which have been filled with absorptive material.

### RESIDENTIAL LISTENING ROOMS

Organ listening rooms in residences are usually not large enough to develop noticeable reverberation. It is, however, this envelopment of sound and excitement associated with reverberation which we want to recreate in home organ installations. The character of the reflected sound is a function of the shape and material of all room surfaces and furnishings. The complex nature of early reflections heard in theatres can be created by using sound diffusive surfaces rather than the simple, planar geometries most frequently found in residences. Diffusive elements can take the form of three dimensional artwork, sculpture, or architectural shaping such as bowed surfaces, coffers, or irregular facets on walls. The more dramatic and varied the shaping of the diffusive elements, the better. At a minimum, they should range from small scale to several inches in depth. The larger the diffusive element both in area and in depth, the lower frequency sound it will effect.

Maintaining surfaces as sound reflective rather than sound absor-

bent is an important step in promoting reflected sound energy. This is as important for the floor as for the wall and ceiling surfaces. One caution which should be given at this point is the avoidance of large, parallel surfaces which could sustain flutter echo. Flutter echo is a condition where sound is captured between parallel surfaces and bounces back and forth for a long period of time. This gives an unpleasant after-ring to the sound of the room. Angling one surface a few degrees out of parallel or making one surface diffusive will prevent flutter echo.

The material and stiffness of floors, walls, and ceilings will determine the range of sound frequencies which they can reflect. To understand this phenomenon, recall that sound waves have physical dimension. With your knowledge of organ pipes you are already aware of the range of sizes of sound waves. High frequency sounds are less than an inch long. Middle C, 262 Hz, is a little over four feet long. Most residential organs produce sound waves at 16' pitch which are 35 feet long. When you strike a single layer of gyp board with a 35 feet long wave, the gyp board will be set into vibration. This vibration absorbs sound by converting acoustic energy into heat energy. This is an undesirable waste of low frequency sound. With today's modular construction and light-weight materials, it is common for a listening room to have a couple of frequencies, usually low frequencies, which are readily absorbed. This affects the tonal balance of the instrument. Since low frequencies provide the warmth to music, it is particularly important to sustain them.

Full frequency reflectivity of building surfaces can be improved

by making them more resistant to vibration. This is done by increasing mass or stiffness. In theatres and music spaces, the audience chamber walls are frequently 12 to 16 inches of solid concrete. Surfaces so heavy are not essential in most residential installations, but if masonry is possible within the architectural vocabulary of the room, it would be optimal. Depending upon the porosity of the masonry, it may need to be sealed with paint or a clear sealer. Plaster is the next most appropriate material, the thicker, the better with a minimum thickness of one inch. Stiffness can be improved by closer spacing of studs and deeper stud members. Because of its light weight and drummy sound, gyp board is not appropriate for listening rooms unless several layers are screwed together. Closer spacing and larger stud size will be advantageous here as well. Large areas of glass should be increased in thickness to improve their sound-reflective properties.

#### QUIET LISTENING ENVIRONMENT

The scale of residential listening rooms places people closer to all of the working parts of the building and organ than they would be in a theatre. This proximity increases the possibility that mechanical noises will disturb listening. Since noises produced by building systems are usually repetitive and tonal, the

smallest noise can become irritating. Therefore, it is important to identify all noise sources, no matter how small, and solve them one at a time. Good organ-building practices such as adequate felt or neoprene bumpers, tight joints, good gasketing, and lubricated joints are all important. Noise and vibration caused by major pieces of mechanical equipment and by organ blowers will be addressed in a later article.

Hiss from air movement of forced-aid heating and air conditioning systems is one of the most common noise sources caused by building systems. Hiss occurs when air is moving too fast. The air makes noise as it rubs against other air molecules and whistles against the fins of diffusers. There are a number of factors which determine the criteria to which we design air velocity but a general rule is that air moving over 400 or 500 feet per minute will cause noise problems. Air velocity is calculated by dividing the quantity of air by the unobstructed cross sectional area of the ductwork.

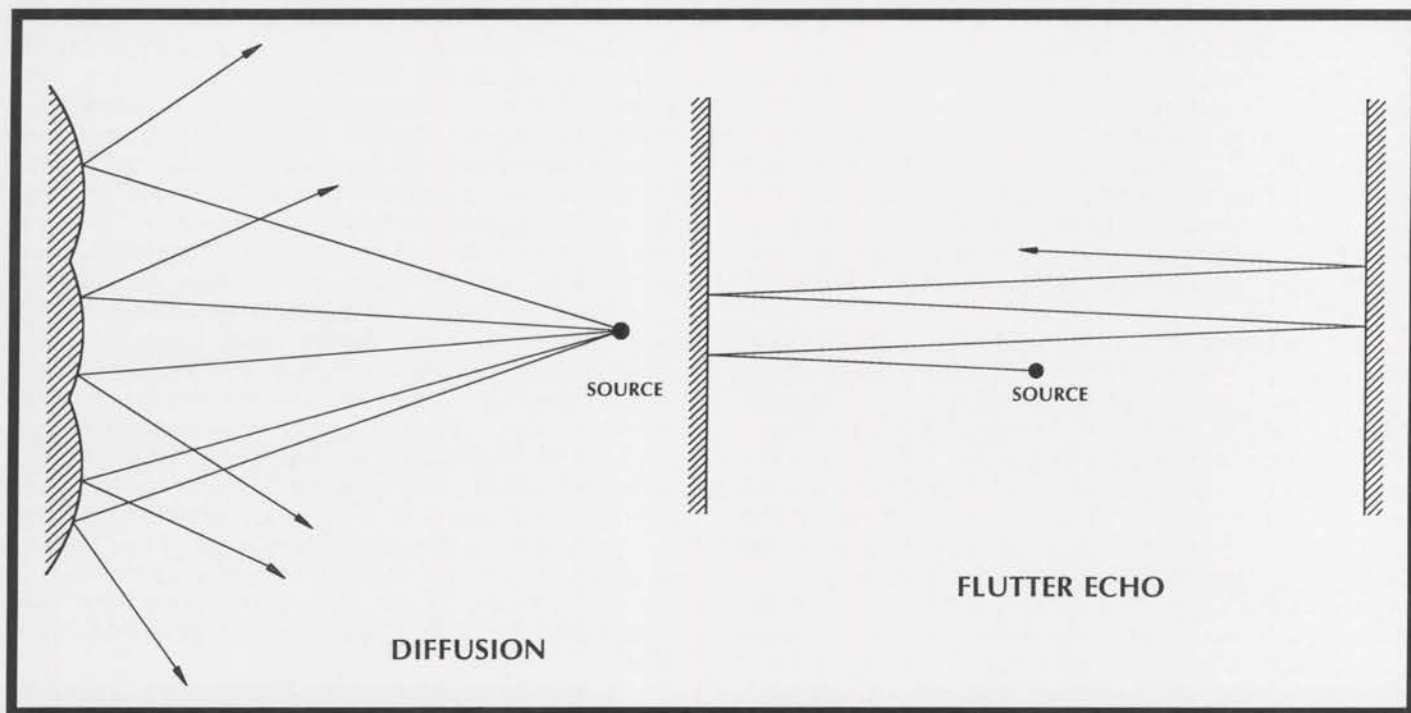
#### DYNAMIC RANGE

A broad dynamic range from an organ is as important as tonal variety in maintaining excitement for the listener. This is easier to do in theatres than it is in smaller residential installations. Since many residential organs were originally scaled for larger room volumes, they have a

tendency to be louder than might be preferred in their new homes. We will leave the philosophical discussion and technical details of revoicing to other authors. However, we can suggest that pipe chambers be constructed with a high level of sound attenuation so the shutters can efficiently control the volume of sound exiting the chamber.

Since most home organ listening rooms are not large enough to develop the reverberance that we associate with theatres and good organ rooms, we must strive to have a room which constructively sustains sound and develops a complex sound reflection structure. The ideas discussed here — adding deep and varied diffusive elements, minimizing absorption, increasing the mass and stiffness of surfaces, silencing mechanical noise, keeping air speeds low, and voicing the instrument to suit the room — will help create this environment. In addition, this overview of the acoustics of residential organ installations has introduced a number of topics which can be address in more detail in future articles.

*David Eplee is a registered architect and an acoustics consultant with Kirkegaard and Associates in Downers Grove, Illinois. They specialize in the acoustics of performance and religious buildings.*



# The Complete Theatre Organ Recordings on Edison

by Dennis E. Ferrara

The theatre pipe organ has always been an extremely difficult instrument to record due to its extremes in the frequency spectrum. The auditory range may vary from 16 cycles (the 32' of a Contra Diaphone) to over 25,000 cycles on the upper end of the spectrum. Needless to say, no acoustic or early electrical recording of the Roaring Twenties could do full justice to the "one man orchestra." Nevertheless, the Edison Phonograph Company, West Orange, New Jersey, tried to capture the instrument onto wax with some interesting results.

Before April 1925, all recording was done by the acoustical process. The process consisted of an artist singing or playing into a metal or wooden horn which was attached to a recording diaphragm and cutting needle. The sounds were gathered into the horn and the sound vibrations were "cut" onto a wax master. Later, a "play-back" recording was made for the artist to hear the results of the recording session. Yes, it was a rather hit-and-miss affair. It was almost impossible to record a complete orchestra. Certain instruments, such as woodwinds and brass, recorded better than the piano and pipe organ.<sup>1</sup>

There were two types of acoustical recording: lateral, as used by the Victor Talking Machine Company, and vertical, "hill-and-dale," as used by the Edison Company. All cylinders and Diamond Discs use the vertical process. The 1/4 inch thick discs require an Edison Phonograph and a permanent diamond for proper play back. The early record catalogues contain operatic, instrumental, band, and popular selections of the day; however, no pipe organ solos appear before 1911.

The Victor Talking Machine Company, Camden, New Jersey, better known later as RCA-Victor, and the Columbia Graphophone Company, sent recording crews in 1910 to Salt Lake City, Utah, to record the 4/75 W.W. Kimball and selections with the Mormon Tabernacle Choir; however, only Columbia issued any recordings from the elaborate sessions. John J. McClellan was the first organist to appear on disc recordings. Selections include works by Bach and Nevin.<sup>2</sup>

In November 1917, Victor offered in its supplement, one selection played by Richard Keyes Biggs on an Estey Pipe Organ. The selection was the "Funeral March," Op. 35, No. 2, by Frederick Chopin, Victor 35547. No doubt this may be the first recording of the newly installed Estey organ in the First Baptist Church which Victor had purchased for recording. In the Twenties, this instrument would be used by Fats Waller for some of his most memorable Jazz organ solos.

Columbia utilized Gatty Sellars, English composer and organist, for several selections which were played on a "Moller Cathedral Pipe Organ." Needless to say, the selections appealed to a funeral director as opposed

to the general record-buying public of the time.<sup>3</sup>

The Victor Company had signed Jesse Crawford, "The Poet of the Organ," to an exclusive recording contract in late 1924. No doubt Walter Miller, Edison's Artist and Repertoire man, wanted to find talent worthy to compete with Crawford and the Victor Company.

The Edison Company obtained the services of the following organists from 1924 until 1929. Their complete discographies will be listed in this article and include: John Gart, Henrietta Kamern, Frederick Kinsley, Rollo Maitland, and Charles Sharpe-Minor, better known as simply, C. Sharpe-Minor.

According to the master files at West Orange, New Jersey, two Midmer-Losh instruments were utilized for recording: first, a two-manual, and later, a three-manual instrument which was installed in the Hippodrome Theatre, New York; second, a three-manual instrument was built in 1926 by Midmer-Losh for the Edison Recording Studios at the Columbia Street Studio, West Orange, New Jersey. The late David Junchen, in *The Encyclopedia of the American Theatre Pipe Organ, Vol. 1* states that the Midmer-Losh Company had installed a small two-manual organ around 1921; in 1924, however, a third manual was added and possibly a few ranks were added, bringing the stop list up to seven ranks. Frederick Kinsley made his first recordings in New York on June 14, 1924.<sup>4</sup>

In doing more research, it was found that the following instruments were utilized in recording organ solos by the Edison Company: The two- and later three-manual Midmer-Losh organ installed in the Hippodrome Theatre, New York (Kinsley and Maitland); the three-manual, 32 rank M.P. Moller Deluxe Organ in the Loew's Rio Theatre, New York (Kamern); the 3/7 Midmer-Losh organ installed at the Columbia Street Studio, Edison Company, New Orange, New Jersey (Kinsley and Maitland); a 2/7 Style E Wurlitzer, installed in the Sanford Theatre, Maplewood, New Jersey (Kinsley and C. Sharpe-Minor); and the 4/23 Robert-Morton "Wonder Morton" installed in Loew's Valencia Theatre, New York (Gart).<sup>5</sup>

The sound of the Midmer-Losh instrument has much to be desired as a theatre organ. The selection, for the most part, reflects the typical "mother, heaven, and home" variety which was always apparent in the Edison catalog. The Losh instruments sound like poor organs without much unification. The recordings reflect a tubby diapason, a fat flute, string, tuba, and an excessive Vox Humana with a rapid-fire tremulant. Kinsley was organist at the Hippodrome and later became organist, for an extremely short period of time, at the famed Riverside Church, New York, before the coming of the great American organ virtuoso, the late Dr. Virgil Fox.<sup>6</sup>

The Kamern sides on the Moller organ are rather

good. The electrical process which was introduced in April, 1927, for the Edison Company, captured the extremely warm acoustics of Loew's Rio Theatre, New York. The tremulants on the Moller tend to be a bit fast; nevertheless, the playing is quite good and without excessive mannerisms as found in the Kinsley recordings.

The Maitland selections are excellent and show a fine manual and pedal technique which is rare for theatre organists. The selections for the most part, however, reflect the funeral parlor variety. An article in *The Etude*, October 1929, talks about Maitland and that he had been a Philadelphia church organist for 28 years and that he also played the violin. The artist later became the municipal organist on the gigantic 7/354 Midmer-Losh organ at the Convention Hall, Atlantic City, New Jersey. He also played in various theatres in Philadelphia on W.W. Kimball instruments.

The selections by C. Sharpe-Minor are excellent. Sad to say, only two selections by this great theatre showman were recorded. According to Dr. John W. Landon in *Behold the Mighty Wurlitzer: The History of the Theatre Pipe Organ*, C. Sharpe-Minor was a colorful organist and showman who toured throughout the United States playing various instruments. Little is known about him after his performances at the Palace Theatre, Dallas, Texas, in the 40s.

The Gart selections sound amateurish. The sound of the "Wondrous Morton" is not as wondrous as recorded by the Edison process. The cylinders were "dubbed" from Diamond Discs (never issued) and were also

dubbed from the poorly recorded lateral-cut discs on Edison. The Gart recordings are extremely rare in any form.

## Walter Strony

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The discography will list the matrix number, title, date of recording, vertical or lateral catalog numbers, dubbed cylinder catalog numbers, and general comments, if available. The author would like to sincerely thank Mrs. Leah Burt, librarian at the Edison National Historic Site, West Orange, New Jersey, for her help and assistance to the master files as well as the recording contracts housed at the museum.

#### JOHN GART — Loew's Valencia Theatre, 4/23 Robert-Morton "Wonder Morton, New York

N-818 ...If I Had You .....	3/27/29	unpub.	5719	B-OK**
N-819 ...Weary River .....	3/27/29	14008		B-OK
N-844 ...Coquette .....	4/09/29	14008		A & B
N-845 ...A Precious Little Thing Called Love .....	4/09/29	unpub.	5706	A-OK
.....** According to Ron Dethlefsen's <i>Edison Blue Amberol Recordings, Volume II</i> , illustrates				
.....a Blue Amberol Cylinder stock card which indicates that only 25 copies of No. 5719				
.....were pressed before production stopped in July 1929.				

#### HENRIETTA KAMERN -- Loew's Rio Theatre, 3/32 M.P. Moller Deluxe Organ, New York

18621 ....Laugh, Clown, Laugh .....	7/19/28	52373		
18635 ....Just Like a Melody Out of the Sky .....	7/25/28	52373		
18645 ....Girl of My Dreams, w Theo Alban, Tenor .....	8/01/28	52376	5595	
18646 ....Chiquita .....	8/01/28	52376		
18780 ....Angela Mia .....	10/04/28	52429		
18781 ....Jeannine, I Dream of Lilac Time.....	10/04/28	52429		
18797 Gypsy Love Song, w traps.....	10/10/28	unpub.		"passed"
18821 I'm Falling in Love with Someone.....	10/19/28	unpub.		"rejected"
18919 Sally of My Dreams.....	12/05/28	unpub.		"rejected"

#### FREDERICK KINSLEY — Hippodrome Theatre, 2/5 later 3/7 Midmer-Losh, New York (unless noted)

9565 Prelude in C-Sharp Minor (Rachmaninoff).....	6/14/24	80800		
9566 Liebestraum (Liszt).....	6/14/24	80800		
9567 The World is Waiting for the Sunrise.....	6/14/24	80799	4934	
9568 Poor Butterfly .....	6/14/24	80799		
9928 O Promise Me .....	1/6-7/24	unpub.		
9929 Love Sends a Little Gift of Roses .....	1/6-7/24	unpub.	9931	Abide With Me (Monk)

9930	Serenade (Schubert).....	1/6-7/24	unpub.		
9931	Abide With Me (Monk).....	1/06/25	80827	5037	
9932	Lead, Kindly, Light.....	1/06/25	80827		
9933	The Lost Chord.....	1/6-7/25	unpub.		
10442	Indian Love Call.....	6/20/25	80841		
10444	A Waltz in the Moonlight and You.....	6/20/25	80841	5030	
10447	In Shadowland.....	6/22/25	80844		
10448	The Palms.....	6/22/25	80854		
10440	On the Road to Mandalay.....	6/22/25	80860		
10450	Old Pal.....	6/22/25	unpub.		"passed"
10453	The Melody That Made You Mine.....	6/23/25	80844	5054	
10454	Lohengrin: Bridal March.....	6/23/25	unpub.		"passed"
10455	Humoresque.....	6/23/25	unpub.		"passed"
10456	Silver Threads Among the Gold.....	6/23/25	unpub.		"passed"
10461	Pomp and Circumstance March (Elgar).....	6/24/25	80851		
10462	Minuet in G (Beethoven).....	6/24/25	80857		
10463	Wedding March (Mendelssohn).....	6/24/25	unpub.		"passed"
10464	Souvenir.....	6/24/25	80857		
10467	The Lost Chord, w Charles Hart, Tenor.....	6/25/25	unpub.		"rejected"
10468	Nearer My God to Thee.....	6/25/25	51879		
10469	Stabat Mater: Cujus animam, w Charles Hart, Tenor.....	6/25/25	unpub.		"rejected"
10470	I'm Falling in Love With Someone.....	6/25/25	80849		
10473	Adoration.....	6/27/25	unpub.		"passed"
10474	Silent Night.....	6/27/25	80854	5063	
10475	A Kiss in the Dark.....	6/27/25	80849		
10476	Song of India.....	6/27/25	80860		
10477	One Sweet Solemn Thought.....	6/27/25	51879		
11352	Moonlight on the Ganges (remade 1/5/27).....	12/06/26	51915		
11353	Hello, Bluebird (remade 1/5/27).....	12/06/26	51915		
11415	Roses For Remembrance.....	1/05/27	51918		
11416	My Sweetheart Waltz.....	1/05/27	51918		
11427	Little White House.....	1/12/27	51924		
11428	Roses Remind Me of You.....	1/12/27	51924		
11429	Jesus Christ is Risen Today!.....	1/12/27	51957		
11430	a) In the Cross of Christ; b) The Strife is O'er.....	1/12/27	52081		
11449	a) Rock of Ages; b) I Surrender All.....	1/19/27	52081		
11450	What Shall the Harvest Be?.....	1/19/27	52081		
11451	Face to Face.....	1/19/27	52030		
11452	a) Let the Lower Lights Be Burning; b) God Be With You.....	1/19/27	52030		
11470	All Alone (Berlin).....	1/27/27	51936		
11471	How I Love You!.....	1/26/27	51937		
11472	Mary Lou.....	1/26/27	51936	5316	
11473	Put Your Arms Where They Belong.....	1/27/27	51937		
11506	Yankee Rose 2/7 Wurlitzer, Sanford Theatre**.....	2/06/27	unpub.		
11507	High, High Up in the Hills**.....	2/06/27	unpub.		
11518	Cherie, I Love You, w Walter Scanlan, Tenor.....	2/14/27	51969		
11519	Song of Songs, w Walter Scanlan, Tenor.....	2/14/27	51969		
11520	Take in the Sun, w Arthur Fields, Baritone.....	2/14/27	51955		
11521	Falling in Love With You, w Arthur Fields, Baritone.....	2/14/27	51955		
11548	In a Little Spanish Town.....	3/03/27	51965		
11549	My Daddy.....	3/03/27	51965		
11598	Calling.....	3/23/27	51987		
11599	I'm Looking For a Girl Named Mary.....	3/27/27	51987		
11624	Muddy Waters**.....	4/03/27	51990		
11625	The Winding Trail**.....	4/03/27	511990	5346	
11751	When Day is Done.....	5/20/27	52054		
11752	Just an Ivy Covered Shack.....	6/20/27	52054		
11805	Mother.....	7/20/27	unpub.		
11806	Silver Moon.....	7/20/27	unpub.		

**All these following recordings are electrical. (West Orange)**

11943	C'est Vous.....	10/10/27	52117		
11944	Me and My Shadow.....	10/10/27	52117'		
18004	An Old Guitar and an Old Refrain.....	11/02/27	unpub.		"rejected"

18005	Song of the Wanderer.....	11/02/27	unpub.	
18112	My Blue Heaven.....	12/17/27	unpub.	
		12/23/27	unpub.	
18133	Are You Lonesome Tonight?.....	12/23/27	unpub.	
18181	Among My Souvenirs.....	01/27/28	unpub.	
18347	Little Log Cabin of Dreams.....	03/29/28	52303	"rejected"
18348	Was It a Dream?.....	03/29/28	52303	"passed"

**ROLLO MAITLAND — 3/7 Midmer-Losh, Columbia Street Edison Studios, West Orange, New Jersey**

11655	Down the Lane.....	04/18/27	52006	
11656	At Sundown.....	04/18/27	52006	
18431	Angel's Serenade (Braga).....	04/23/27	52291	
18432	Largo from New World Symphony (Dvorak).....	04/23/27	52291	
18535	Ave Maria (Schubert).....	05/26/28	52338	
18536	Serenade (Moszkowski).....	05/26/28	unpub.	"passed"
18537	Because.....	05/26/28	52338	
18538	Salut d'amour (Elgar).....	05/26/28	unpub.	

**C. SHARPE-MINOR — 2/7 Wurlitzer Organ, "Sanford Theatre," Maplewood, New Jersey**

11663	Hold Me and Fold Me Close to Your Heart.....	04/27/27	52064
11664	Officer of the Day March.....	04/24/27	52064

*Dennis Ferrara received B.A. and M.A. degrees in Journalism, Central Michigan University, Mt. Pleasant Michigan. He teaches Film, Speech, and English courses at Mott Community College, Flint, Michigan. He collects historical recordings from 1900-1950. As a freelance writer, he has contributed articles to several magazines including Console, In the Groove, The New Amberola Graphic, Music, The American Harp Journal, Piano Quarterly, and The Record Collector in Wales.*

- <sup>1</sup> Correspondence between the Edison Company and the author, 1980-1989.
- <sup>2</sup> Correspondence between the late Ben Hall and the author, 1962.
- <sup>3</sup> Research from RCA-Victor and correspondence between Richard Keyes Biggs and the author.
- <sup>4</sup> Recording contract of Frederick Kinsley at the Edison National Historical Site, West Orange, New Jersey.
- <sup>5</sup> Master recording files at the Edison Historical Site.
- <sup>6</sup> Interview with the late Dr. Virgil Fox, October 7, 1963.

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As local zoning barred projecting signs, the Paradise had its advertising worked into the facade. The figures of St. George and the dragon, above the clock, mirrored those on the Rapp's Jersey, another Wonder Theatre.

## Loew's Paradise, The Bronx

Architect: John Eberson

Opened: September 7, 1929

Capacity: 3,845

Organ: Robert-Morton 4/23

The five "Wonder Theatres" ringing Broadway were originally a Publix idea, but before much could be done, the project was assumed by Loew's, already New York's dominant exhibitor. A pair were assigned to Eberson: the Valencia in Queens, and the Paradise, called the Venetian almost until it opened. Real estate included, the house cost about \$3 million.

From the shallow entry, patrons passed through a (relatively) plain, flat-ceilinged outer lobby before reaching the vaulted grand lobby, a showcase of the dense texture Eberson always brought to the party. Lounges were arranged beneath the lobby and on the mezzanine, tucked under the mid-balcony.

Lest the lobby seem too elaborate, the architect, who was his own decorator, filled the atmospheric auditorium with all the statuary, columns, vines, stuffed birds

and other details it could possibly hold. One wonders if the money saved by the unadorned ceiling was more than expended on the rest. Even the sometimes-neglected balcony soffitt was acrawl with intricate plaster work, colorfully painted.

In steadily deteriorating condition, the Paradise remained essentially intact until its twinning in 1973. The twins themselves have since been twinned. The luckier Valencia, long a church, is still in one piece.

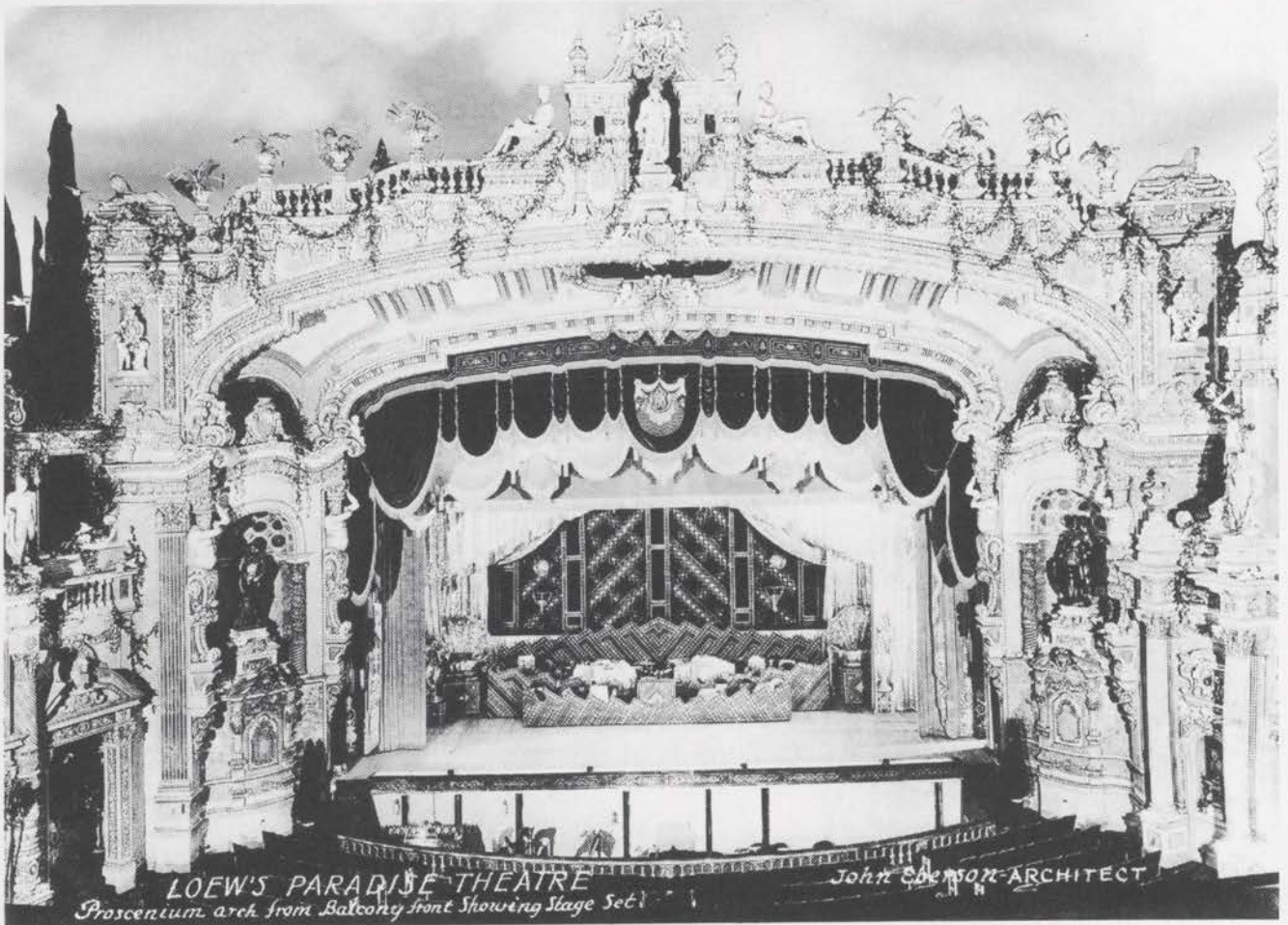
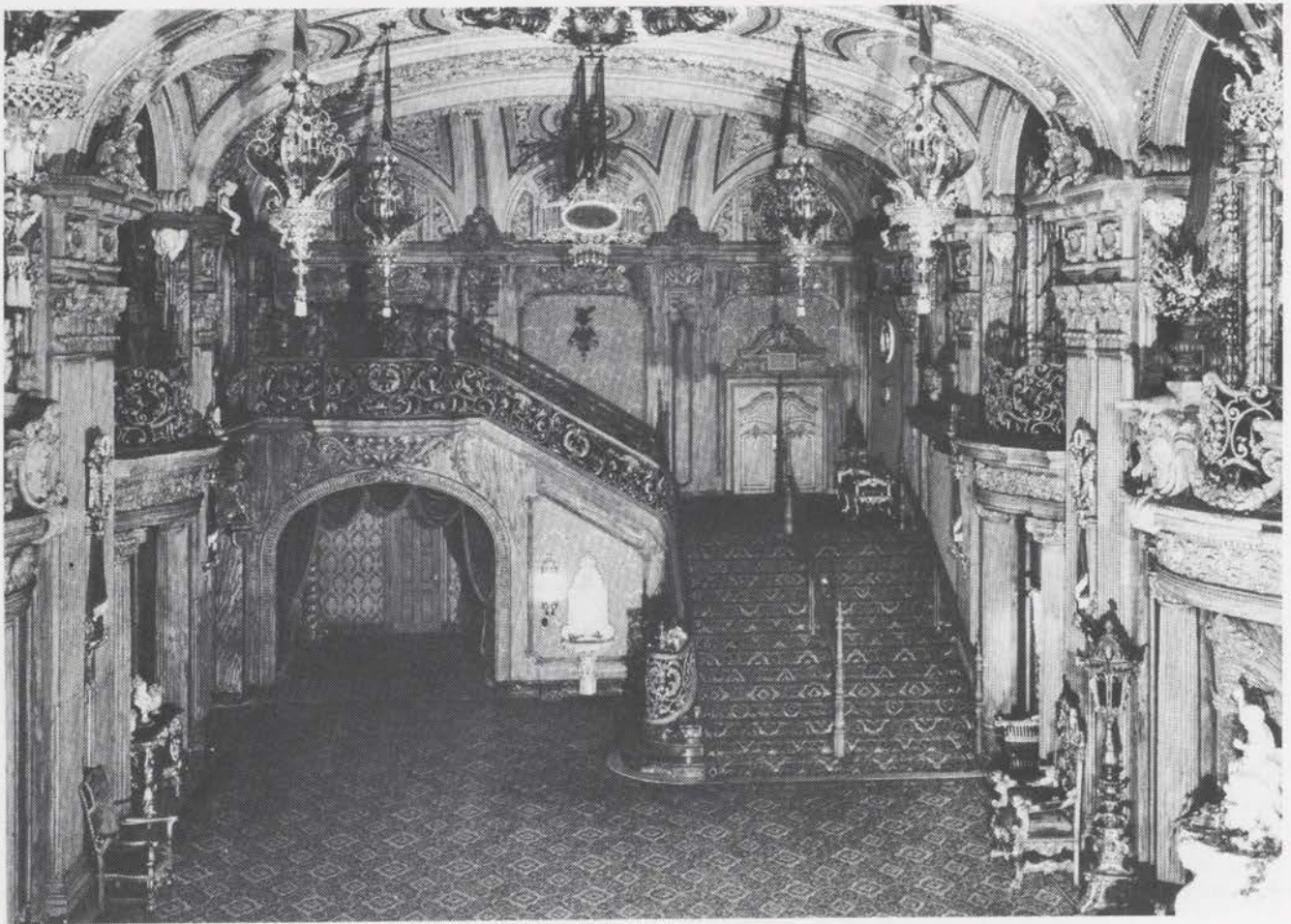
Like its four sisters, the Paradise came with one of the identical organs which represented the builder's last, and perhaps finest, gasp. It was silenced in the 40s when the pit was slabbed over to gain four rows of seats. Removed in the 60s, it has not reappeared.

Steve Levin

For membership information:  
THEATRE HISTORICAL SOCIETY  
York Theatre Building, Suite 200  
152 N. York Road / Elmhurst, IL 60126

Michael R. Miller, former THSA President and Director, died of AIDS on March 21. The Bronx Paradise was his favorite theatre. This piece, based on his research, is dedicated to him.





LOEW'S PARADISE THEATRE  
 Proscenium arch from Balcony front Showing Stage Set

John Edensor ARCHITECT

---

## A LETTER FROM WALTER STRONY

Summer, 1993

Dear Fellow ATOS Members:

I would like to begin by thanking the ATOS board for electing me as **Organist Of The Year 1993!**

Frankly, I was overwhelmed when Byron Melcher called to give me the good news. This is an award that I do not take lightly, and I promise to do my best to uphold the honor of the title.

It has now been almost three years since I made the decision to devote the majority of my time to playing concerts. This has been a period of much change in my life, and I couldn't be happier with my choice. Granted, there have been times when I've thought about how nice it would be to have a "normal" job with a regular check every two weeks like most people. It's quite a juggling act to keep my recording projects and mail order business; organ consulting work (both pipe and Allen); and finally, my concert correspondence up-to-date when I'm on the road so much. On top of this, I try to "squeeze in" some practice. Ask any of my colleagues.....it's a challenging career! But, it's the love of the instrument, the music, and the many wonderful people who sponsor concerts that keep me focused on what many consider to be an unusual career choice.

Now I have some exciting news to share with you! I have recently entered into an agreement with a longtime friend to handle all of my managerial duties. This will allow me more time to do the things that I do best. Mr. Brian J. Daggett is no stranger to many of you who live in New England. Brian represents the Allen Organ Company as well as Technics Pianos and Organs; and is the owner of Gott's Organ & Piano Co. in South Yarmouth, Massachusetts. He has been an avid fan of the theatre organ for many years. Currently, he's in the process of installing a Wurlitzer theatre organ in his residence. Having sponsored many organ dedication concerts, he is intricately aware of all the details necessary to promote a successful concert. He's a quality oriented and talented person; and most importantly, a joy to work with.

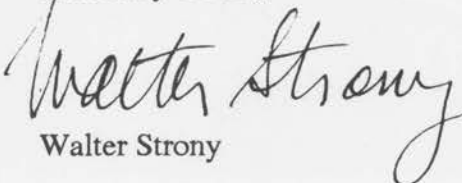
From now on, all correspondence regarding concerts should go directly to him:

**Brian J. Daggett Management**  
**56 Valhalla Drive, Suite #100**  
**South Yarmouth, Massachusetts 02664**  
**Phone: (508) 398-2512 (Gott's - 10:00 AM to 5:00 PM EST)**

Please continue to use the addresses listed in the various ads to order my recordings. Only *concert correspondence* should be directed to Brian.

I would like to close by thanking all of you in the ATOS for the support that you have given me over the years. Time flies when you're having fun, and I'm proud to announce that 1994 will mark the 20th anniversary of my concert career! And of course, we're working on a celebration tour. I hope to be able to visit your chapter soon!

Musically Yours,



Walter Strony

# FOR THE RECORDS

**THEATRE LIVE!** Carol Williams at the Wurlitzer at the Top Rank Club, Kilburn, the Wurlitzer/Strunk at the Tuschinski Theatre,, Amsterdam, and the Standaard at the Passage Theatre, Schiedam (near Rotterdam). Available from: Melcot Music, Melcot House, Bexmoor Way, Old Basing, Basingstoke, RG24 OBL, U.K. Cassette format only. Price is 7 pounds sterling (only) postpaid. Selections are: I'll Follow My Secret Heart, Sassy Brass, Somewhere A Voice Is Calling, Somebody Loves You, Old Hymn From Delecarlia, You and The Night and The Music, Brazil, The One I Love, Were You There, Eye Level, Unforgettable, Hello Dolly, Autumn Leaves, The Old Rugged Cross, Basin Street Blues, Bess, You Is My Woman, Fly Me To The Moon, March: City of Chester, Tulips From Amsterdam, Fools Rush In, Radetzky March.

**ORGANS:VARIOUS**  
**PERFORMANCE:\*\*\*\***  
**RECORDINGS:\*\*\*\***



Carol Williams is a force to be reckoned with. One who is equally adept with ballads, marches, and upbeat tunes. She is energetic, gutsy, sensitive, engaging, entertaining, in a word c o m p l e x . Excellent keyboard and pedal

skill combined with layered arrangements, wonderful expression, judicious use of purple chords, and good phrasing, all add up to a unique and memorable listening experience. The complexity of some of her arrangements will keep your interest after repeated listening, but won't drive off the listener who wants to sit back and let it happen.

The Top Rank Wurlitzer in Kilburn is very good and probably deserves a four star rating. The Wurlitzer/Strunk in Amsterdam is pretty much a 3 and a half star Wurlitzer. The Standaard in Schiedam, while being very interesting is probably a 2- and a half to 3-star instrument because of its somewhat tubby sound.

The recording engineer did a good job of capturing the organs, and not capturing very much of the audience sounds, which isn't easy.

This recording is well worth the bother of going to your bank and getting a money order for 7 pounds sterling, which is about \$12 U.S. I don't think you'll be disappointed.

**ORGANISED IN OLDHAM.** Doreen Chadwick at the 3/7 Christie of the Blue Coat School, Oldham. Available from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. Cassette format only. Price is \$12 plus \$3 postage per order. Selections are: Swinging Safari, Mighty Like A Rose, Wedgewood Blue, Don't You Make My Brown Eyes Blue, Ecstasy, Selection of Doris Day Favourites, Lulu's Back in Town, On The Sunny Side of the Street, My Curly Headed Baby, Flapperette, When You Wish Upon A Star, Wendy, Selection of Frank Sinatra Songs.

**ORGAN:\*\*\*\***  
**PERFORMANCE:\*\*\***  
**RECORDING:\*\*\*\***

This recording is of somewhat greater interest than usual because it is a 2 console instrument. It was originally installed in the Pyramid Theatre, then completely restored and moved to the Blue Coat School.

The organ is what you would expect from a Christie, except that the Tibia is wooden, rather than the more



usual metal tibia that Christie used. I felt that the tremors were a bit slow. I never thought I'd be making that comment about a British organ.

Doreen Chadwick is up to her usual bouncy good fun. Her ballads were better than usual in my opinion. I deducted a star in performance because of her relentless use of mutations.

The recording engineer did a very good job, especially when you consider that this is an under stage installation.

All in all this recording is recommended, although I found myself getting a little tired of the mutation heavy registrations after about the fourth selection.

*continued on page 34*



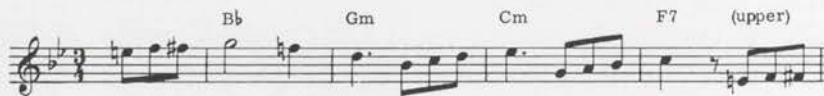
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### INTRODUCTIONS

There are many chord sequences which can be used for improvising introductions, and new ones are being created or discovered every day. For the person who is just learning to improvise, the I vi ii V7 chords (see last two issues of THEATRE ORGAN) are the best with which to start. In addition to being easy to learn, they offer great opportunity for melodic improvisation.

Select several songs which begin with a definite pattern of short notes. Not much can be done with whole notes. Start with the melody as written (on the I chord). Alter melody to fit the other chords, but maintain the same rhythmic pattern. End the introduction on one of the notes of the V7 chord. If there are pick-up notes, they must be included in the last measure of the introduction. Play and listen to the following example. Play both hands on the lower manual so that the listener can hear where the introduction ends and the song begins.



"Paradise" - Introduction should begin with same pick-up notes as song.

© 1930, 1932 (Renewed 1959, 1960) Leo Feist, Inc.

Apply the same procedure to other songs you like to play. For more instruction and examples, see Lesson 53 of "ORGAN-izing Popular Music."



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# Pipes & Personalities

## BUD TAYLOR *There's No Mystery About Him!*

submitted by Tom DeLay



*Bud seen as he prepared for an early 1960s concert on the Los Angeles Wilmett Theatre 4/37 Kimball.*

Now living in Sacramento, California, Bud Taylor has been Sierra Chapter's "Organ Spiel" Editor for many years. A tireless worker for the chapter's 1992 Regional Convention, he continues in an active capacity for Sierra Chapter and is their chapter scribe for THEATRE ORGAN. The following article from the December 1965 "Console" is reprinted in its entirety with the kind permission of Tom B'hend.

A mystery man usually comes to light when the shroud of silence is lifted. Last month's man of mystery who was pictured in THE CONSOLE is pictured again, at the right, seated at the same console, but over thirty years later. It lifts the shroud of mystery and the man gets a name — Bud Taylor. His is first an organist, and second, an editor. The latter job became his just last month when he was named to take over those duties for "Off The Keyboards," the official publication of the Los Angeles Organist's Breakfast Club.

A well-rounded education is recommended as a necessity for an editor. Bud, who has just completed a lengthy engagement playing a Gulbransen Rialto at Sky Trails

restaurant in Van Nuys, is well qualified to edit the professional musician's paper. He cut his "Baby Organ Teeth" on a Barton theatre pipe organ. His extensive engagements in the east, mid-west and west certainly have endowed him with a working knowledge of conditions that face console artists in almost every segment of the great U.S.A.

His popularity at the console of any type organ attests his ability to please the public.

Yes, indeed! Bud Taylor is well suited to the editorship of the professional publication for professional people.

Born in Vicksburg, Michigan, March 12, 1913, Bud claims some musical background in his ancestry. His mother played the piano. Asked if she taught him, Bud explained, "Well, she sat and criticized my playing more than she taught me.."

He attended school in nearby Kalamazoo and started his organ career by playing pipe organs in funeral homes for services in return for being allowed practice time. He received classic organ instruction from Henry Overly, in Kalamazoo. Overly was organist and choirmaster in one of the churches there.

Bud also studied theatre organ technique with Larry Leverenz, who, at that time, was organist at the State Theatre. The instrument is still in the theatre and has been restored to playing condition. It is a three-manual, 11 rank Barton. This theatre, Taylor noted, was the first house in a mid-west to have a famed four-poster Barton lift for the console. The feature of this elevator precluded the necessity of excavating a shaft for the console to be lowered into, plus installation of hydraulic or motor-



*Photo taken of Bud during the time he recorded the 3/26 Wurlitzer in the Kearns/Carson studio in Hollywood.*

ized elevating equipment. Four geared shafts were enclosed, one each, to the four posts at the corners of the organ console platform. A single motor operated the four shafts and moved the console up and down. The installation was simply placed on the orchestra pit floor, thus eliminating the costly construction work to put in a deep shaft. The installation at the State drew curious theatre owners and organists from many surrounding cities to observe its operation. Some even trekked from Chicago to look at the lift. This innovation permitted many theatres to have elevated consoles that otherwise would not due to the high cost of putting in a true elevator.

A flair for architecture, which manifestly came out in home and stage designing, prompted the young man to make the pilgrimage to Chicago's Art Institute. Once inside the doors, and taking several entrance exams, he was discouraged by the officials of the Institute in furthering his plan to become an architect or stage designer. They declared he would be better off if he were to seek other fields of endeavor. The year was 1933, during the great depression. Draftsmen and scenic men were starving or waiting for Franklin D. Roosevelt to get the WPA started.

Being young and undaunted by such a minor setback, Bud walked out of the art world and back into his music by hot-footing it over to the Sherwood School of Music. Here the famous Mildred Fitzpatric was head of the theatre organ department. Bud signed up for 12 weeks and had 12 lessons from the woman organist. He had one lesson a week. After completing this course, he returned home for a short time and then entered the University of Michigan. He enrolled in a summer course with the late, great Organist Palmer Christian. The fact that this course required an outlay of \$850 during the dark depression days indicates Christian's importance in the organ world. He completed the course and then returned to his home. Just as he came home, the job of organist at the State Theatre opened and he was soon playing the Barton as solo organist.

He accompanied the last of the silent films produced in Hollywood, emceed and played community

sings, or sing-alongs, intermissions and solos. The State was one of the Butterfield circuit houses. The owner was definitely an organ conscious showman and believed in using pipe organs to enhance his presentations. "At a Butterfield house the organ was as important a feature as the picture," Bud recalled.

During this first engagement as a theatre organist, Bud brought a new-fangled Hammond into the theatre lobby and, when there were long lines of patrons waiting to be seated, he played it whenever a sound feature was being shown. It was called "The Hammond Pipeless Organ."

Remaining at the State for three and one-half years, he then toured part of the Butterfield circuit, playing engagements of various duration on whatever type theatre organs were installed. "Most of them," he said, "were Bartons." This tour comprised about 30 of the 100 houses in the entire circuit. The chain extended throughout the State of Michigan, except for Detroit. By agreement with other chains, the Butterfield group did not enter the main stem and had no big houses in downtown Detroit.

While he was taking organ lessons from Mildred Fitzpatrick, Bud was also having a course in voice, studying under Charles LaBerge at the American Conservatory of Music. He didn't become a crooner or opera star, but the lessons taught him voice control and modulation which were aids whenever he appeared in public and had to talk to an audience.

An invitation to join the Clark Ringwalt combo was responsible for Bud up and leaving theatre organs. He was in New York at the time appearing at several of the theatres in the area. On joining the Ringwalt group he played a Hammond, and was the first organist to appear in any night club playing one of these music machines. This engagement was in the Coconut Grove at the Park Central Hotel, New York City.

The lure of the theatre organ again took hold of Bud after he had been playing with the combo group and he accepted an engagement to open the two-manual Wurlitzer in the Maryland Theatre, Cumberland, Maryland. However, before he arrived, a flood hit Cumberland and damaged the Wurlitzer beyond repair. When the house opened after

some rebuilding, But opened with a Hammond. This was the first Hammond to be installed in a theatre outside of Gotham and Kalamazoo. His solo stint at the Maryland lasted six months. Then Bud got "travelin" feet and decided to hit the bistro circuit again.

He toured night clubs, cocktail lounges and restaurants throughout the mid-west with his own



*Bud plays the 2/3 Maas in the DeLay residence while installed in Salinas, California.*

Hammond. At first he did his own booking, but later hired an agent.

According to clippings in his scrapbooks, Bud played St. Louis areas five different times. While in the river metropolis he played Eddie Dunstetter's famed KMOX Kilgen at various times during a one year stay there, and also appeared on the Pet Milk Show — Hammond, of course — and had two of his own shows. They were "Console Capers" and "Taylor Made Tunes." Also in St. Louis he played the "Smoothies Show," on KWK.

Another move to New York City put him in the Sheraton Hotel, and broadcasting over WMEW and NBC. He remained in the big town five years this time, playing not only at the Sheraton and over radio, but at Delmonico's, the Red Coach Grille and did transcriptions for both NBC and CBS.

While in Manhattan he also played several theatre organ engagements, foremost being the famous 5/29 Kimball in the Roxy Theatre. He was second organist there. He also met and became fast friends with Milton Page, another well-known organist and musicologist.

The two correspond frequently and Page told Bud he would like to present a concert on the Wiltern Kimball when he comes to the west coast again.

After five years of being away from home, Bud decided to return there for a visit. Dropping in at the State Theatre, he walked out with a signed contract. The agreement was for 12 weeks. Instead — he stayed nine months! To top this, he was responsible for the Butterfield chain bringing in other organists to open and present concerts and intermission music at six of their other houses.

During this engagement he played a Hammond over Radio Station WKZO.

In 1955 he opened his own music store in Kalamazoo, and then in 1958 sold it to come to Los Angeles to manage the San Fernando Valley Penny-Ousley Music Store..... "I stood it three months," he shuddered. "On my feet 18 hours a day, whew!" This was enough to make him realize it was easier sitting at a console than standing in a store — his forte was music, not managing. "Tab pushing was much more delightful than pen pushing," he said.

His first engagement was at the Hearth, in Downey, where he remained two and one-half years. Following this he moved into Los Angeles proper and spent another two and one-half years at the posh Vagabond House on Wilshire Boulevard. The engagement ended when fire destroyed the restaurant (also a Gulbransen Rialto). He then played a Gia Nina night spot for 16 weeks, then one year at the Hunter's Inn in Temple City. After this one, he took a well-earned vacation, upon the advice of his doctor.

When he returned to Los Angeles he moved into the Sky Trails engagement. It concluded last November 13.

Not only has he gained many experiences playing in many cities, but a great many friends as well. Whenever he is in St. Louis, he and Stan Kann manage to renew their friendship. Kann is house organist at the big Fox Theatre and also owns and plays the former St. Louis Loew's State Theatre Wurlitzer now installed in Ruggeri's Restaurant. He is also well acquainted with LeRoy



1974 photo of Bud while he was house organist for the Red Vest Pizza in Monterey. The organ was a new 2/8 Wicks built for the restaurant.

Lewis who was one of the men instrumental in putting the Wurlitzer in the Hotel Hilton, Panama.

It's clearly understood why LA OBC top tab men would boost Bud into the editorship of their publication — he is definitely in-the-know and has the connections to get information whenever he needs it. His popularity with professional and amateur organists is a matter of record. While at Sky Trails he had many visitors. Whenever he plays for Los Angeles Chapter ATOE at the Wiltern he draws large audiences. In addition to editing "Off The Keyboards," Bud also serves as Vice-President of LAOBC.

Living in the "back woods" of Hollywood — the services of a clearly defined map are needed, sometimes Bud must come out of the hills to take his visitors up to the house — Bud has two little charmers with him to take up his time. They are Pat and Mike, his two mahogany colored Dachshunds. The "kids" love their papa. They always set up a howl when he would leave them for his nightly engagement at the restaurant. It makes them wish perhaps that he wasn't so popular.

Maybe they'd like it better if he were a mystery man and would be at home with them editing the paper instead of gallivanting around entertaining everyone.

PS: In 1967 we find Bud playing the first "pizza" organ in Southern California, in West Covina. It was called Monk's Musical Pizza and had a strange 2/5, Style 170 Wurlitzer from a theatre in Selma, California. Later, in the last of the sixties and early seventies, Bud was featured during the summer months playing the three-manual Wurlitzer in



January 1991 at Grant High School. John Carleton photo

the Surf City Hotel in New Jersey. Returning to Southern California, he continued with club work until February 1973 when he moved to Monterey, California to play a 2/8 Wicks, custom designed for the Red Vest Pizza. This proved to be the local Mecca for theatre organ fans, including this writer. Bud graciously allowed this soul the Wicks bench on occasion — these moments of terror convinced us to look elsewhere in the organ industry for employment. Bud stayed at the Red Vest until he retired in 1975. Bud recorded an album on the long-gone Kearns/Carson Studio in Hollywood, a large, three-manual Wurlitzer now in Mansfield, Ohio. Bud recorded his trademark composition, "Blue Ice," and his fabulous arrangement of "Bye, Bye, Blues" on the long-gone Malar Production label, it was called TAYLOR-PLAYED PIPES.

## Big Band Night at the Paramount and other Wichita Theatre Organ, Inc. News

200 — maybe more — people at a theatre organ concert/ Nooooo ... YES! It's happened again — at the annual "Big Band Night at the Paramount" show on May 14. Throngs of music-lovers crowded into the Century II Exhibition Hall with their lawn chairs and blankets to find good spots to enjoy "String of Pearls," "In the Mood," "St. Louis Blues March," "Boogie-Woogie Bugle Boy" and other great '40s tunes.

Charlie Balogh and the New York Paramount Wichita Wurlitzer made magic again, pacing, accompanying, and leading the Jazz Arts I Big Band from Wichita State University, directed by Tom Fowler, and a variety of WSU jazz singers. A Wichita Pops production by Wichita Theatre Organ, Inc., the event is a recreation of the popular big band Wurlitzer shows at the Times Square NY Paramount Theatre. The stage was set with big city backdrops amid trees twinkling with tiny white lights, park benches and city backdrops and old street lights. As the show closed with a rousing "Stars & Stripes Forever," an enormous American flag of astounding size rose from behind the console and



Charlie Balogh at Wichita Wurlitzer.

band at the climax, bringing the ecstatic crowd to their feet. In response to the demand for an encore, Charlie and the Wurlitzer gave them the "Original Boogie Woogie," sounding every bit like an entire Big Band, proving the point that a theatre organist can be, loosely quoting Billy Nalle, "the arranger, the conductor, and all the boys in the band!"

The next WTO show stars Lyn Larsen, at the Wichita Wurlitzer on Saturday night, August 28. Always a loyal friend to the Wichita instrument, Lyn generously offered to do the Show as a benefit, and all proceeds will go to the Quarter Century Restoration Fund, initiated in May 1991, to raise \$175,000 to re-leather the famous 4/38 theatre organ.

## Pipe Organ Showtime Tenth Anniversary

by Tom DeLay

Sequoia Chapter has been most fortunate to partake in listening to a monthly radio program hosted by Chapter President Ron Musselman. Through the efforts of station engineer Rand Stover the program went on the air in March 1983. KFCF FM 88.1 is a public station, affiliated with KPFA and KPFB from the Bay Area. Widely known for a diverse palate of programming, Pipe Organ Showtime certainly is likely one of the more "mainstream" efforts. The program runs for 3 hours every fourth Sunday from 8 p.m. to 11 p.m. It runs only on KFCF in Fresno.

The anniversary show presented highlights from programs over the years including the music of Nalle, Wright, Cole, Seng, Bellomy, Riggs, Rhode, and Williams to name a select few. Some cuts from the semi-annual Christmas program were also presented. A particular favorite is a long out of print recording of Richard Purvis at Grace Cathedral in San Francisco. As our local NPR/APR station has chosen not to run the superb "Pipe Dreams" or our National ATOS effort with Russ Hamnett, we are very fortunate to have this circa 120-mile radius KFCF signal to present this fine program.

Ron Musselman has a profes-

sional background in radio and this is not the presentation of amateur work. Over the years, many interviews have been presented to showcase a particular artist from the past as well as present day organists such as Jim Riggs. These offer an added dimension for the more than casual listener.

The program has always maintained strictest requirements for quality music. It has in a few rare situations presented music of less than high standards. When this has presented itself, a warning or disclaimer is always stated ... a "listener beware!"

The program also features the classical organ, with some programs being fully devoted to such instruments. Other presentations have been focused around the music of photo players, band organs, and orchestrions. Aeolian player organs were also showcased for one program. Recently one show segment was devoted to a very well played Tangle Calliophone. This same instrument also featured a 65-bite style "A" piano roll player of 10 tunes on its 43 pipes/whistles. Certainly, musical diversity is the rule here along with fine quality.

Without sounding trite, it is certainly hoped the program will continue for another decade with Ron at the helm. It is certainly a pleasant diversion to be able to tune in this program while driving late at night with the sound of the theatre organ over the radio as might have been heard decades ago.

## The King Speaks

by Margo Halsted, CAGO

*(Reprinted with permission at the request of Father Andrew Rogers. An idea which may encourage other chapters. Ed.)*

A really novel idea! Use a theatre organ for a young pianists' workshop.

As you might imagine, reaction was mixed when the idea was presented to the Ann Arbor AGO Chapter board of directors. In past years, we had helped sponsor High School Organ Day, and groups of youngsters had been taken to several local churches. It was time to try a new scheme.

In order to make the day fun for all of us and to publicize our workshop to the community, we added an organ concert and a short organ-accompanied silent movie..... *The King Speaks* took place the afternoon and evening of Sunday, November 15, 1992. The Michigan Theatre, a beautifully restored building and a jewel in downtown Ann Arbor, was the venue, and we were fortunate to have its director agree to have the theatre cosponsor the event. Henry Aldridge, one of the staff organists and professor of communication at Eastern Michigan University, agreed to be on the committee. With his help, we were able to find a first-rate clinician and performer, the Rev. Jim Miller, of Fenton, Michigan. Father Miller gave a short talk with show-and-tell organ pipes before he invited each of the 18 young pianists to perform the pieces they had brought with them. He provided each performer with a special registration that he creatively altered as the piece progressed. The students were pleased with the results, and the many parents and observers present commented that the two hours seemed to fly by. We plan to invite the young people to a follow-up session this summer at a local church or at the University of Michigan's Hill Auditorium.

We had agonized about the concert. Should we include classical organ music in the concert? Would it sound right on a theatre organ? Two brave chapter members, Dean Joy Schroeder and Gale Kramer, agreed to search for pieces that would work well on the 13-rank, 1927 Barton organ. Dr. Schroeder, director of music at the First Presbyterian Church in Monroe, Michigan, performed Bach's *Tocatta and Fugue in D Minor* and Dupré's *Prelude and Fugue in B Major*. Dr. Kramer, organ faculty member at Wayne State University and organist at Metropolitan Methodist Church in Detroit and Temple Beth El in Birmingham, made two orchestral overtures sound amazingly good: Mozart's *The Magic Flute* and Rossini's *William Tell*. The enthusiastic audience had swelled to about 350 for the concert.

Father Miller was third on the program, and he was obviously well known to the many theatre organ buffs in the audience. Both Miller and John Lauter, a Michigan Theatre



staff organist, performed a variety of popular works. A signal to the projectionist began the movie and the organ grandly descended into its pit. Lauter used the organ's full resources to accompany Laurel and Hardy's *Big Business*. The concert lasted 75 minutes and the movie 20 minutes.

Our budget was \$1,200 and that included paying all the performers, the clinician, and a reduced fee to the theatre. The workshop cost \$7 for participants and \$1 for observers (parents were free). The later concert and movie were free to all. Our biggest expense was publicity. One very successful ad began "Parents, does your child play the piano?" and went on to say that students between the ages of 12 and 17 were eligible for the workshop if they had studied the piano for at least three years. Many parents responded to that ad, probably wishing that they themselves had had such an opportunity. About half of the participants were students of Ann Arbor Chapter members. Solicitation letters to chapter members and theatre trustees brought in the necessary funds. Beside listings and articles in local papers, 2,700 mailers were sent to the members of three other AGO chapters, three theatre organ societies, and the Michigan Theatre membership.

The committee for the event included Judy Dow Alexander (honorary committee member and chair of the theatre executive committee), Henry Aldridge, Janice Beck, Joy Schroeder, Geoffrey Stanton, and myself as chair. Several of the chapter board members served as ushers, and a congenial group of Ann Arbor Chapter members went out to dinner together afterward to talk over the day's events.

Was the day successful? The answer is an emphatic "yes." Yes, in terms of introducing 18 youngsters to the pipe organ, having about 350 people present for 75 minutes of organ music, getting our organization in the public eye, and having fun.

Margo Halsted, CAGO, formerly on the Ann Arbor AGO Chapter board, is a member of the University of Michigan's School of Music organ department and is university carrillonneur.



Jim Riggs (left) and John Seng at the Oakland, California Paramount Theatre May 1 when they presented a concert in tandem on the 4/27 Wurlitzer. This was the fourth concert of the 1992-93 Paramount Organ Pops Series.. Ed Mullins photo

## Original Moller Donated to Cumberland Valley

by Bob Maney

Gordon and Marlene Madison, two of the founding members of Cumberland Valley, have officially transferred ownership of their Moller theatre pipe organ (Opus 4800) to the chapter. The organ will remain in the Capitol Theatre in Chambersburg, Pennsylvania, where the organ was originally installed in 1926. In recent years, the organ has been undergoing a complete restoration, redesign, and enlargement from a 3/13 to a 4/27.

On behalf of the membership, chapter President Bob Eyer, Jr. thanked the Madisons for their generous gift and for their many contributions in support of the chapter's efforts to promote interest in the theatre organ.

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## "Musical Chairs" at the Oakland Paramount

by Dr. Ed. Mullins

The fourth concert of the 1992-93 Oakland, California, Paramount Theatre's Organ Pops Series was on May 1. Staff organist Jim Riggs and John Seng played the 4/27 Wurlitzer in tandem using two consoles. The New York Paramount studio slave console, used by Jesse and Helen Crawford, was located to the left of the master console in the center of the orchestra lift.

A distraction in the past, with duets, was the coming and going of the other organist during solos. Something new this time was an arm chair with a potted plant on a pedestal and side table placed on the console lift.

sole lift.

The opening duet at the consoles was a rousing "Barnum and Bailey's Favorite." Then they played "You Made Me Love You" that John, seated at the master console, dedicated to his mother. This was my favorite number. It reminded me of Seng's "Dream Awhile" Columbia LP album which Bobby Hackett made several years back.

Seng then settled himself in the chair whilst Riggs played Jesse Crawford's arrangement of "I Love to Hear You Singing" at the slave console. He then moved to the master console to play three pieces from a 1933 Bing Crosby movie, *Too Much Harmony*: "Thanks," "The Day You Came Along" and "I'm Buckin' The Wind." Changing places John played Billy Joel's "Root Beer Rag," "Jeanine I Dream of Lilac Time" and a medley from *My Fair Lady*.

Back to the bench for another solo, Jim played another lovely Jesse Crawford arrangement that the Poet of the Organ recorded in London in 1933, "A Broken Rosary" or as Jim jokingly called it, "Busted Beads." Seng returned to the slave console

for a duet finishing off the first half of the concert, a toe-tapping samba, "Brazil."

After intermission the opening duet was "The Dream of Olwan" followed by Smetana's "Dance of the Comedians" from *The Bartered Bride*. Seng then sat in the arm chair while Riggs rewarded the audience with a third Jesse Crawford arrangement. This one "Hello, Aloha! - How Are You?" was recorded in 1926 in the Wurlitzer Building in Chicago and was a real gem. Then Riggs sat in the chair as Seng played "Harlem Nocturne" and "The Boy Next Door." Then Johnny ensconced himself in the easy chair whilst Jim played a medley from Fred Astaire's R-K-O films increasing in volume and tempo as the medley progressed.

The final duet was a jazzy rendition of Fats Waller's "Ain't Misbehavin'." They closed with a stirring encore, "Entry of the Gladiators," for their exit, thus ending one of the most delightful games of "musical chairs" I've ever heard played. I think that they should let the critic sit in the easy chair next time.

## FOR THE RECORDS

*continued from page 27*

**MASQUERADE.** Martin Harris at the Southbank 4/24 Wurlitzer. Available from: Geoff Day, C.O.S. Sales, 105 Highview, Vigo Village, Meopham, Kent. DA13 0QQ. U.K. Cassette form only, price is \$13 by personal U.S. check or 7.5 pounds sterling by Visa or Mastercard. Selections are: LaDanza, Masquerade, Speak Easy, I Wanna Be Loved By You, Dance of the Three Old Maids, Selections from West Side Story, Party Scene (Ballszene), Liebesfreud, Portrait of a Toy Soldier, Moanin', Selections from The Student Prince.

ORGAN: \*\*\*\*  
PERFORMANCE: \*\*\*\*  
RECORDING: \*\*\*\*

A fine recording from a soon to be star. While this recording has energy and exuberance, it is somewhat lacking in finesse. Martin Harris has been highly honored in recent years for his prowess. He has truly mastered the keyboards from a technical standpoint, but I feel that much of his material is played so fast that there is no time for phrasing or subtlety.

Recording values are up to their usual high standards. The organ and the way it interacts with the room have been captured to good effect.

*Bob Shafter*

# CLOSING CHORD



*Al Schmitz at the 1963 Convention.*

## William G. Buswell

As an organist with the Cleveland Indians in the 1940s, Billy Buswell entertained thousands of Tribe fans at the Stadium. But he will be remembered most fondly for the "oldies" he played for thousands more at the smaller houses such as the Plum Creek Inn in Olmsted Township. He stopped playing at the inn this winter because of heart problems and emphysema, and passed away in March at the age of 77.

With his fingers on the keyboard of the big pipe organ that used to be in the Variety Theatre at West 117th and Detroit Avenue, Buswell entertained the gang at Plum Creek. He even got the most reluctant of them to sing along with him on oldies from the 1930s and 1950s.

Billy studied at the Music Conservatory of Scranton, Pennsylvania, and at age 16 was playing the pipe organ professionally at the Comerford-Publix Roosevelt Theatre in that city. He also played daily radio broadcasts at the organ in the Masonic Temple. For 15 years he played intermission solos and "chasers" for the silent films at theatre in Baltimore; Tonawanda, New York; Newark, New Jersey; and at Radio City Music Hall in New York City.

Billy is survived by his wife, Marianne, sons Andrew and Ronald, two grandchildren and two great-grandchildren.

## Al Schmitz

"Emcee extraordinary" read the caption of a photo of Al Schmitz in the 1969 Chicago Convention review. The review of the 1963 National Convention (hosted by Land O'Lakes Chapter) in Bismarck, North Dakota stated:

"The first surprise of the evening was emcee Al Schmitz, a very likable fellow, who knew just how to get the audience in the friendly mood that lasted for the entire three days of this meeting. We know those in attendance will agree that Al really added the finishing touch to each program with his enthusiasm, audience participation and friendly manner. Our hats are off to you, Al Schmitz."

Al was also emcee at the Buffalo convention in 1964; at all three conventions he was unsurpassed at "warming up" the sometimes sleepy (early morning) audiences with his unique blend of enthusiasm, friendliness and humor.

A charter member of Land O'Lakes Chapter, Al Schmitz died at the age of 73 on March 30. He is survived by his wife, Betty, of New London, Minnesota. When they lived in the Twin Cities area, Al and Betty had a modest-sized theatre pipe organ, mostly Marr & Colton, with a Kimball console.

Several years ago when we had our musical weekends at Bob Schmidt's Indian Hills Resort in Wisconsin, Al Schmitz and another long-time member of LO'LTOS, Don Taft, were the "life of the party," usually with Al on the organ, and Don with his accordion.

*John Zetterstrom*

## New Archives Catalogs Ready

Three new ATOS Archive catalogues are now ready for distribution. These are the first to be produced since 1989. Vol. 1 is Printed Music; vol. 2, Audio Recordings; vol. 3, All Other Printed Matter. Cost of volumes 1 & 2 is \$25 each and \$12.50 for volume 3. Postpaid, they may be ordered from ATOS Archives, 785 Palomino Court, San Marcos, CA 92069.

## COS Asked To Supply Organ For Museum

Great Britain's Cinema Organ Society Scottish District has been asked to provide a theatre organ for the proposed Scottish Film Museum, it was disclosed in the June '93 issue of COS Newsletter.

A joint venture between the Scottish Film Council and Summerlee Heritage Trust, the idea is to merge both groups' substantial film and cinema items in the now-disused Gartsherrie Academy. The organ would be installed in a 300-seat theatre to be built in the museum and used for silent film presentations.

The organ society is to be fully consulted by architects on location of the chambers and all matters relating to the installation plan.

## London Chapter Will Install Its Wurlitzer

London Chapter will install its 3/8 Wurlitzer in the Projectile Hall at the Leisure Centre in Woking, Surrey. Chambers and a blower room will be built for the former Granada Welling instrument. The hall will seat about 300 and is suitable for dances as well as concerts. London Chapter purchased the instrument in 1983. It has been in storage since that time, it is reported.

## Great American Railway In New Jersey Will Have Theatre Organ

More than ever, it is true that theatre organ and railroading go hand-in-hand. The Great American Railway and a five-manual, 39-rank theatre organ are about to become a commercial venture near Flemington, New Jersey, on Route 202, according to an article published in The Loft, Delaware Valley newsletter.

ATOS member Bruce Williams recently invited three Delaware members to see the project, a tour which lasted one and a half hours. There are 16 acres fronting the highway, with a new building totaling 45,000 square-feet on several levels. This will house "The Great American Railway", which consists of 40 to 50,000 feet of "HO" Gauge track on three levels. There will be 125 separate track systems.

Within the structure will be a 90-foot by 60-foot theatre with a balcony. It will seat 500 people and house Williams' five-manual, 39-rank theatre organ. The organ chambers, which are nine to ten feet deep, will span the front of the theatre.

Last, but not least, Williams and his wife Jean will have their home within the structure, yet separated from the railroad and theatre!

THEATRE ORGAN

## Chapter Recovers After "Illness" And Organ Water Damage Is Repaired By Members

"Magnolia Chapter, in Laurel, Mississippi, is now well after being sick for several years—and our 3/8 Robert-Morton organ in the Temple Theatre at Meridian, Mississippi is now playing again", it was announced last month by Sam Lindsey, Publicity Chairman for the recuperated ATOS unit. "The instrument suffered extensive water damage during the 1980s and chapter members have spent many hours restoring it," he noted.

At a recent meeting in the theatre, Chapter President Dolton McAlpin introduced Dr. Manley Blackwell, Professor of Music, Livingston (Alabama) State University, who played a mini-concert on the restored Morton. The chapter is planning a large concert program to be presented in October.



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## Thieves Denude Theatre Wurlitzer Of Pipework

by David B. Marshall

Thieves broke into the closed State Theatre in downtown Springfield, Ohio recently and meticulously culled approximately \$15,000 worth of components from the theatre's 1920s Wurlitzer pipe organ.

A \$1,000 reward has been offered on information leading to the arrest and conviction of the thieves.

"This was not vandalism," Steve Dunham told Springfield News-Sun writer Lawrence Calder. "Judging from what was stolen, it had to be someone who had use for what was taken. Dunham plays piano for the IOOF Lodge which owns the building.

Chakeres Theatres, former operators of the theatre, had their headquarters in the building but was moving out and the loss was discovered during the transition.

A rank of wooden pipes was taken, but Dunham did not identify them, nor were the other missing components described. The organ is a Style E, 3/7 Wurlitzer, Opus 1754 which was shipped in 1927. The instrument is valued at \$50,000.

## Minneapolis Convention Center Organ Project Experiencing Problems

Minneapolis' Dual Kimball Organ Project in the new Convention Center is in trouble because all but \$3,000 has been paid on the job bid of \$185,000 and the installation is estimated to be only between 35 to 50 percent complete.

Ironically, on top of this, the project could end up with felony charges being made against organman Mike Rider because his bid was too low.

According to a story published in the Minneapolis *Skyway News / Freeway News* early last month, when the bid was accepted in 1991, it was believed by many the amount was too low since the city had received other bids ranging from \$400,000 to as much as \$2 million.

Most city officials agree that it was a case of Rider taking on more than he could handle for too little money, but the fact remains that legal action may result because the work is not done and total bid money will be gone. The city attorney was required by law to forward details of the case to the

—See PROJECT, page 4—

## Ten Students Given ATOS Scholarships

by Dorothy Van Steenkiste

Ten recipients of the 1993 ATOS Scholarship Awards have each been awarded \$500 Scholarships, it was announced May 26 by the Scholarship Committee.

In Category "A"—students working toward college performance degree—the award went to Andrew Thomas Birling, 20, of Black Creek, Wisconsin, who is a student at Lawrence University of Music.

In Category "B"—those receiving the award as students studying with professional theatre organ teachers—were: Bernard Anderson, Jr., 20, Woodbridge, N.J., teacher, Donald M. Walker; Brant Garrett Glomb, 18, Burr Ridge, Ill., teacher, Donald M. Walker; Sara Harvala, 15, Berkeley, Mich., teacher, Melissa Ambrose Eidson; Mark Hawn, 18, Las Vegas, Nev., teacher Walt Strony; Sean Henderson, 15, Melbourne, Australia, teacher, Walt Strony; Susan J. Lew-andowski, 15, Madison Heights, Mich., teacher, Melissa Ambrose Eidson; Ken Merley, 17, Troy, Mich., teacher, Steven L. Schlesing; Andrea B. Welc, 15, Troy, Mich., teacher, Melissa Ambrose Eidson; and Heath B. Whale, 15, Melbourne, Australia, teacher Addam A. Stobbs.

Members of the Scholarship Committee are John Ledwon, David Love, Connie Purkey, Charlotte Rieger, Jim Riggs and Jinny Vanore. Dorothy Van Steenkiste is Chairman.

Details of the 1994 Scholarship Program will be announced in the September issue of *Theatre Organ Journal*.

## "Operation Baker" Calls For Full Action

A Top Secret communication went out to all members of Orlando Area Theatre Organ Society during May regarding 'Operation Baker'. Col. R. L. Bower, Commander of the project, called for every able bodied member to come to the aid of the chapter, no matter what part they would play.

He disclosed that many divisions of the project have been completed—such as the Solo chamber being cleaned and ready for installation work to begin—but many tasks remain to be accomplished.

"Throughout the summer we'll be calling on all of you to assist in the completion of 'OPERATION

—See OPERATION, page 3—

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## 1993 Young Artist Competition Winners

Chris McPhee, 19, Felix Chapter, Australia, was declared overall winner of the 1993 ATOS Young Theatre Organists Competition. He also won the Senior Division award (ages 19 to 21).

Susan Lewandowski, 14, Motor City Chapter, Detroit, won the Junior Division (ages 13 to 15; and Mark Hawn, 18, Valley of the Sun Chapter, Phoenix won the Intermediate Division (ages 16 to 18).

## Home Organ Festival September 14 To 18

One of the most popular electronic organ events, the Home Organ Festival, will be presented September 14 through 18, and registrations are now being accepted. For complete details contact Home Organ Festival, 17251 North Tretheway Road #38, Lockford, CA 95237.

## Theatre Changes Policy But Organ Still Plays

by Lorena McKee

In East Dallas, the 55-year-old Lakewood Theatre bowed out as a first-run house and reopened May 21, after a four-day shutdown, showing second-run films.

Unchanged is the policy of using the Robert-Morton organ which is maintained by North Texas Chapter members and played every Friday and Saturday nights by Chapter professionals. They have been playing there for over four years. The chapter also holds meetings in the theatre.

## FOR THE RECORD

Richard Warburton of Skykomish, Washington, has advised the NEWS he would appreciate both this publication and Dr. Ed Mullins "putting the Wurlitzer back in the Mitsukoshi Department Store and allowing Mitsubishi to continue with their Model "D:" Hammond with Leslie."

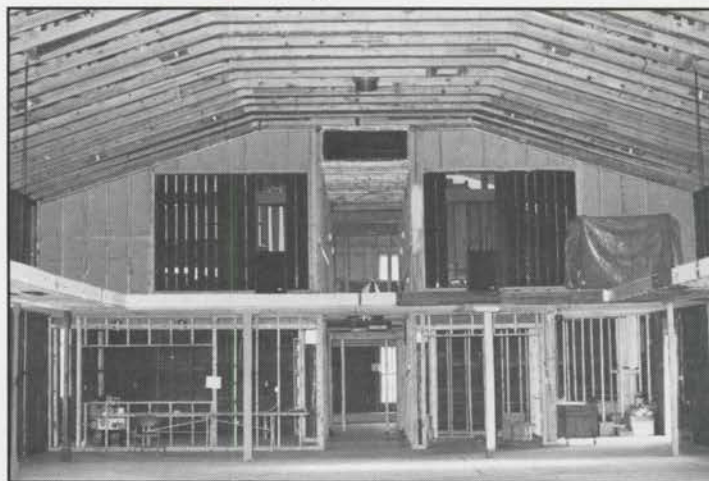
"As a former resident of Tokyo, and a friend of the Japanese, I am sure they, too, would enjoy it as it was—sounds like someone got their Msitsu's mixed up," he added.

The news items about the Japanese department store organ was published in the May issue; Dr. Mullins had not been in Tokyo since 1981.

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*Grand Ledge (Michigan) Opera House where Lansing Theatre Organ, Inc. is installing its combined 3/11 Barton from the Michigan Theatre, Lansing, and the 3/10 Geneva from the Deerpath Theatre, Lake Forest, Illinois, using the refinished red and gold Barton console. The 1884 opera house, with attached Grange Hall, started life as a roller skating rink and then became an opera house, movie theatre, military armory, community center, furniture store, and in the late 1980s, in "crumbling condition," it was restored and is now again an opera house.*



*Interior of Grand Ledge Opera House undergoing complete renovation, replete with new mechanical systems. Main and Solo chambers, left and right respectively, are at gallery level over the warming kitchen (left) and console garage (right). Cable upright piano (covered) can be seen in upper right. Lansing Theatre Organ, Inc., is accepting donations to help with the installation of the organ.*

—photos by Scott S. Smith

## Wiesinger Invited To Potsdam Organ Opener

Something new in Germany—the installation of a 2/12 Welte theatre organ that will be used to accompany silent films. It is going into a building more than 200 years old that will serve as a cinema for the Filmmuseum in Potsdam. Only one other organ in Germany is used for this purpose.

Willi Wiesinger, one of Germany's leading organ buffs, who recently toured U.S. to see theatre organ installations, has been invited to attend the opening of the Potsdam Welte. The premiere is set for July 1.

## "Show Me" Inquiries Prompt Posting The Locations Of Wurlitzer, Other Nuggets

In answer to inquiries (which were more on the order of Doubting Thomas "I don't believe it" statements) regarding locations of the numerous Wurlitzer and other make organ nuggets in the narrow Southern California "Mother Lode" strip—extending from Catalina Island in the Pacific Ocean almost to the eastern State line—the NEWS will publish them monthly until all have been listed. First, the four manual Wurlitzers—all fourteen of them!

Dollinger 4/30, Palos Verdes Estates; Bay Theatre 4/41, Seal Beach; Dresser 4/24, Malibu; Founders Church 4/31, Los Angeles; Fullerton High School 4/22; Hostetter Residence 4/28, Pasadena; Ledwon Residence 4/52, Agoura; Old Town Music Hall 4/24, El Segundo; Roosevelt Memorial Park 4/17, Gardena; Fox/Lanterman 4/36, in storage, Glendale; San Sylmar Museum 4/37, Sylmar; Sargent/Stark Residence 4/22 Hollywood; Simonton Residence 4/36, Toluca Lake; and Wright Residence 4/33 (?), Hollywood. Next month the NEWS will locate all the three deckers that abound around the area.

## Canton Palace Plans Gala Premiere Events

Two gala events will herald the restoration of the Canton (Ohio) Palace Theatre Kilgen organ September 10 and 11. Clark Wilson will be the featured artist.

Friday, September 10 will consist of a theatre organ concert and wine and cheese reception. The following night will be a presentation of a silent film short followed by a full length silent feature starring Lillian Gish. Both shows start at 8 p.m.

Tickets go on sale at the theatre box office August 1.

## Strony Brings Out Full Berkeley Beauty

Walt Strony recently recorded the Nor-Cal Wurlitzer installed in Berkeley Community Theatre. For those who heard the organ during the 1991 convention, the recording will be a pleasant surprise—they will hear more on the CD or cassette than they did in the theatre.

NEWS staffers last month heard the pilot tape and were lavish in their praise of not only the artistry displayed and the excellent choice of selections, but the many beautiful voices in the organ that are heard.

It is a recording that listeners will never tire of hearing.

## Now The 'Tico-Tico' Gal Is Available On CDs

For those who remember her, Ethel Smith and her electronic effervescences have graduated to compact disc. It is advertised in the senior citizen paper, *AARP Bulletin*, with the notation the recording is distributed by Northport Marketing, Inc., 3535 Grand Central Station, New York, N. Y. 10163.

## OPERATION

—continued from page one BAKER'. It is imperative that all of us work together to meet the time table that is currently in place. Each unit of work is an integral part of the whole project so work performed within the assigned time frame will ensure minimal project delay. I know you'll be as proud of this installation as your board of directors are. PLEASE help so we can see this long awaited project reach its final phase . . . and don't forget "IT'S TOP SECRET!" the colonel wrote.

At the end of the document all members were advised in a post-script: "After memorizing the enclosed information . . . destroy this document in the prescribed military manner and bury it in the back yard under a minimum of three feet of top soil!"

There's little doubt but what Col. Bower will recruit a sizeable army for "Operation Baker"—completion of the Don Baker Memorial Wurlitzer installation in a local high school auditorium.

### Allen Meets Midi; Adds Two Versions For Use

Allen Organ Company has introduced a MIDI sound module that fully integrates with organs, it was reported in the June issue of MUSIC.

The MDS-Expander combines ease of operation with Allen's quality sound and construction and is available in two versions—organ and orchestral. The former includes a variety of classical organ sounds, the latter encompasses various orchestral and instrumental sounds. Each version has more than 30 voices.

This ties in with ETONE members' interest in buying theatre quality electronic organs, according to Col. Jack Moelmann. The desire to have true theatre organ sound has been expressed by a majority of those in the group.

Moelmann noted that both Allen and Rodgers receive copies of his electronic newsletter, as well as other electronic manufacturers who produce digital pipes and MIDI items and Devtronix.

"There is a great deal of interest within the group to have sounds that approach that of a pipe organ. This will help convince electronic builders they need to produce organs that will meet the needs of those who play them," he said. He also noted the added electronic marvels will continue to improve and create a better market.

THEATRE ORGAN



When Lyn Larsen and the Rhythm Kings orchestra couldn't use Pasadena City College Sexson Auditorium for rehearsal the day before they were to appear in concert, Mrs. Helena Simonton opened the Bijou Theatre in her residence and the group, pictured above, held a long practice session. Below, they had time for a quick run through before the concert last May 8. San Francisco organ builder Jack Bethards was orchestra leader.

—Steve Ross photos



### "Band" Shows Offer Diverse Fun Time

Two "big band" productions garnered theatre organ attention recently. In Hinsdale, Ill., Don Springer played an "indescribable" 'hot band' presentation on the 27-rank organ in the Hinsdale Theatre. Out in Pasadena, Calif., Lyn Larsen appeared with the 12-piece Rhythm Kings orchestra conducted by San Francisco organbuilder Jack Bethards.

At Hinsdale, Springer took all the compliments for "the brass section, tuba, trombone and trumpets, along with piano, banjo and drums. All this plus powerful brass and brass instruments on the pedal." Dairyland Chapter's newsletter, *Bartola*, said it was "Springer demonstrating sounds of organ with band in the '20s."

Larsen, of course, wasn't a one-man show—not at \$10 and \$15 per seat (and the house was well filled, thank you). But organ and band melded melodiously which made the evening a great crowd pleaser.

Organ variety shows are welcomed diversification programming.

### Central Indiana Gets Nod To Install Organ

On May 17 Warren Township Schools Board voted to enter into an agreement with Central Indiana Chapter to install the chapter-owned former Indianapolis Indiana Theatre 3/17 Barton organ in Warren High School Auditorium.

CIC President Barbara R. Johnson, Tim Needler and Carlton Smith met with school officials to discuss the installation and involvement of the organ with the

—See BARTON, page 4—

### Musically It Depends On The Listener! by Richard Warburton

A loss of the distinction of being unbutchered has hit the Wurlitzer organ in the Mount Baker Theatre, Bellingham, Washington. Sometime back a computer thing was put in that was said to make a noise like a Post Horn. I guess it did to those who are not too well acquainted with a Post Horn. Now it has been removed and a Post Horn and chest installed and reworked the solo stop rail to get it all in.

Seems strange, too, as about 1962-3 we had a Dennison Cobra-head Post Horn on the organ for a while and got nothing but complaints about it being too loud.

One person's complaint was that the Post Horn was occupying a chest formerly occupied by a very musically-valuable rank of pipes and played more than the Post Horn rank. I always had problems attaching the term "musically-valuable" to a Kinura—whose chest it was sitting on!

### Bardavon Wurlitzer Has Electronic Relay

In addition to rebuilding the original Wurlitzer organ that was first installed in 1928 when the theatre operated as a motion picture house, when it was recently put back in its Bardavon Opera House chambers, modern technology was incorporated. A new relay system provided by XYTEC Company of Belmar, N.J., was installed.

With removal of the old relay, space was gained for an added 16' Tuba which extends the 8' Trumpet. Chests were separated for individual tremis, and offsets were placed on their own wind. All tremis and added regulators were placed in a room above the organ chambers.

More toys and a set of tuned sleigh bells are to be added. The blower was upgraded from a three to five horsepower unit. The organ is the property of New York Theatre Organ Society

### Free Sunday Concerts At Asbury Park Hall

Asbury Park Convention Hall will present its fourth annual summer series of free concerts beginning July 11 with Michael Brett. Other dates and artists are: July 18—John Cook; July 25—Ralph Ringstad; Aug. 1—Don Hanson; Aug. 8—Bernie Anderson; Aug. 15—Candi Carli-Roth; Aug. 22—John Cook; Aug. 29—Ralph Ringstad; Sept. 5, Ashley Miller. Concert time is 3 p.m.

### NOW IT'S ETONE!

Electronic Theatre Organ Owner Enthusiasts, the sparker society of ATOS, has a new name—ETONE (the 'N' comes out of 'Owner'). And it is alive and very well, according to Top ETONER Jack Moelmann. Current membership has climbed to 390 and there is room for more, Moelmann says.

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Editor.....Tom B'hend

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

## PROJECT

—continued from page one

Hennepin County attorney's office and to the state attorney as well. This places the case under investigation, with a possible felony charge being theft of municipal funds. Rider has already expressed remorse to Gary Dorrian, general manager of the Center, and said "No words can describe the guilt feelings and emotions of endangering the project of my professional career."

According to the newspaper story, about \$1 million in public and private funds have been sunk into the Kimball project. Aside from what has been paid to Rider, the city paid about \$250,000 to dismantle the organ, and has contributed about \$225,000 to have a chamber area designed and built in the Convention Center.

Payments to Rider came from the privately donated Organ Trust Fund. Around 3,200 people throughout the U. S. have contributed, which amounts to nearly \$479,000.

Michael Barone, well-known radio personality and a Mighty Kimball Organ committee member, has asked the city not to halt the project or delay the advertised January coming concerts. "This can be completed in time . . . though Mr. Rider has done something we wish he hadn't. . . he's still the world's leading expert on Kimball pipe organs. I don't think it would be ill-advised for us to go out . . . and raise the \$74,000 [needed to compete the project]."

## BARTON

—continued from page 3

community and school. Craig Hintz, Superintendent of Secondary Education, presented an idea that met with approval of both CIC people and other School Board members.

He suggested that students be involved in the refurbishing, installation and maintenance of the instrument.

The idea would not only interest the students but could be responsible for their involvement later on as adults.

## YTOE Expected To Be Active At Convention

Young Theatre Organ Enthusiasts (YTOE) are expected to be active during the Chicago National Convention. Last year in Philadelphia the young people (age limit is arbitrarily set at 35) met and planned activities for the convention where there was spare time. Rich Lewis, overall winner of the Young Organist Competition, and a local chapter member, assisted greatly in arranging activities for the group.

Scott Foppiano, Detroit, is chairman of the group. He should be contacted by local chapters that may wish to organize a YTOE group. His address: 22055 West 14 Mile Road, Birmingham, Michigan 48010.

## Hosteland Modelling British Wurlitzers

Norwegian member Wilfred Hosteland has built several models of classical Hammond tone-wheel consoles and now plans to do a series of British 2, 3 and 4-manual Wurlitzer miniatures. He has requested, through the columns of COS Newsletter, exterior measurements of the standard sizes and their benches.

"It would be fine if somebody could please send me some lines about this; and please also tell me the price if the drawings can be copied in correct scale," he wrote.

Hosteland's address is: Vakkleivsen 184, N-5062 Bergen-Bones, Norway.

## Irwin Plans Oct. Tour

Organist Bill Irwin is planning a Musical Adventure Tour of New Zealand and Australia starting October 12. A two week tour of New Zealand comes first and then an optional week in Australia.

In New Zealand two Wurlitzer organs are included in the tour and will be open for group members to play them.

Information may be obtained by contacting Jo Tuzzolino, 114 S. Catalina, Redondo Beach, CA 90277, phone 800/927-8077.

## Joliet Rialto Barton Will Be Ready For Meet

Recording engineer Jim Stemke travels down to Joliet from his Mt. Prospect perch as a volunteer crew member to do all the chest wiring on the Rialto Theatre Barton organ, which is being readied for its new debut during the ATOS National Convention in July.

According to *Relay Chatter*, Joliet Chapter newsletter, both chambers are well filled and San Diegan Chris Gorsuch was reported to be in town wiring up the electronic relay with the help of John Van Ryan, who also came from San Diego to work on the system.

Old paint on the console has been stripped and a fresh coat is being applied along with gold metal leaf on ornamental decorations.

## Ayars' Wurlitzer In 300-seat Theatre

by Brian Jensen

When Lowell Ayars' 2/8 Wurlitzer is restored, it will be installed in the 300-seat Carmichael Auditorium at the Smithsonian Institute, Washington, D. C.

The console is to be mounted on a movable platform on stage or at orchestra level. The single pipe chamber behind the rear stage wall will measure 8' by 23'. A blower room will be situated on house left of the chamber.

Three ranks—Tuba, Tibia and Vox Humana, on the Solo chest, will speak through swell shade openings at house left. The Clarinet, Violin Celeste, Diapason, Violin and Flute will be on the Main chest and speak through house right swell shade openings.

Offset chests, the Bourdon, Toy Counter and percussions are placed at the rear of the chamber. The Diaphone rank is against the right side wall; the relay is in the left side of the chamber.

It is noted the projection booth is well equipped, and the stage has excellent sound and lighting systems. All of the equipment is used frequently for fine musical productions and movies for the public.

## Two Proposals For Egyptian Theatre Want Organ Installed

Two of five proposals submitted to Los Angeles Community Redevelopment Agency (CRA) for the 1922 Grauman's Egyptian Theatre on Hollywood Blvd., would install a theatre pipe organ to be used in planned activities.

American Cinematheque and International Cinema Museum are the two that would include an organ. Cinematheque does have a Wurlitzer in storage. It is the former Style 235 from the Raymond Theatre, Pasadena, that was donated through ATOS member Peter Crotty's family Lloyd Foundation (a recent L. A. Times story erroneously credited the donation to the Harold Lloyd Foundation). It was restored and increased to 22 ranks.

Crotty had intended to erect the organ in the Portland, Oregon Lloyd Shopping Center until the family foundation sold the property.

If either of the two proposals are accepted by the CRA, assurance has been given Los Angeles Theatre Organ Society they will be asked to take over installation and maintenance of an instrument in return for use of the theatre for concerts and silent film shows.

## Illness Put Her On L.A. Theatre Bench

by Angela Moroni

Helen M. Heer, who played organ and piano in theatres and clubs on the West Coast for nearly 80 years, died as a result of a stroke in San Francisco last March 9.

A native of Astoria, N.Y., she was 15 when she obtained her first job in Nome, Alaska playing piano in the town's only movie house.

In 1921 she moved to San Francisco and played at several theatres. In 1926 she drove to Los Angeles in a beat-up jalopy to hear John Wesley Lord play a Wurlitzer organ. But at the last minute, Lord cancelled because of illness. Mrs. Heer's roommate jumped up and told the audience that Mrs. Heer would play instead. She did and the crowd cheered wildly—she was the first woman to play there.

She continued to play at senior citizen centers, and her last recital was at Golden Gate Park Senior Center the day before she died. Always secretive about her age, she was said to be 90.

## Editors Get First Part Of Wurlitzer Story

Early in June, chapters five through 14 of Volume 3 of the *Encyclopedia of the American Theatre Organ*—the Wurlitzer story—were sent to the editors. This covers the introduction to the theatre organ and the Hope-Jones period 1910 to 1914.

Preston Kaufmann began researching Wurlitzer files following the death of David Junchen. He has added a tremendous amount of information. The volume is scheduled for December release.

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## Recipients of 1993 ATOS Scholarship Awards

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

### CATEGORY "A"

*Students Working Toward College  
Organ Performance Degree*

**Andrew Thomas Birling (20)**

Black Creek, Wisconsin

Lawrence University Conservatory  
of Music

### CATEGORY "B"

*Organ Students Studying with  
Professional Theatre Organ Teachers*

**Bernard Anderson, Jr. (20)**

Woodbridge, New Jersey

Teacher - Ashley Miller

**Brant Garrett Glomb (18)**

Burr Ridge, Illinois

Teacher - Donald M. Walker

**Sara Harvala (15)**

Berkley, Michigan

Teacher - Melissa Ambrose Eidson

**Mark Hawn (18)**

Las Vegas, Nevada

Teacher - Walt Strony

**Sean Henderson (15)**

Melbourne, Australia

Teacher - Walt Strony

**Susan J. Lewandowski (15)**

Madison Heights, Michigan

Teacher - Melissa Ambrose Eidson

**Ken Merley (17)**

Troy, Michigan

Teacher - Steven L. Schlesing

**Andrea B. Welc (15)**

Troy, Michigan

Teacher - Melissa Ambrose Eidson

**Heath B. Whale (15)**

Melbourne, Victoria Australia

Teacher - Addam A. Stobbs

*Members of the Scholarship Committee  
are:*

John Ledwon

David Love

Connie Purkey

Charlotte Rieger

Jim Riggs

Jinny Vanore

Chairman: Dorothy VanSteenkiste

Watch for news of 1994 Scholarship Program in your September issue of the journal. Following convention, if approved by the board, requirements and applications will be ready to send out.

## THE ETONES

### Electronic Theatre Organ Owner/Enthusiasts *Improving the Sound of an Electronic Organ*

by Jack Moelmann

Several people have asked: "My organ doesn't sound as good as I would like, what can I do about it?" The answer to this question is not always an easy one. The first thing that must be done is to understand what produces the sound. In a pipe organ, you obviously have the pipes, wind supply, chambers, and the room. Changing the pipes or revoicing them, regulating the wind supply, changing the size of the chambers, or changing the size of the room or location of the chamber within the room are all possible conditions that can change or affect the sound of a pipe organ. In an electronic organ, we have the oscillators that produce the sound, the amplifiers, the speakers, and like the pipe organ, we have the room. It is a little difficult to change the oscillators in an electronic organ because that is the basic component in that type of organ, but some models can be revoked. Amplifiers and speakers can, however, be changed or augmented. As far as the room is concerned, we can move an electronic organ around the room to find a better spot, acoustically, a little bit easier than moving a pipe organ around. Again, room size can also be a factor.

Let's take a look at the amplifier/speaker system of an average electronic organ. Most electronic organs have the speakers and amplifiers built into the console cabinet. The sound comes out through a grille under the lower manual usually from the backboard. Thus, most of the sound goes out through the legs of the bench and certainly not in the path of the ears of the organist. In some cases, there are speakers on the sides of the console. One of the problems here is that the organ console is not necessarily a good "speaker cabinet" which provides the necessary acoustic environment for speakers, especially the bass. I have found that many manufacturers locate the speakers in whatever space happens to be left in the console after they have accounted for the space required for the tone generation oscillators, power supplies, ampli-

fiers, controls, etc. Many electronic organs provide for the connection of external speaker systems either standard types or Leslie-type speakers. This however now means that you must provide some more space for these external units. However, the end result is usually very satisfying. It gets the speakers away from the console (just like pipe chambers being away from the console), and provides a cabinet designed for the speakers. But what are some other possibilities?

To a pipe organ owner, one would say you can't have enough ranks or pipes in a pipe organ until you reach a space limitation. Similarly with an electronic organ, you can't have enough speakers. Large Allen and Rodgers organs, for example, have complex speaker systems with their own amplifiers placed all around the facility. Moving these speakers around the facility usually changes the sound quality of the instrument and can be adjusted until the optimum sound is produced in most cases. In one's living room, this may be a little bit more difficult, but why not try it. There are several things that one can do: First, you can take the speakers out of the organ console and build a separate enclosure for them. This is not always that easy and may require some outside help. Another thing that can be done is to add a separate amplifier and speaker system. The simplest way to experiment with this is to use a home stereo system of reasonable quality and power. Many organs have a headphone jack or tape recorder output which can be used to connect the organ to the stereo system. Then by using the tone and volume controls of the stereo and the placement of the speakers, you will find a definite change, hopefully an improvement. Most stereo amplifier/receivers, have a "tape monitor" capability on them which now allows you to go to Radio Shack, perhaps, and get a reverberation unit to connect to the stereo amplifier just as you might add to your stereo system to enhance



records, tapes, or CDs. The end result is in effect changing the acoustical environment by making the organ sound like it is in a big theatre or auditorium. My first organ was a Hammond L-100 spinet model which had two 12" speakers in the console. I invested in external cabinets, stereo equipment, a reverberation unit and ended up with six tone cabinets, and what a change in sound it produced. I never did use the speakers in the console again, just left them in there, but turned off.

All of this sounds complicated and you might think that you have to be an electrical engineer to achieve an improved result. While an engineer might be helpful, it isn't that bad. You are only dealing with two wires per audio channel and can be as easy as connecting a VCR or CD player depending on the organ. People tend to trade in their organ to get something bigger and hopefully a better or different sound. While this usually does provide more tonal capability and musical effects and perhaps larger console, more manuals, pedals, etc., the sound, may not always end up what you want. Extra speakers and amplifiers may help, and usually do. My Rodgers theatre organ has no internal speakers and came with six external cabinets. Not being satisfied, I am now up to 88 speakers in 28 enclosures, with 18-power amplifiers, and with 6 reverberation units. The resulting sound is overwhelming (and can be loud).

Bottom line: Look at the sound source — the speakers — and see what you can do about it. Relocating speakers around a room is much easier than trying to move pipe chambers around. The larger the speakers, the more bass that will be produced. High frequency tweeters will enhance the strings, reeds, and percussion effects. Best wishes in improving your organ.

**Corrections for Land O'Lakes  
President and Secretary:**

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154 Elm St. S.

Prescott, Wisconsin 54021-1610  
715/262-5086

**VERNA MAE WILSON**  
1202 Margaret St.

St. Paul, Minnesota 55106-4715  
612/771-1771

## Pipe Piper Update

*Additions:*

**GEORGIA**  
**Atlanta**

Theatrical Paraphernalia  
2/9 Robert-Morton

**NORTH CAROLINA**  
**Lumberton**

Carolina Civic Center  
2/8 Robert-Morton

**NEW YORK**  
**Suffern**

Lafayette Theatre  
2/5 Wurlitzer

**OKLAHOMA**  
**Broken Arrow**

Tulsa Technology Center  
3/10 Robert-Morton

**PENNSYLVANIA**  
**Glenside**

Keswick Theatre  
3/14 Moller

*Deletions:*

**OKLAHOMA**  
**Tulsa**

Central High School  
4/45 Kilgen (unplayable)

Oral Roberts University  
Christ Chapel

4/21 Wurlitzer (unplayable)

Many thanks to Dorothy Smith and Marion Flint for efforts to maintain accuracy of this feature.

We have had requests to enter instruments used for chapter programs but located in private homes. We cannot list private home situations. We have also been requested to include organs that are NOT theatre organs. As can be seen, the list is growing greatly. We will use the criteria established by David Junchen in Vol. I of Encyclopedia of the American Theatre Organ: a) it must have been installed in a building called a theatre; b) it must have been installed in an auditorium where silent films were shown; or c) it must have been used to play popular music.

We hope to be able to include in the near future many other instruments presently "under construction." These include such places as: Coleman Theatre, Miami, OK - 3/6 Wurlitzer; Orpheum Theatre, Okmulgee, OK - 4/14 Robert-Morton; Maryland Theatre, Hagerstown, MD - 3/14 Wurlitzer; Palace Theatre, Hilo, HI - 3/7 Robert-Morton.

Many thanks for all the help.

Tom L. DeLay

## ATOS Committees and Chairpersons

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# Chapter Notes



## ALABAMA

Birmingham

205/591-3445 or 205/870-8217

March was another busy month for us; in fact, it was so busy we didn't have time for a meeting. The work on the organ console was completed on schedule, thanks to long hours on the part of Tom Helms, Pat Seitz, and Stuart Thompson, with much long-distance consultation with organ crew chief Larry Donaldson. The chapter thanks them for a job well done.

At our April meeting at the Alabama Theatre, house organist Cecil Whitmire treated us to a most enjoyable concert. The newly reconditioned Big Bertha sounded wonderful, and all the new electronics worked beautifully.



Cecil Whitmire at Big Bertha.

Bill McClure photo

Cecil's program was divided into four medleys: the first, "Down Memory Lane," from the Alabama's heyday, included such favorites as "My Gal Sal" and "Take Me Out To The Ball Game;" the second, of church favorites such as "Amazing Grace," "I'll Fly Away," and "How Great Thou Art;" the third, a country-western group like "Tumblin' Tumbleweeds;" and the fourth of great show tunes, beginning with "Music Of The Night" and rambling through "Ol' Man River" to end with the inspiring "Climb Every Mountain." The chapter enjoyed relaxing and listening to Cecil play at leisure as much as he enjoyed a no-hassle playing time, unlike the

pre-movie programs with their definite timetable. *Virginia Robertson*

## CENTRAL FLORIDA

Tampa/St. Petersburg  
813/546-0564



Our March meeting was canceled due to the "Storm of the Century" which did considerable damage on portions of Florida's West Coast before moving north along the Atlantic Coastline, and causing discomfort to many people. We regret the loss of life in the Gulf of Mexico, and off Nova Scotia.

The April meeting was held, as previously scheduled, at the home of former Chapter President Tom Wooliscroft. Current Chapter President Bill Shrive led the meeting. A nominating committee is at work, and elections for new officers will be held in early summer. Following other business, the meeting was turned over to Tom, who demonstrated his recently acquired 3/33 Rodgers Olympic. Many members enjoyed playing the new organ, and refreshments brought the meeting to a successful conclusion.

We welcome as new members: Dave Calendine, John Lindstrom, and William Scranton. The Board of Trustees approved a joint meeting in June with Manasota Chapter. Treasurer Virginia Lawrence reported to the Trustees in detail about our finances. We are glad to report that the chapter is solvent!

Donations are needed, however, for our "Baby Wurly" account, and the "Wurly Jar" was put out during the social hour.

Ron Larko reported on progress on the Baby Wurly in the Civic Hall of Pinellas Park, a suburb of St. Petersburg. A new relay system has been installed in order to increase the size of the organ from four to nine ranks. The electrical work is nearly complete. Many volunteers have worked on this new organ, for which the Chapter is most grateful.

John Otterson reported that he and Richard Gleason, under the direction of Bill Shrive and Robert Rusczyk, have everything wired in at the console of the Tampa Theatre organ. Tom Wooliscroft is doing the computer work.

John reported that guided tours and open houses are being held at the Tampa Theatre (which is owned and being restored by the City of Tampa. John and Richard Gleason have hosted some of these tours, and one participant made a donation for the Tampa Theatre organ.

Pre-show concerts are held at the Tampa (which recently presented a restored print of *Citizen Kane*.) House organists include Al Hermanns, Sandra Hobbis, John Otterson, and Tom Wooliscroft.

The editor of our wonderful newsletter, *The Stoplist*, featured an Up Close and Personal Profile in the May edition on Alleen Stickler. Alleen was born and raised in Birmingham, Alabama. As a teenager she enjoyed many Saturday shows at the Alabama Theatre, primarily to hear the organ which was played by Stan Malotte, brother of Albert Hay Malotte, who put the Lord's Prayer to music. She dreamed that one day she might be allowed to play the organ.

Alleen and her first husband, Don, lived in Colorado following World War II, after which they relocated to Tuscaloosa, Alabama. Alleen was sad to discover that the Alabama Theatre organ was no longer in operation. Her organ teacher, Jay Mitchell, told her that the ATOS Chapter in Atlanta had started restoration of the organ, but had terminated the project because of the distance. Alleen resolved to save the organ!

With the help of Captain Erwin Young, then ATOS National President, she formed a chapter of ATOS in Birmingham. "Cap" Young personally presented the charter to the chapter, and Alleen served in every office, and on the board. The chapter was successful in restoring the organ, and now owns the the-

atre! (Never underestimate the power of a determined woman!)

With the help of friends, Don and Alleen installed a pipe organ in their home. This organ was eventually donated to their church, and work began on a 2/7 Robert-Morton in their home.

Don's health problems required a move to Hudson, Florida, and the new organ was sold to J. Burns Pizza and Pipes in Winter Haven. The organ was split up, and our Chapter President Bill Shrive, has the percussion in his home pipe organ. Alleen continued to work in music after her husband's death. She has studied with several private teachers, with Jay Mitchell, and at the University of Alabama. Alleen later married one of her organ students, Herb Stickler, and both are active in Central Florida Chapter.

Alleen is still a member of the Alabama Chapter, and proud of the achievements of that group. She was invited by Alabama Chapter to present a concert, and comments: "My dream to play the Alabama Theatre organ came true!"

Isn't it nice, in this unhappy world, to hear a story where dreams come true?

If you come to Florida, please contact us and attend our meeting on the second Sunday afternoon of the month. We do not meet during the summer. (We are all too busy staying cool.

*John Ambler*

## CENTRAL INDIANA

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



We gathered at the Manual High School Auditorium on March 14 to enjoy Jelani Eddington's program on the 3/26 Wurlitzer. Most of his selections were from the '30s and '40s — tuneful, happy music, well-suited to the theatre organ. Perhaps these characteristics explain why music from this period appeals to all ages.

Among the 16 pieces he played were "Clap Your Hands" and "Fit As A Fiddle," seven Jerome Kern selections followed, including "Make Believe," "Yesterdays," "Who," and "All The Things You Are." Puccini's "Musetta's Waltz" was a pleasant change of style,, as was a lively British march, "Orpheon." This composition challenged our organist's technique, but he was at ease performing it.

Jelani's arrangements and registrations express the mood of each piece. His melodies are clearly defined, with the counter melodies sensitively and artistically presented. We're fortunate to have him as a member of our chapter.

On March 25 and 26 the chapter collaborated with Young Audiences of Indiana, presenting member Dwight Thomas in identical sessions at Manual High School Auditorium

to acquaint grade school students with the theatre organ. This non-profit organization aims to enhance the interest and understanding of youngsters throughout the state in a broad range of the arts. A total of about 550 from fifth and sixth grades attended the performances, representing eight Indianapolis schools. Each session was scheduled for 45 minutes during school hours.

Dwight opened each program by accompanying a short 1917 silent thriller, *Teddy At The Throttle*, to demonstrate the original function of the theatre organ, using many ranks and effects. Having established an instant rapport with the youngsters, he invited several to the stage to inspect, discuss, and blow a sampling of organ pipes. Next he played "Take Me Out To The Ball Game" using church organ styling, followed by a Bach "Guige," and explanations of the workings of the instrument. In a question and answer period, the kids asked some very thoughtful questions.

He concluded with "William Tell Overture" which was a winner with his audience. Dwight was a winner, too.

The Paramount Music Palace was the site of the club's meeting on April 12. As the Paramount is normally closed on Mondays, members and guests were the only occupants of the pizza parlor, making a fine setting for the group. After a short business meeting, Bill Tandy entertained us at the console of the 4/42 Wurlitzer.

For an hour or so, Bill presented an array of pieces from the late '20s through the '30s, playing with a full-bodied style all his own. He had many trying to recall the names of the selections which had been well-known in their times. His opener was "That's Him Now," popularized by Ruth Etting, a title that many listeners had forgotten. Some other numbers included "Time On My Hands," "Two Sleepy People," "Home" and "Three Little Words." "Rhythm King" was a Dixieland novelty with lots of piano. For an encore he offered "I Ain't Got Nobody" with plenty of improvisation. Bill kept the audience chuckling with his witty patter between selections, and gave us an evening of delightful memories.

The proposed installation of the

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## If Stan Won't, Lyn Will

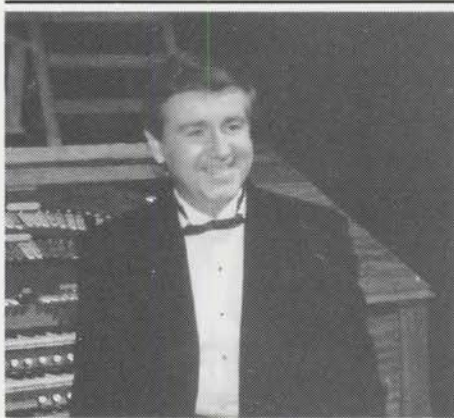
Barton organ at Warren Central High School Auditorium is still in the discussion stage. However, we've had additional conferences with school personnel, and we hope that the matter will finally be presented to the School Board at their May meeting.

The last concert in our 1992-93 series will feature Ken Double at the Manual High School Wurlitzer on May 7. As a result of the excellent turnout for our Simon Gledhill program on a Sunday afternoon, we have decided to schedule all the 1993-94 concerts on Sunday afternoons. We believe that this change will encourage the attendance of many who hesitate to drive at night.

*Paul T. Roberts*

## CENTRAL OHIO

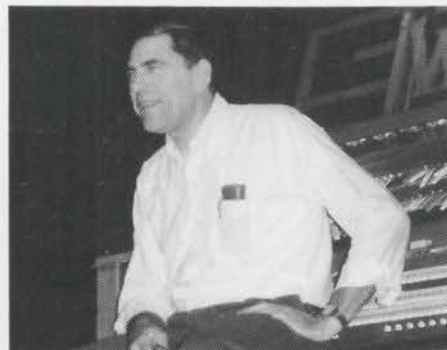
Columbus  
513/652-1775



Bob Ralston at Worthington High School.  
*M. Williams photo*

February 28 turned out to be a frosty 14 degrees, but the skies were clear, and the sparkle and beauty of the snow-covered landscape was everywhere to behold. 31 members and guests gathered backstage at the Thomas Worthington High School, the home of our 3/16 Wurlitzer. After the business meeting, during

which we were assured our treasury was still solvent and plans for our Bob Ralston concert were on track, we relaxed as Neil Grover introduced Bob Schmitt, our featured artist for the day. Bob opened with "That's Entertainment" and included in his program "Wake Up And Live," a hymn "What A Friend We Have In Jesus" and "Butterflies In The Rain." His deserved encore was a tune popularized by the late Eddie Dunstetter entitled "Open Your Eyes." The longer Bob played the better he got, and we certainly want to convey to him how much we appreciated his willingness and his talent.

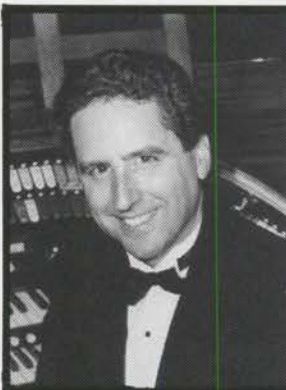


Genial Bob Schmitt at chapter's Wurlitzer console.  
*J. Polsley photo*

Every once in a while it's fun to see what progress is being made in the electronic organ industry. So Sunday, Mach 21 we held our monthly meeting at Durthaler's Piano and Organ Company in Columbus, Ohio. Dale Durthaler has been gracious to the chapter in the past in affording us an opportunity to meet in his spacious organ showplace, and Sunday was no exception. It was interesting to note that most all retail outlets in the Columbus area identifying themselves as piano and organ dealers, now carry heavy inventories of pianos but few organs.

Not so with Mr. Durthaler; he has an extensive line of new and used electronic organs of many brands; most of the manufacturers of which have merged or gone out of business. More interesting, yet, was the rediscovery of a two-manual Wurlitzer theatre organ console and a Page church pipe organ console sequestered in one of Dale's showrooms which he has, perhaps for nostalgic reasons, retained in his inventory. The showcase line, however, was the new Lowery organs, particularly the Heritage, Holiday and MX-2. The square boxy configuration of these instruments conveyed an impression to the uninitiated of being seated in front of a deluxe computer station, replete with blinking red LEDs and a myriad of touch-sensitive switches. The computer analogy could be carried further when one observed that the 10 presets could be reprogrammed by simply inserting a 3.5" diskette. A built-in transposer helped the operator to change pitch at the touch of a button.

We were flattered that these newest creations, incidentally, American-made products, were demonstrated by two regional Lowery representatives. The sales presentation was of the usual sort and we were left with the impression that Lowery had indeed surpassed itself; these instruments had been designed to meet the musical playing skills of a wide variety of people but at the same time we came to the inevitable conclusion that once a purchaser had mastered all of this computer instrumentation, he would be obligated to pack his organ with him if he wanted to demonstrate his playing skills elsewhere. But in all fairness the instrument's reverb was state-of-the-art and created a believable illusion of auditorium ambience. The Clarinet rank was a remarkable electronic reproduction of the actual



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February 25 ..... Symphony Hall, San Diego, California  
March 26 ..... Phipps Center, Hudson, Wisconsin  
April 22 ..... Symphony Hall, San Diego, California

instrument. In the hands of our skilled demonstrators the big band preset gave us the closest simulation of the Glenn Miller orchestra we've ever heard from synthetic sources. Our turnout of 31 members and guests thoroughly enjoyed themselves. After the presentation we played and gazed upon the many floor models of organs old and new — that is, when we weren't munching on the delightful dishes our members concocted for this occasion. Now that we're updated we can go back to hearing the original synthesizer and the best of them all - the theatre pipe organ.



Central Ohio member Mark Williams wears three hats: performer, secretary and treasurer. J. Polesley photo

There's always the doubts and misgivings; the fear and trepidation, but in spite of them the chapter finally planned and presented a public concert on our 3/16 Wurlitzer. Well before April 16, the scheduled date, the board, with the approval of the membership, contracted with Bob Ralston to play for this auspicious occasion. There followed months of frenzied activity during which time we formed committees and recruited members to carry out specific tasks, not the least of which was to get our

organ in shape. With the spirited cooperation of people both in and out of the society we reached a state of readiness including a functional combination action on our console.

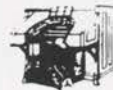


President Betty Polesley conducts our February meeting. J. Polesley photo

The magic moment came at last when Bob Ralston was introduced to an audience of over 850 people; they were not disappointed — Bob's charisma and showmanship, together with his mastery of both the organ and the grand piano, earned him accolades and a standing ovation. Included in his program were such favorites as "One Morning In May," "As Time Goes By," the Welk theme song "Bubbles In The Wine" and "The Blue Danube." Sing-alongs are always welcome; our crowd was not bashful as they belted out "School Days," "Give My Regards To Broadway" and other numbers of similar vintage. What proved fascinating was Bob's ability to accept random requests from the audience and weave them into a medley with spontaneous improvisation! We heard nothing but favorable comments from the audience as they filed out of the auditorium, and we know this for sure; he's accepted our invitation to come back next April.

For a pleasant breather after all the work connected with our concert, we traveled to Millville, Ohio, for a relaxing afternoon at the Shady Nook Restaurant, on April 25. Barry Baker has been a regular Sunday artist on the eatery's 4/30 Wurlitzer for several months, and it was a real pleasure to again witness his remarkable talent, this time on the keydesk of what historically was Helen Crawford's slave console from the Chicago Theatre. It was interesting to watch the original forklift, installed by the late Stanley Todd, elevate this venerable instrument out of the pit and though tremulous, it still does its stuff. Having no combination action, the organ must be hand registered and with three bolsters to quickly survey, that's some feat. Be that as it may, Barry could make lightning changes in registration almost faster than the eye could follow; something that interrupted the continuity of his music not at all. Some skill! The afternoon passed all too quickly, but then, when you're enjoying yourself that's what happens. John Polesley

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We are fortunate to have a number of talented theatre organists living in this geographical area. The best-known is, of course, Rosa Rio. A long-time Connecticut resident, Rosa has traveled worldwide and firmly established herself as a premier theatre organist, teacher and musical advisor. Located near our Shelton and Thomaston installations, Rosa is a frequent and popular performer.

Rosa appeared at Thomaston last

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October when she accompanied the *Phantom of the Opera* with music of her own composition, derived from the classics but adapted to the drama of the *Phantom*.



Rosa Rio

The Christmas concert at Shelton High School featured Rosa and the Shelton High School chorus. She also performed selections from her recently released recording "Everything's Coming Up Rosa," featuring Grofe's *Grand Canyon Suite*. Rosa's husband, Bill Yoeman (a professional announcer), acted as emcee and gave each piece his own special introductory touch.

A theatre organist since the tender age of 9, Rosa studied music at Oberlin College (Ohio) and motion picture accompaniment at Eastman School of Music (Rochester, NY). Having composed some 375 scores for the videocassette release of silent movies is evidence that she learned her lessons well! Rosa has played not just in movie theatres but also for radio and television shows. The radio shows she played for included "The Cavalcade of America," "Lorenzo Jones," "The Shadow," and "My True Story" (her longest running show). In the early 60s she played for television for a time before moving to her "Cave By a Waterfall" home in Huntington, Connecticut, where she began teaching piano and organ, but somehow finding time to enjoy her hobby of gardening, too.

Rosa's life is busy with teaching, making an occasional recording, playing for local radio shows, and performing. The insert from her latest recording includes a reprint from the *Detroit Theater Organ Society* program of May 16, 1992 which states that it will be her last engagement (before retirement). We know that isn't so

and that Rosa will go on playing as long as there's a piano or organ on which she can display her many talents to a delighted audience.

We had to postpone our annual Birthday Party from February 12 to April 17 due to a heavy snowfall on February 11 and 12. The party was held at the Thomaston Opera House and featured a concert by Bob Legon.

Joy Zublena performed at the Thomaston Opera House on March 26 and 27 to an appreciative audience. Joy did several vocals and included a variety of popular and classical selections in her performance on the Marr & Colton organ. Joy is very popular with our Thomaston audiences. We will feature both Bob Legon and Joy Zublena in future columns.

Mary Jane Bates

## CUMBERLAND VALLEY

Chambersburg, Pennsylvania  
717/263-0202

In late March, a capacity crowd heard a variety of classical and theatre organ music performed by Chambersburg-area organists David Erickson and Bob Eyer, Jr. at the 3/39 Moller pipe organ at the Trinity Lutheran Church in Chambersburg. Chapter President Bob Eyer, Jr., who also is the director of music at the church, organized the recital, which was jointly sponsored by Cumberland Valley and the Chambersburg chapter of the American Guild of Organists. During

the introductions for each artist, representatives of the two sponsoring organizations included invitations for membership after describing their respective groups, and at a reception following the concert, patrons could help themselves to a variety of promotional materials on display.



David Erickson (left) and Bob Eyer, Jr. at the 3/39 Moller console, Trinity Lutheran Church, Chambersburg, Pennsylvania.

The Mercersburg Academy in nearby Mercersburg was the scene of a well-attended April chapter event. First on the program was a 43-bell carillon recital by George Matthew, followed by a demonstration by Jim Smith of the academy's 4/50 E.M. Skinner concert pipe organ. Open console featured Bob Carbaugh, Bob Eyer, Jr., Justin Singer, Wayne Singer, and Jack Umholtz. An already wonderful day was topped off by a buffet dinner at the beautiful Victorian home of Gordon and Marlene Madison.

Bob Maney

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"For lo, the winter is past, the rain is over and gone, the flowers appear on the earth, and the time of singing has come ..." (Song of Solomon 2:11, 12). And when you live in Wisconsin, spring comes mysteriously, fleetingly, and native celebrations take on various patterns.

In February, house party host Bill Gans, with Valentine theme, entertained while Perry Petta played his three-manual 650 Conn. Food, door prizes, photos and open console warmed the frigid afternoon.

In March, Don Springer and Fred Johnson demonstrated the complexities of computer and MIDI electron-

ics, both on the Racine Evangelical Lutheran Church's theatre organ and its four-manual classical church organ, a Smith-Seeberg donated to the church by member Gordon Ralph. Fred designed and built, for our Theatre Guild project, the unit in the church and the music was perfect, note for note.



Fred Johnson expounding MIDI installation in Smith-Seeberg classical organ. John Groff photo



Artist Perry Petta being congratulated by Fred Hermes at Bill Gans' Valentine Social. John Groff photo

April promises a social featuring artists Lyn Larsen and Walt Strony on member Jim Vaughan's Allen Deluxe III-C theatre organ via MIDI: a 3/12 disc from which they enter the console by Yamaha Sequencer.



Don Springer walking away from a successful concert. John Groff photo

Another of the wonders of electronics! Jelani Eddington will be in town April 18, concertizing at the Oriental Theatre And in May, Dennis James demonstrates his mastery as a solo organist on the Avalon's 3/27 Wurlitzer. We'll be viewing Charlie Chaplin's *A Dog's Life* while Dennis shows his uncanny ability to accompany a silent film.

"... and the voice of the turtle-dove is heard in our land." Ah, Spring! With all its loveliness, can Junebugs be far behind?

Dorothy Schut

## DELAWARE VALLEY

215/566-1764

On April 25 the Society returned to the home of Mr. and Mrs. James Shean, Levittown, Pennsylvania, to hold open console and to hear a concert presented by Candi Carley-Roth playing the Shean's 2/16 Wurlitzer.

Mrs. Carley-Roth presented a program of generous dimensions. Her choice of material, which ranged from a group of Gershwin tunes to a medley of old standards to a group of tunes requested by her audience to hymn tunes to her specialty of country and western and contemporary music, offered a program of enormous contrast and variety. In a word she offered something for everyone to enjoy.



Candi Carley-Roth and Bernie Anderson at the Shean's 2/16 Wurlitzer.

Although her talent is evident in everything she plays, it is especially evident in her playing of country and western music. She, as classical artists do, takes a simple tune and develops it into large musical composition. It is in this material where she displays her prodigious improvisational skills to the best advantage. She deserved the applause her audience so generously gave her.

Open console followed the concert. A delicious buffet was served.

Also, last November 1992, the Society gathered again at the home of Mr. and Mrs. Shean to hear in concert Bernie Anderson, the youngest house organist ever to hold that position at the Union County Performing Arts Center, Rahway, New Jersey.

The Society thanks Mr. and Mrs. Shean for inviting the members to both of these occasions.

Earl E. Strausser

## EASTERN MASSACHUSETTS

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February 28, our Babson gathering featured original member from 1956 John Phipps. John dropped out of our club long ago and now lives in Cape Coral, Florida. He came north

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for a while to help his brother, President Don Phipps, work on his organ being installed in a New Bedford structure. John was one of the two members who played our Wurlitzer for the final time in its original home, Loew's State Theatre, Boston, just before dismantling.

A much-played, lively opener, "There's No Business Like Show Business" led into an expanded version of "Alley Cat." A once popular "Westminster Cathedral" was included in his program as were several marches, Southern songs, and spirited Spanish numbers. Armed forces selections were also a part of

the program as well as the always singable and popular, "How Great



Wade R. Bray at Babson.  
Persis Garniss photo

"Thou Art," "America," and "God Bless America," his concluding piece. Mr. Phipps had a good reception and played as his encore, "76 Trombones." John practices long and hard for his console stint and it paid off with an animated, foot-tapping varied "mini" concert.

March 13, was the scheduled concert of Donna Parker, but after coming across the country from Oregon, getting in her practice, "The Blizzard of '93" intervened and, for the first time, her concert had to be canceled. She got an early flight from Logan Airport that morning just before the airport was closed, but is rescheduled for next May 14.

March 28, Wade R. Bray from Seymour, Connecticut, was our special guest organist at Babson. Wade is a sound engineer and V.P. and founder of Sonic Perceptions, Inc. in Norwalk. At one time he was the owner of a similar 3/13 Wurlitzer that formerly belonged to Bill Brown in Phoenix, Arizona. His name is given in the credit line of numerous CD and cassette recordings for Walt Strony, and his latest, a CD of famous classical organist, Joyce Jones, playing the very large US. Military Academy's Cadet Chapel instrument at West Point.

Mr. Bray, while not a professional organist, has been playing theatre pipes since his early college days and has had two years of classical piano and two years classical organ training while in the Los Angeles area, studying with the late James H. Shearer, a pupil of Widor. His undergraduate studies included English, physics, acoustics and music theory at Arizona State University. He obviously enjoys his avocation and is a "natural" on the theatre organ while his classical training comes through with much double pedaling.

Wade's opener was the same as John Phipps', but otherwise was a totally different program of fifteen selections which included "I'll Never

Smile Again," some George Wright numbers from his early recordings, "The Petite Waltz," a great "Slaughter on 10th Avenue" and a seldom heard, "I'd Loved to be Loved by You." Notes tumbled from both chambers with a "Tritsch Tratsch Polka" by Strauss that couldn't be fingered faster, as his closer. With a standing, applauding audience of 72 united in their enthusiasm, our artist gave us a beautiful, "Till There Was You" as an encore. It was a great concert by a new, congenial organist for EMCATOS and with selections and interpretations which repeat many times in one's mind. Our organ didn't have its Kinura rank, bass drum nor Marimba, but Wade made good use of its resources and was comfortable with it.

A reflective period was then held for our late only member extraordinaire, Clayton E. Stone, Jr., an early long-time stalwart of our Club and Ratheon engineer, who died peacefully on February 5 at the age of 89. John Cook played appropriate quiet music, then a close friend of long standing, Jim Avard, spoke of his association with Clayton. John then played another hymn followed by your writer's relating some of his recollections. Another old friend, David Poldian, related other perspectives little known to the majority of Stone's many associates. John then played one more piece to conclude this remembrance of a fine gentleman. Open console followed with a fine array of edibles brought by many members and under the direction of Joan and Jim Cook. Music for the soul and sustenance for the body was wonderful nourishment, plus good friends, made for an unusually fine meeting.

April 25 at Babson brought our artist member, Michael J. Bigelow, to our console the day following his birthday which was remembered with all joining in singing "Happy Birthday" as John Cook played the organ.

Mike developed a very enjoyable grouping of selections and opened with a bright "But Beautiful." A medley of well-known Italian numbers followed as well as another from the show, *Babes in Arms*.

Mr. Bigelow included four new unpublished songs written by our own Marion Sutcliffe — "Where Is



My Love," "Better to Say I Miss You," a very upbeat "The Merry-Go-Round" and "Long Ago." Song composition is only one of several talents this lady has, and our organist worked closely with her to get just the correct interpretations. Mike also played another of Marion's songs, "Be My Sweetie Pie," one of her best and his favorite.

The second of two marches, "Under the Double Eagle" concluded our organist's fine, all-too-brief program. Good applause attested to his listeners' appreciation for his carefully worked out, intense practicing.

The usual open console had some taking advantage and Mike had a large appropriately decorated 26th birthday cake given him by Mrs. Sutcliffe in appreciation of his hard work. Jean Bigelow was the hostess, so it was a proud moment for that family and shared by all present.

*Stanley C. Garniss*



*Clark Wilson at Trenton War Memorial Moller.  
Tony Tustako photo*

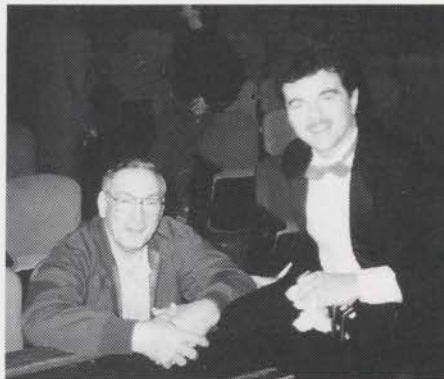
**GARDEN STATE**  
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The fourth concert of the Trenton War Memorial Series took place on March 28. The artist was Clark Wilson. We looked forward to an interesting concert, as many of us had heard Clark concertize in July at the National Convention in nearby Pennsylvania. He did not disappoint us. Clark's knowledge of the pipe sounds enabled him to register his arrangements in an exciting and unique style. All enjoyed the concert.

Following the successful concert, a delicious buffet dinner was served in the ballroom which adjoins the stage. Many members took turns playing the 3/16 Moller and entertaining the hungry patrons who were enjoying the food. All too soon the

call to leave the War Memorial was given. Reluctantly, but happy, we headed for our homes in New Jersey, Pennsylvania, New York and even Maryland.



*Clark Wilson and Sam LaRosa, owner and crew chief of Colonial Theatre, Phoenixville, Pennsylvania...  
Jimmy Vanore photo*

#### 20TH ANNIVERSARY

The committee member of Garden State Chapter's 20th Anniversary Celebration are busy working out the details for the party to be held May 16.

Vice-Chairman Chuck McSloy and Chef Ron Abata have graciously invited the chapter to their Casa Lido Restaurant for the celebration. A wonderful attraction will be the 3/12 Kimball theatre pipe organ recently installed there. To add to the special day's enjoyment, there will be short cameo appearances by at least ten of the prominent organists from our area. The following artists have accepted our invitation, listed alphabetically: Bernie Anderson, Martin Boehling, Candi Carley-Roth, Don Hansen, Don Kinnier, Jerry Mendelson, Rich Lewis, Ashley Miller, and Ralph Ringstadt. There will be continuous music, delicious hors d'oeuvres, a cash bar and several entrees to follow as the evening continues.

New York, Delaware Valley and Southern New Jersey Chapters have been invited as well as Charter Members who now reside in various states throughout out country.

The theme for the party, "Make time for a worthy event" featuring a metronome and musical notes, was created by Garden State member Elaine Dawson.

Crew Chief, Russ Sattur has announced that the fourth annual traditional free summer concert series held at the Asbury Park Convention Hall will begin on July

11. This is the weekend after our National Convention in Chicago. The artists and the dates are as follows July 11 - Michael Bert; July 18 - John Cook; July 25 - Ralph Ringstadt; August 1 - Don Hansen; August 8 - Bernie Anderson; August 15 - Candi Carley-Roth; August 22 - John Cook; August 29 - Ralph Ringstadt; September 5 - Ashley Miller.



*Concert audience at buffet in War Memorial Ballroom.  
Tony Tustako photo*

Visitors from out-of-state are most welcome. For further information write to Garden State Theatre Organ Society, 907 Best Court, Ridgewood, NJ 07450 or call 201/445-1128.

On May 2 the fifth and final concert of our Trenton War Memorial series, featured the well known Ashley Miller. Originally, Ken Double was contracted to play this last concert, but his commitments as the announcer for the Atlanta Hockey Team conflicted with this date and he was unable to perform for us. Ashley graciously consented to fill in for Ken. The theme of his concert was "Happy Times — the old and the new.."

His program opened with an unmistakable arrangement of a medley for which he is famous. Each song title contained the word Happy in it. For his second selection he chose "Meditation" from *Thais* by Massenet. Ashley played a short introduction



*Ashley Miller at Trenton War Memorial.*

then stopped, turned around and remarked how beautiful the melody sounded with violins, then he proceeded to "re-register" the organ and proceeded to play the introduction. We heard the clear bright

sounds of a violin, and Sheila Mendel, Ashley's surprise guest, slowly crossed the stage to the organ console and expertly performed the selection with organ accompaniment. It was truly a touching moment for all.

The remainder of Ashley's program varied with old and new favorite tunes interspersed with violin and organ solos with Sheila. He also accompanied a Laurel and Hardy silent film. For the closing of the concert, Ashley selected his original composition, "Jet Stream." He had arranged a special accompaniment for violin. With Sheila playing, the "Jet Stream" really took off with a great new sound. This was a most enjoyable concert. It was our reward for coming to the concert, because as we entered the Auditorium we left outside a most perfect, rare spring day. How I wished we could have moved the huge Moller out on the grass and enjoyed the pleasure of both sunlight and music.

Our convenient, tasty buffet in the ballroom followed the concert. Many of our members took the opportunity to play the Moller.

*Jinny Vanore*

## GULF COAST

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

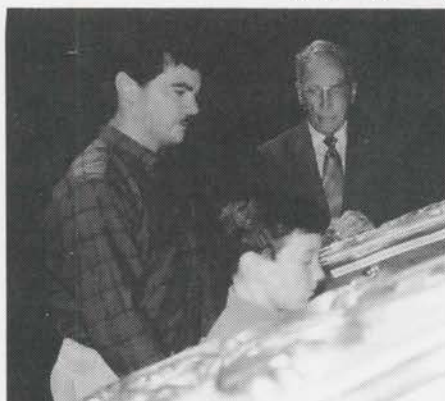
From the time he pushed the UP button on the console in the morning at the beginning of our school kids program, until he pushed the DOWN button that evening following his concert for the general public, Clark Wilson, our guest artist, made a wonderful day for us here in Gulf Coast Chapter. Many, many thanks, Clark, for all your effort.

He had the middle-school age children hanging from their seats as they followed the beat of his music

that morning. They came to see and hear him play our mighty 4/25 Robert-Morton, in our Emile Weil-designed, historic Saenger Theatre in downtown Pensacola, Florida, and they were not disappointed.

But even before the 1600-plus students came into the theatre, Clark was already there, "conferring professionally" with our guest artist for the day, seven-year-old Will Hedgecock. Will went over his music for him, they "conferred" some more, then Clark decided which ranks to bring into play for this cherry-red-shirted mini-moppet. The stops selected were set on #10 piston. On cue, after Clark had been entertaining the children, Will was introduced from the console, strode in from backstage, took his place on the bench in the maw of the organ, pushed the #10 piston as directed, and made his 45 second formal debut into the vast world of theatre organ history. Well done, Will, and thanks. Imagine the stories he had to tell his fellow first graders back at the schoolhouse. Again thanks to Clark, who leaned over backwards to make this a thrilling event for all of us, young and young-in-heart.

After the morning program,

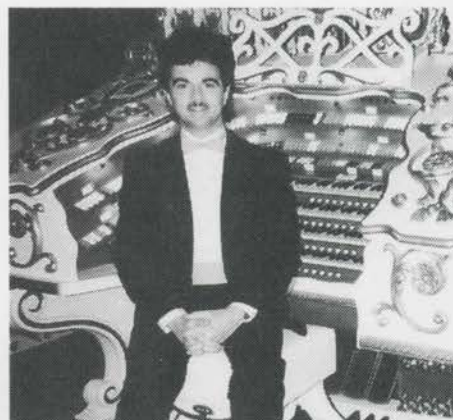


Clark Wilson conferring with our "guest artist," Will Hedgecock, before children's show. Scott Brodie looks on.

there was one student who came up to Clark to view the console. You

could see from his eyes, the gleam of pride at such a beautiful sight. You felt that in all his young years, he had never seen anything like it. He asked questions of Clark and stood looking at the console in wonder. When his teacher came to gather him in for the bus ride back to school he left reluctantly only after I had promised to send him a color photo of the instrument. (I did.)

One teacher in this crowd, had all her class make and send handmade "Thank You" notes to our President, Scott Brodie, for presenting this program for them. Most of these notes are quite clever and very well done. Mrs. Burmeister, their teacher, is to be commended for overseeing this excellent practice. We appreciated it and so did our artist, Clark Wilson.



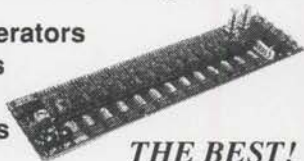
Clark Wilson at the 4/25 Robert-Morton, Saenger Theatre.

Let me back up for another comment on the morning program before I progress to the evening one. Clark explained to the children the many facets of a theatre organ, showing colored slides of some of the ranks in the chambers while he demonstrated them at the console. The kids ate this up, particularly the various sound effects. They loved seeing how the organ worked. This seemed to make them privy to some inner secret that

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appeals to youngsters. Clark played some more "yippity" music indigenous to kids' ears, then did a wonderful job scoring a funny Buster Keaton silent comedy. The whole program was a bang-up success for us and the kids.

After a hastily-snatched lunch, Clark and our own "wunerful, wunerful" technician, Jimmy Scoggins, who hails from Jackson, Mississippi, poured on the elbow grease the rest of the day to get the organ into the shape it needed for our evening performance. The two of them worked until curtain time — no breaks for a meal of any sort — and even then we had to hold the curtain for ten minutes, before the glitches were knocked in the head and the organ was ready to play for Clark's evening concert. What a performance! To hear Clark play that night you would never know how they had worked all afternoon. How do we manage to get these wonderful artists who give 100%-plus, are knowledgeable about all the intricacies of the instrument, surmount any shortcomings and make such beautiful music for us to enjoy? It is always a good show for us and our ticket holders.

I am not like Eliza Doolittle, in that I can't dance all night, but I sure could listen all night. To the sounds of a theatre organ, that is. Naturally, after a long day such as this, our workers and artist, were ready for some food and relaxation. They deserved it!



Bob Vaughn at 3/16 Wurlitzer in Towne Theatre, San Jose California. Ed Mullins photo

Our chapter was pleased to have friends here from much of the surrounding area, including Gary Jones and his friends from Birmingham, others from Mobile, Alabama, including our recording expert, Gene Auter and his wife, Kitty, and friends from Dothan, Alabama.

Now back to the mundane after our spiral into the sounds of music.

We held our last board of directors meeting to finish ironing out; the final details of this concert and mapped some of the strategy for our next and final concert of the year on August 8 with Kevin King. It seems no matter what or which way we go on advertising, it is never enough. What is the secret? I don't want anything sensational to happen, but sometimes I do wish the news media would "hear" us instead of the LA riots, and Waco We could teach them some beautiful sounds.

We are pleased to report our #1 chauffeur, Byron Melvin, is back behind the wheel on our transportation committee. Our #2 backup for general-whatever-you-need-done person, Bob Ireland, is always there to help Scott Brodie, the artists and Jimmy. Dorothy Standley

**JESSE CRAWFORD**  
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Member Warren Lubich, of San Francisco, played the opening concert at the 3/16 Wurlitzer at the Towne Theatre, San Jose, California, on January 24. The organ was originally installed in the State-Lake Theatre in Chicago. Lubich played Friday evening concerts for many years when the instrument was in the Avenue Theatre in San Francisco. Warren plays the 4/23 Wurlitzer at the Capn's Gallery #2 pizzeria in Redwood City, California.

Charter Member Bob Vaughn then cued Buster Keaton's silent comedy, *Steamboat Bill, Jr.* Vaughn was back at the Towne Theatre May 16 to accompany *Lilac Time* with Colleen Moore and Gary Cooper and *Soldier Man* with Harry Langdon. Another double silent bill May 30 was *The Eagle* with Rudolph Valentino and *Dancing Mothers* with Clara Bow with Bob presiding at the console.

Vaughn played for "shrinks" May 26 at the San Francisco Hilton Hotel when he cued *Broken Blossoms* with Lillian Gish and Richard Barthelmess for the American Psychiatric Association convention. Bob used a grand piano for that venue. He is scheduled to play for "All Western" nights, June 5 and 6, at

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the Granada Theatre in Kansas City, Kansas. He will accompany Tom Mix in *The Great K & A Train Robbery* and Hoot Gibson in *The Phantom Bullet* on the 3/21 Barton.

The Stanford Theatre, Palo Alto, California, is scheduling an "Alfred Hitchcock Festival" with Bob Vaughn accompanying Hitchcock's early silent films on the 3/21 Wurlitzer. They will screen them on Wednesday nights June 16 and 30 and July 7 and 14. Scheduled for un-reeling are: *The Ring, Down Hill, Champagne and Easy Virtue*. On August 5 he will accompany *The Valley of the Giants* on an electronic organ in Arcata, California, to benefit the Clarke Museum in Eureka.

No doubt he will cue some silent films at the Society of Cinephiles' CINECON-29 at the Hollywood Roosevelt Hotel over Labor Day Weekend. He is slated to travel to Saginaw, Michigan, October 22-24 to accompany Lon Chaney in the silent *Tell It To The Marines* and the full serial chapters of *The Exploits of Elaine*. He will be 82 by then. *Ed Mullins*

## LAND O'LAKES

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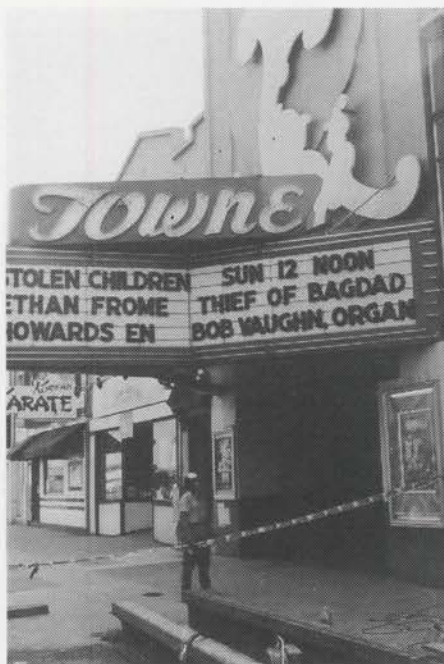


All of a sudden we have spring in Minnesota. The trees and bushes are budding and leafing out; tulips and daffodils are blooming and what joy to be rid of winter signs and dirty snow.

March and April have been busy months for the "Twin Cities Spree in '93" Committee in charge. Chairman Mike Erie has been supervising the work being done on each organ that will be used during the Regional Convention October 15-17, 1993. We want them to be in as perfect condition as possible! Organ technicians Terry Kleven, Bob Swaney, Rob Kendall, Murray Burfeind and Jerry Orvold are scurrying around, paint brush, or hammer or what-not in their hands.

A Land O'Lakes board meeting was held at the World Theatre on March 14, followed by a brief concert at the Wurlitzer by Mike Erie and then there was open console.

The Organaires, small, home-organ group, held their monthly sessions at Bill Lundquist's on March 18



Marquee of the Towne Theatre in San Jose  
*Ed Mullins photo*

and at Ted and Skip Espe's on April 15.

Jim Riggs, versatile and happy-go-lucky, was in concert at the Phipps Center for the Arts in Hudson, Wisconsin, on March 27 and 28. People who heard him play are still raving and remarking about his agile pedal work. We look forward to having him play for our Regional. *Verna Mae Wilson*

## LOS ANGELES

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



LATOS joined with our counterpart organization in the classical organ world, The American Guild of Organists, to sponsor a concert at the Pasadena City College with Jonas Nordwall at the keyboard of the Ross Reed Wurlitzer Organ in Sexson Auditorium. This was an historic event and the first time, at least in recent memory, that these two organizations have jointly sponsored a concert in this area, and a wonderful concert it was! Jonas opened the concert with a love medley that got real "sleazy." He then proceeded to explain the "unit orchestra" concept for those not familiar with the theatre organ. A beautiful "Unchained Melody" and a Scott Joplin rag with key changes doing "left turns" lead to Jonas' own "turn" to Bach's "Tocatta in D Minor," known to all

as "The Dorian." A little folk music, some Richard Purvis and Schoenberg brought the concert to the closing number, "Music of the Night," which combined music from *Phantom of the Opera* with the Saint-Saens Organ Symphony. It was a wonderful evening of music for every taste!

On a Saturday afternoon before Easter, an enthusiastic LATOS crowd heard the indefatigable Gaylord Carter play the San Gabriel Civic Auditorium Wurlitzer during a screening of the classic silent movie most appropriate for the Easter season, *King of Kings*. As is always the case when Gaylord plays, the movie was all the more enjoyable with his accompaniment. Gaylord continues with his non-stop schedule of appearances at venues throughout the country during the coming months!

Because of the enthusiastic response last year to the Lyn Larsen/Jack Bethards and the Rhythm Kings concert, LATOS scheduled a repeat concert this year at the Ross Reed Wurlitzer in Sexson Auditorium at Pasadena City College. What a team these performing artists make! Jack has a library of over 300,000 pieces of sheet music arrangements and charts from many of the big bands. Outstanding numbers included Jesse Crawford arrangement that he recorded, such as "I've Got A Feel'n I'm Fall'n" and "Hi Hat." The audience experienced Duke Ellington, Cole Porter, Gershwin, and even Sousa! The show was not without humor. Jack soloed with the band on the aquarippleator, which for those who don't know (we didn't), was invented by Shep Fields, one of the great band leader-arrangers of that era. While sipping a chocolate soda in Schwabb's drug store, Shep blew into the straw and decided he could use the sound that he produced as a new sound with his band. With Irv Eilers as his assistant to hold a beaker of water, Jack blew bubbles while he led the band. The encore was Lyn Larsen playing his "Broadway Overture" containing at least 22 tunes from various shows.

*Wayne Flottman*

Come to Spree in '93  
October 15-18  
Minneapolis, Minnesota

## MOTOR CITY

Detroit  
313/537-2560



The 65th Anniversary of the opening of the Redford Theatre was celebrated on April 24 with Dennis James accompanying. *The Last Command*, a film released the same month the Redford opened, January 1928. The film was a new print and featured the award-winning acting of Emil Jannings, who won the first Academy Award for Best Actor for this picture.

Dennis, whose specialty is the accompaniment of silent films, did a magnificent job with *The Last Command*. A 12-page program, with a two-page centerfold montage of photos of chapter members, was produced by Dorothy VanSteenkiste and appreciated by all who attended. Coffee and cake were served in the lobby after the program.

The Young Theatre Organist Competition was held at the Redford Theatre on March 7. Entrants in the Junior Division were Susan Lewandowski and Andrea Welc. Susan placed first in this division and was also chosen the overall winner and will go on to the national competition. Ken Merley was the single entry in the Intermediate Division.

To encourage more interest in the competition, our chapter has added two additional categories, not eligible for the national competition. Participants in our Pre-Teen Division, each performing two selections, were Crystal Cooper, Shawn Cooper, Steve Jacobrites, Laura Kneel, Andrew Novice, Heather Novice and James Treacle. Each received a plaque for their performance.



Junior, Intermediate and Hobby Division performers with competition judges Scott Foppiano (top left), Lance Luce (top right) and Gil Francis (far right). RVS photo

Five people entered our Hobby Division and chose their own selections. Steve Clark took first place followed by Mark Kenworthy, Valerie Denzin, Paul Denzin and Bob Meissner.

Competition judges were Scott Foppiano, Gil Francis and Lance Luce. Twelve solo instrumentalists from Lamphere School District in Madison Heights entertained the audience throughout the afternoon while the judges wrote their comments.

Competition chairman Sue Conway was assisted by Brian Carmody, who also served as emcee, and Dorothy VanSteenkiste.

Walt Strony will appear at the Redford Theatre on Sunday, September 19. Patti Simon and Dick Kroeckel will be at the Detroit Theatre Organ Society on September 18. Dave Wickerham will be the artist at the Redford on Sunday, October 17, and Father Jim Miller will appear at the Senate Theatre (DTOS) on October 16.

Tickets are \$10 for the Senate programs and \$8 for the Redford concerts and may be ordered from Dorothy VanSteenkiste, 9270 Reek Road, Allen Park, Michigan 48101 or by calling her at 313/383-0133. A suggested list of convenient motels will be included with all ticket orders for those from out of town who may wish to attend two concerts on the same weekend.

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

We welcomed spring and our newest organ on March 27 with an open console gathering and mini-concert on the Ben Hall Memorial Wurlitzer at the Lafayette Theatre in Sufern, New York. Although the organ has been in use since December for movie intermissions on Saturday nights, this was the first opportunity that members had to play this organ for open console in its new home. Our neighbors from Garden State Chapter were also invited to join us for the morning.

Chapter Chairman and crew chief Dave Kopp played a delightful mini-concert to demonstrate the instrument. Dave's descriptive "Month of March" medley including "Let It Snow," "Button Up Your Overcoat," and "Spring Is Here," highlighted a memorable month that brought us through the storm of the century to the warm spring sunshine. Using his arrangement of "Embraceable You," Dave demonstrated how the organ sounded with its original five ranks, and then built up the registration to include the stops and percussions that are now part of the instrument.



Competition chairman Sue Conway (top left) and some of the twelve solo instrumentalists who played during the judging at the Redford. RVS photo



Dennis James with Redford patrons dressed in twenty's attire for the theatre's 65th anniversary. RVS photo



Emcee Brian Carmody congratulates the Pre-Teen Division at Motor City's Young Theatre Organist Competition.



Tom Lewandowski, Grant Cook, Dennis James, Marty Martin and Ben Levy at the Redford Theatre's 65th Anniversary Celebration. RVS photo

There was ample time for everyone to play, inspect the chamber, enjoy refreshments and meet with old and new friends. The general consensus: the organ sounds great, it's user-friendly, and Ben would be pleased!

April 18 found us at Long Island University (the former Brooklyn Paramount Theatre) where Tom Hazleton played an outstanding concert on the 4/26 Mighty Wurlitzer. Tom's choice of music, his creative and varied registrations, his flawless performance, and the incomparable sound of the LIU Wurlitzer all combined to create an afternoon of theatre organ at its best. From his opener, a bouncy "Sunny Side of the Street," to his closing encore, a medley which included "Good Night, Sweetheart," "The Song Is Ended" and "I Left My Heart In San Francisco" with a touch of "Manhattan," Tom took full advantage both of the resources of the big Wurlitzer and of the unique acoustical properties of the theatre-turned-gym. In between we were treated to a wide range of music including the Virgil Fox arrangement of Bach's "Now Thank We All Our God" which featured what Tom described as "one of the world's great tubas," and the entire score of Jerome Kern's *Show Boat*, which elicited a chorus of "bravos" from the audience. Thanks to the hard work of Bob Walker and crew, Warren Laliberte and Keith Gramlich, the big Wurlitzer never sounded better.

May 2 brought another delightful afternoon of theatre organ music, this time with Father Jim Miller in concert at Chaminade High School's beautiful 3/15 Austin-Morton in Mineola. Father Jim punctuates his fine musical performance with humor and with his contagious laughter that makes for a thoroughly entertaining program. Several blues and jazz selections were featured



Dave Kopp demonstrating the Ben Hall Wurlitzer for New York Chapter members.

including "Am I Blue" and "Blues In the Night." Father Jim was obviously taken with the lush strings and voxes of this wonderful instrument, and we heard them featured in several arrangements including his tribute to the music of Duke Ellington and his inspirational closing selection, "How Great Thou Art." Thanks to the hard work of the Chaminade organ crew, Bob Atkins, Ken Ladner, Brother Bob Lahey, and Dennis Morrelly, the Austin-Morton is sounding better than ever.

Tom Stehle

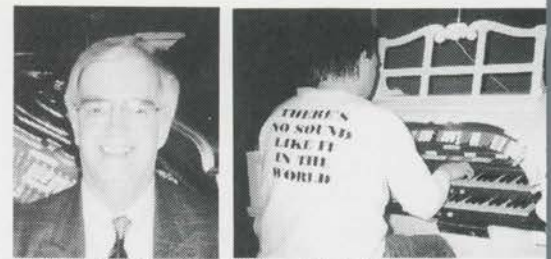


Father Jim Miller at the Chaminade High School 3/15

## NORTH FLORIDA

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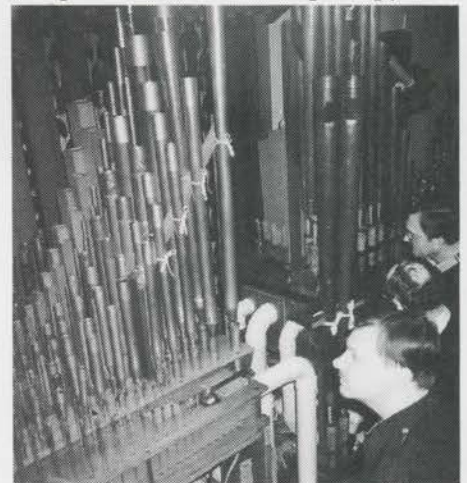
A musical smorgasbord at Erle and Marge Renwick's for the March meeting featured four of our organists with wide-ranging differences in approach to playing the organ — Terry Long, Prexy Elmer Osteen, Jim



(Left) Tom Hazleton at the 4/26 Long Island University (former Brooklyn Paramount) Wurlitzer. Right: New York Chapter member Keith Gramlich, sporting his Mighty Wurlitzer sweat shirt, takes his turn at open console at the Ben Hall Memorial 2/9 Wurlitzer at the Lafayette Theatre.

Lawson and Vice-Prexy Dave Walters. Some in this amateur group feel right at home playing the theatre organ whether it be electronic or pipe, in home or theatre, while others are known as "play-only-at-home-when-no-one-else-can-hear-but-when-anyone-else-is-around-use-the-headset" organists. Each put on a "professional" act by speaking a little about himself and the music he was about to play. The eighteen members and friends in the audience enjoyed the program immensely, and were very appreciative and supportive of these amateurs. After the program the feeling of good fellowship continued around the snack table.

Lois and Bill Morin hosted us in April to a meeting which was a very interesting departure from the usual. Bill presented a video tape copy of a



New York Chapter members tour the chamber of the Ben Hall Wurlitzer at the Lafayette Theatre in Suffern, NY.

# Father James Miller

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British TV program aired some months ago on national public television concerning the influence of Robert Hope-Jones on the theatre pipe organ, especially the Wurlitzer. Many British theatre organs and several well-known artists were captured on video and displayed on Bill's large TV screen. Bill, an impassioned lover of great music, especially great theatre organ music, has installed at one end of his living room the latest in high-tech video and sound equipment. Accompanying the large video image was very appropriate sound — produced by a very powerful high fidelity stereo sound system — all remotely controlled from the other end of the room. After the video presentation, Bill drew from his extensive library of theatre organ CDs certain of his favorites, excerpts of which he played for us. It was almost like being there. After the program, what else — delicious snacks and lively conversation.

*Erle Renwick*

## NORTH TEXAS

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



Our new Program Chairman, Manning Trewitt, presented organist Johnny Batten at our April meeting in the Lakewood Theatre. Johnny played a most entertaining program of ballads, show tunes and other sure-fire crowd pleasers on our chapter's 3/8 Robert-Morton in the Lakewood. Mr. Batten can always be counted on to present a very musical and entertaining program and seems to have an endless repertoire committed to memory. Having played electronic organs until his rather recent discovery of ATOS, he has also recently become more knowledgeable of theatre pipe organ registration. His interest took a boost from



*Pre-meeting coffee and doughnuts suits the early morning hour and is a popular attraction.*

participating in Lyn Larsen's workshop in Colorado last June. Johnny is dedicated to polishing his registration abilities as he practices and plays intermission music on the Lakewood organ.

Johnny Batten keeps active musically, playing his traveling Hammond organ at the many horse shows in the Southwest. He recently played for the "Cowtown" Classic Horse Show in Fort Worth. Johnny was amused when an interested attendee asked him how he managed to get the horses to trot in time to his music. The truth is, says Johnny, I take my cue from the pace of a prominent horse and just keep in time with it. It seems to work.

As Donna Thelaner begins her second year as Secretary and Editor of our newsletter, *The Keraulophone*, it is fitting that we commend her for her fine work and the very interesting writing in the newsletter. Thank you, Donna, for all that you do.

Our chapter lost a dear friend and a dedicated worker and supporter when

Grace Johnson lost her running battle with illness in April. Our heartfelt sympathy goes out to her husband, E.M., and to her family. We owe much to E.M. and Grace for their dedicated work over the years in support of our chapter activities.

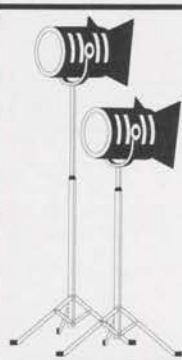
*Irving Light*



*Johnny Batten played for North Texas.*



*Enjoying their coffee on the bench are (left to right): Lorena McKee, Opal Jones, Sue Carter and Kathleen McDonald.*



# Ashley Miller

a.a.g.o.

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Every chapter needs one! Someone who can and will do a lot of tasks not done by other members. Putting in a lot of time is involved, too. Ohio Valley Chapter has such a member in Hank Sakes.

For our recent two-weekend showing of *My Fair Lady* plus a stage presentation of the Jack Frost Accordion Band, Hank converted the pit into a Covent Garden Flower Market, and the stage into an Ascot Park Race Enclosure. Hundreds of crepe paper flowers filled the formal bouquet vases between the lattice-work arches. And upstage center was a huge picture of the star of *My Fair Lady*, the late Audrey Hepburn.

With a little imagination one could sense a smile emanating from the organ as again it was playing for a combination stage and screen presentation, just as it had for many years when in the RKO Albee Theatre.

Organists were Claire Lawrence, Jim Barton and Jack Doll, Jr., each playing one night. The show was planned and produced by Jim Barton.

The Jack Frost Accordion Band is a unique, 16-piece crowd-pleasing group. One of our theatre projectionists, Mike Cornish, was emcee for the stage show and his wife Jenny played both the accordion and the electronic keyboard. Did someone ask the ages of the band members? Well, they run from six to over sixty.

The theatre lobby always has preview posters in "you can't miss 'em" spots. For holidays like Halloween the theatre gets Hank's full treatment. Hank formerly worked for WCPO-TV in Cincinnati as a videographer. He's a native of Massachusetts.

If you are in Cincinnati this summer, stop in at one of our Nostalgic Movies any Friday or Saturday night July through October 2. We skip July 4 and Labor Day weekends. We've found both the customers and our staff prefer to be in the great outdoors on those weekends. Shows start at 7:30. Our "info" phone will give bookings; 513/721-2741. In July we celebrate 15 straight years of weekend movies. The 3/29 Wurlitzer



Jack Frost Accordion Band was companion feature to "My Fair Lady."

Jeff Johnson photo

has been part of every one of those shows. Wonder if this is an ATOS record?

Our annual meeting is set for June 27 at the home and ranch of

Jack and Mary Beth Doll in southeast Indiana. Sure, Jack has a pipe organ — a two-manual Wurlitzer. Would you have guessed otherwise?

Hubert S. Shearin

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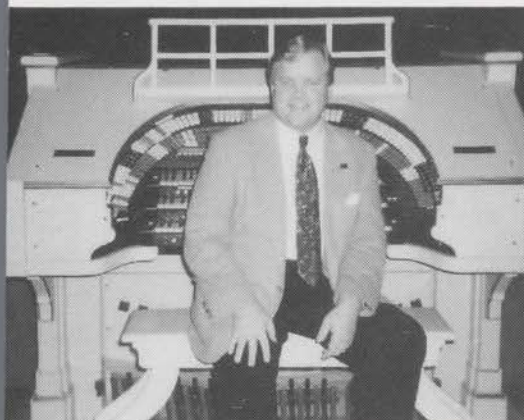
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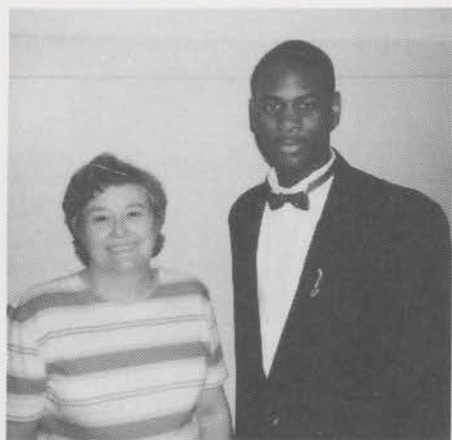
On April 16 we enjoyed a fine concert by Jim Riggs at Cleveland High School. Since he is house organist for the Paramount Theatre in Oakland, California, it was appropriate that his opener be "Paramount on Parade." His selections ranged from some beautiful Jesse Crawford recreations, including "A Broken Rosary," to many great show tunes. A special treat was Jim providing accompaniment to the hilarious 1927 Charlie Chase silent, *Fluttering Hearts*. Jim pleased the audience with his stylings while being totally in control of the 3/25 Kimball.

Thank you, Jim, for the wonderful evening of music.

The Elsinore Theatre in Salem will become a performing arts center on August 1, due to the timely gift from the Meyer Memorial Trust. The \$400,000 grant allows the building to be purchased by STAGE INC., while also allowing some money to go towards restoration. *Rick Parks*



*Jolly Jim Riggs at Cleveland Kimball.*



*Volunteer Alva James and student Maurice Wright II at Cleveland High School for Jim Riggs' concert.*

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## ORLANDO AREA

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March began with a resoundingly successful concert by Barry Baker. The concert was jointly sponsored by our chapter and Susan Cole Keyboard Productions and was held in the newly refurbished Mt. Dora Community Building Auditorium. Barry performed on the new digital electronic Wurlitzer, generously provided by Peter Kinzie of the Wurlitzer Baldwin Organ Concepts Company. Half of the net proceeds from this concert were added to the treasury for the DON BAKER MEMORIAL WURLITZER ORGAN FUND.

Many of you undoubtedly have had the pleasure of hearing Barry perform, but this was our first time. As you know, although he is only 22 years old, he plays like a seasoned concert artist, displaying both poise and mature professionalism. His rapport with the audience is exceptional. Barry's program was unique and inspiring, with selections ranging from semi-classical to theatre organ standards. His program also included the "Theme from the Flintstones." It was easy to see why Barry was the 1989 ATOS Young Theatre Organ Competition overall winner. He is a remarkable young artist who, in all

probability, will be one of our theatre organ headliners of the future. We look forward to Barry's return to Orlando to play the DON BAKER MEMORIAL WURLITZER when it is completed. Our plans will definitely include booking him for one of our early concerts.

At our March meeting, the new officers of the Board of Directors were announced. We have a very active "working" Board of Directors, all of whom are dedicated and toiling diligently to see that our very ambitious goal is accomplished with excellence in a timely and efficient manner. Every effort is being made to push the project forward so we can complete as much of our project as possible before the end of the year. Toward this end, our summer meetings during June, July, and August will be devoted entirely to working on the DON BAKER project. Our main drivers are the experts, Ted Campbell and Warren Thomas, and Wayne Tilschner, Ron Bower, and Ed Neilsen. Many of our members participate actively in the hands-on work sessions whenever possible. We even have some volunteer outside help occasionally. It is a known fact that success cannot be achieved on any organizational undertaking without the full support of its membership. In this regard, I can say without hesitation that our members, though small in numbers, are completely behind our project.

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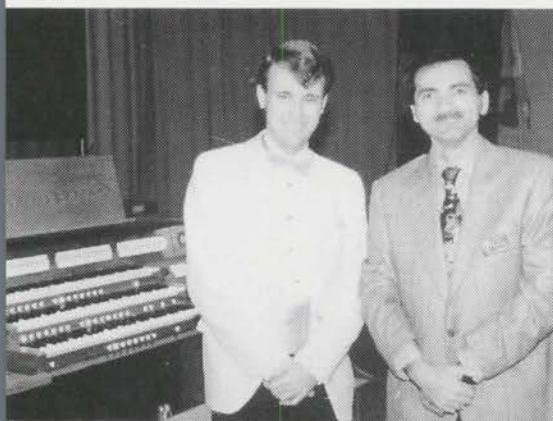
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When we arrived at Lake Brantley School for our April meeting, we were pleasantly greeted by the strains of beautiful recorded theatre pipe organ music being reproduced on a very nice stereo system that was donated by Tony and Kay Cremonese, long-time members of our chapter. The DON BAKER console was sitting on its platform at the front of the stage. Seeing that beautiful sight and simultaneously hearing the strains of the rich full music made us long to be hearing them emanating live from that magnificent instrument.

After our general business meeting, we were very pleasantly entertained by several of our board members. Wayne Tilschner, Doris Ferrar, and Frank Norris presented us with a varied and delightful musical program. They performed on the Chapter's Hammond Colonade which was donated to the chapter to be put in good repair and eventually sold. This turned out to be such a nice instrument that we decided to keep it at the school auditorium so that we can have music at all of our meetings until the DON BAKER ORGAN is completed. This proved to be a wise decision. As a consequence we were able to enjoy a lovely evening of music. There are many very talented organists in our chapter each with a different style of playing, and we look forward to enjoying their artistry at coming meetings.

In the next issue we are expecting to bring you an updated "project progress report" that will contain interesting news and pictures to show some of the results of our endeavors. Meanwhile, we will be working hard to accomplish as much as possible for inclusion in this report.

Lois M. Thomson



Barry Baker and President Wayne Tilschner on stage with new Wurlitzer.

## PIEDMONT Greensboro, North Carolina

We have begun this year with a big start and a number of firsts. It started with our first event of the year at the home of Dr. Paul Abernethy and his 3/12 Robert-Morton/Wurlitzer. Our organist was Dan Miller, a name that is well known in Charlotte, North Carolina, as the organist at Calvary Church where he presides over a 5/205 Moller. While this was his first theatre organ concert, he is no stranger to the Tibia and Kinura, those ranks being included in the Mighty Mo. His concert included such works as "Crazy Organ Rag," "Lazy River," "Ben Hur Chariot Race March," and an Old Country Church Medley. Here is an organist who can perform on any stage. We look forward to seeing and hearing more from him.

Three weeks later came the Premiere Performance of the Mighty Wurlitzer at the Paramount Center for the Arts in Bristol, Tennessee, and a Salute to Senior Citizens. The artist was long-time friend, Lee Erwin, who for the premiere performed a Broadway Medley and the silent film *Phantom of the Opera*. The next day he played two concerts for the community's Senior Citizens consisting of music from the Gay Nineties, a sing-along, and a short silent movie. The event was covered both by National Public Radio and Television. We cannot thank Lee enough for his part in



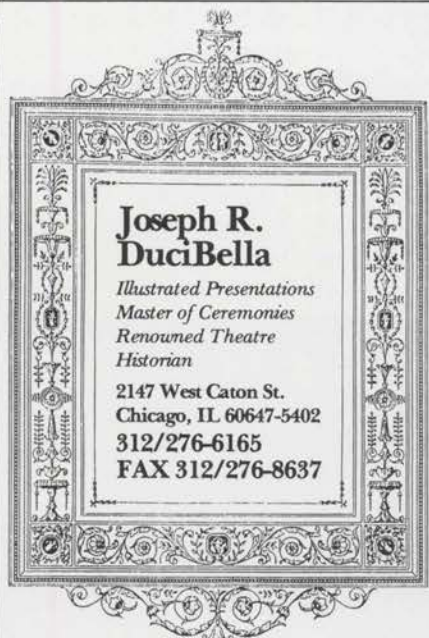
Dan Miller at the 3/12 Robert-Morton/Wurlitzer in the home of Dr. Paul Abernethy.

making this possible and to Dr. Fred Slaughter and Mr. Frank Leonard for their contributions. But, most of all, to the local chapter members for their effort installing the organ. Of these we must point out Mr. Jim Repass, who led the effort in Bristol and has been present at every work session from the first move of the organ to the first concert note. Thank you, everyone.

Buddy Boyd



Lee Erwin at the console of the 3/11 Wurlitzer.



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## PINE TREE

Old Orchard Beach, Maine  
207/283-1140  
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We took down swell shutters at Old Orchard Beach Middle School and cleaned and lubricated the bearings. We also repainted windlines. Console repair is about to begin. It will be done in two phases, the second of which will improve the flexibility of the existing specs. The organ (3/13 ex-Proctor's in New Rochelle, New York) will really sound super when the modifications are done. We are using all standard materials and elements in this rebuilding program — no electronics.

Our kickoff meeting was held April 18 at the Lorranger Auditorium. The meeting had been mistakenly billed as a concert by a local paper and, as a result, 12 people beyond our membership showed up — and six of them became members — not bad!

We've been listing our meetings in several local papers and the result has been phenomenal. Our guests did get a local-member concert in our open console session when five members played.

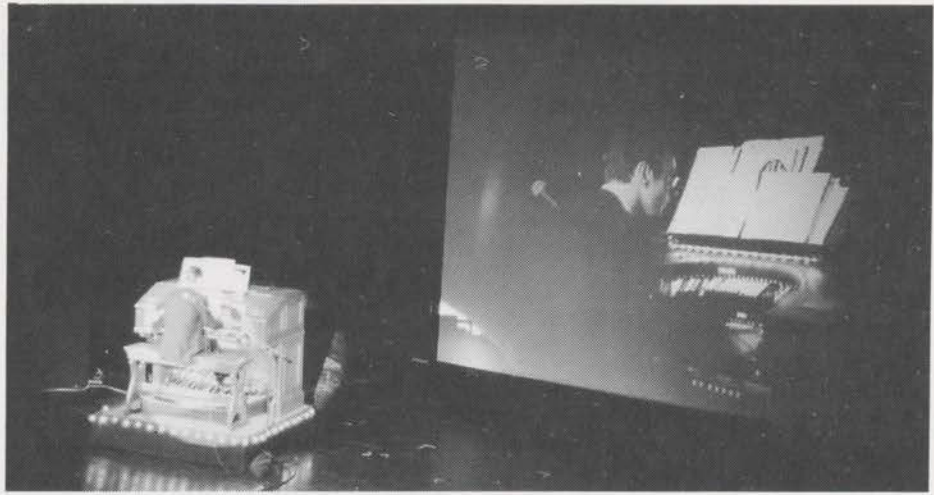
We are planning for a rare showing of the silent film, *The Seventh Day*, made in 1921 in Maine. It will be cued by Danny Pat who plays such shows throughout New England. The show is being produced in cooperation with the New England Historic Film Society, a group dedicated to silent films made in the six-state area. A new score has been written, and other such music is available at Bagaduce Music Lending Library in Blue Hill, Maine.

Hope we can see you up this way this summer. Most meetings are at Old Orchard School. Call the numbers listed at the head of these notes to be sure of the time and place.

The Seashore Trolley Museum in Kennebunk is still seeking a small theatre organ (not larger than ten ranks), hopefully donated. We invite you to their Saturday Night Specials of a sing-along, silent movie, and a trip aboard a historic trolley. An extra sing-along takes place aboard the trolley in pitch dark. These programs run from July through September.

Enough for now, Ayup!

Bob Legon



Paul Roberts and the A-V screen at the Harris Theatre.

Frank Stoner photo

## POTOMAC VALLEY

301/652-3222 or 703/221-2936

On March 20, members and visitors, including families with children, were assembling at the campus of George Mason University to enjoy Buster Keaton's silent 1926 classic, *The General*, as part of our series known as "Sounds of the Silents!" Floyd Werle opened the program with a rousing introduction on our chapter-owned 2/8 Wurlitzer. Then the first half of *The General* was shown, accompanied with great flair and skill by Mr. Werle. Children and adults present thoroughly enjoyed Buster Keaton's antics with his steam locomotive, "General," in a comic

version of a true Civil War locomotive chase and military action.

Refreshments were graciously served during intermission by Beverly Ann DeVault and Anne Mary Ingraham. Then the concluding portion of *The General* was shown, inducing much laughter. After the end of the movie, appropriate closing music was provided by Floyd Werle, and a great time was had by all.

The April 4 concert with Paul Roberts was opened by former chairman, Fay Marvin, with the announcement of Lee Prater's death. Fay requested that we honor Lee's memory with a moment of silence. We will miss Lee and his playing of the Wurlitzer.

Paul Roberts, BBC Broadcasting and International musician from

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England, thrilled members and guests with a superb concert of theatre and classical music. Paul's expertise and versatility were very evident from his opening piece, "I Want To Be Happy," to "Greensleeves," a children's medley, a tune from the Big Band era called "At Last," "Bye, Bye, Blues," and the beautiful and melodic "Misty." Paul's transition from organ to piano was a pleasant surprise, when the grand was pushed onto the stage and Paul played several popular as well as classical numbers. His genius at both piano and organ was quite evident and the variety of Paul's program was refreshing.

Paul told of Mr. Lee Prater coming through for him when he was unable to secure a certain piece of music. Lee gave him an autographed copy. Paul dedicated "Londonderry Aire" to Lee's memory. What an enjoyable afternoon!

*Beverly Ann DeVault*



Paul Roberts and Fay Marvin. Frank Stoner photo

## PUGET SOUND

Federal Way, Washington

On April 4, a sunny Sunday afternoon in Seattle, a rarity in the Puget Sound area this spring, the chapter welcomed Donna Parker to the area. She was featured at the Haller Lake Improvement Club

which houses our club organ, a 2/7 Wurlitzer. For the concert, Patrick Lajko had installed an electronic Sax and Post Horn. With these additions and the superb organ grooming by Bob Zat and Bob White the concert was a real treat.



Donna Parker relaxing with chapter members Dan Squire (left) and Russ Evans after her concert on the chapter's organ at the Haller Lake Community Hall.

Donna entertained us with many of her favorite selections and performed beautifully. She played several numbers which she performs with the Trio Con Brio with Tom Hazleton and Jonas Nordwall.

We had an intermission with finger foods provided by club members and under the capable direction of our new hospitality chairman, Ellen Sullivan. It was a beautiful job and greatly appreciated.

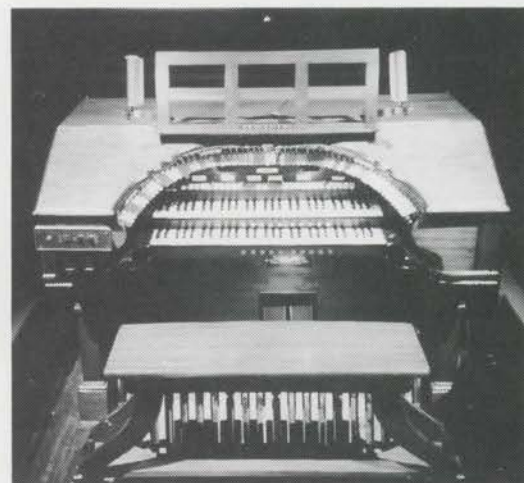
On April 18, many of our members traveled north to Bellingham to hear Walt Strony perform at the Mount Baker Theatre 2/11 Wurlitzer. The eleventh rank is an added Post Horn, and the Tibia has been revoiced by Bob White who maintains the organ. He has it sounding like a much larger instrument and Walt really put it through its paces.

Once again Walt was attempting to raise money to purchase a new bike to enable his mother to deliver papers in Sun City. Many of the large audience came to his aid by purchas-

ing recordings he had available during intermission.

His rendition of "Smash and Grab" was very enjoyable. After a standing ovation he returned to the console for an encore of requests from the audience which thrilled everyone.

*Jack Becvar*



The Mount Baker Theatre organ console; Wurlitzer style 215, installed January 19, 1927.

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



James Ployhar, the leader and arranger of the Fargo Theatre Big Band All Stars, has seen a dream come true. More than ten years ago, Jim and his late business partner, George Zepp, purchased a screenplay for a film then titled *Hartman*. Now, as associate producer, Jim watched (and appeared as an extra, along with his family members) as the filming got underway this winter in Duluth, Minnesota for *Iron Will*. It's based on the true story of a 1917 sled dog race from Winnipeg to St. Paul, and stars MacKenzie Astin as Will Stoneman, directed by Charles Haid. As the saying goes, "Watch for this major motion picture opening at a theatre near you." Of course, we'd



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like the premiere to happen at the Fargo Theatre!

On March 19, the Fargo Theatre celebrated its 67th birthday with a variety program. Opening the evening was Dave Knudtson at the Wurlitzer with several selections, including added accompaniment to a sound and light show to "Memory" from *Cats*. The Fargo South High School Show Choir, Pizzazz, performed five numbers. It was a kind of dress rehearsal for them, as they were preparing for a national competition in California the following week. The Moorhead High School drama students gave a sampling from their spring musical, *The 1940's Radio Hour*. The Red River Dance and Performing Co. presented a modern jazz piece to Gershwin's "Summertime." To close the evening, The Blenders, the area's own nationally recognized A Capella group, brought the packed house to a fever pitch with their unique sound. The crowd would not let them stop, and kept begging for more. It was a great night!

April 30 and May 1 came around quickly as it was time once again for Silent Movie Night. The program opened with Lance Johnson at the Wurlitzer for "There's No Business Like Show Business." Emcee Doug Hamilton introduced the Fargo-Moorhead Sweet Adelines Chorus. The F-M Chapter has been chosen as regional champions seven times for their expert barbershop style, and have appeared throughout the country, also in London. Their renditions included a wide variety of hit tunes from the 1920s to the present. A particular favorite was "In The Mood." The special film this show was *Safety Last* (1923), possibly the best known Harold Lloyd comedy, with original score by Lance Johnson. The audiences always love Lloyd's clever and unexpected antics. *Sonia Carlson*

## RIVER CITY

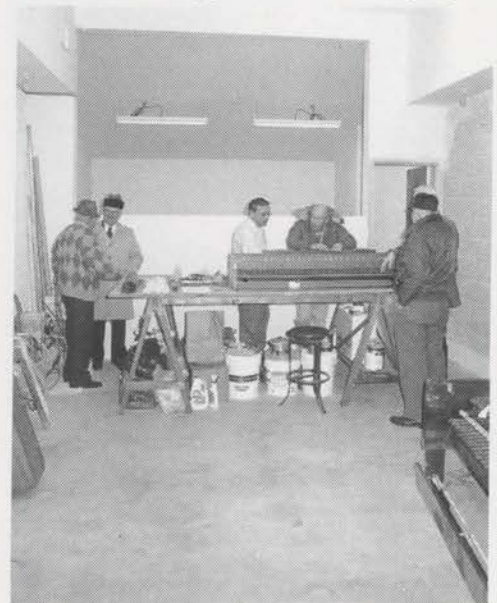
Omaha, Nebraska  
712/328-8725 or 402/453-7769



Bill and Marine Durand hosted our March 13 meeting at their home in north Omaha. Before the business meeting, Marine entertained at the Durand's three-manual Allen digital theatre organ, including the Depression-era favorite, "I Can't Give You Anything But Love, Baby." Our short business meeting was chaired by Greg Johnson; it included a report by Jim Ross on the Jim Riggs workshop he attended at Kansas City's Granada Theatre on March 5, 6 and 7. Then we adjourned for tours of the chapter's organ studio at nearby Durand's Sky Ranch Airport. The structure is finished, the pipe chamber is painted and ready to receive pipework, and the studio is equipped with temporary soffit lighting and will be used as our workshop area. Crew chief Bob Markworth discussed the process of restoring organ parts and established an ambitious schedule of evening and Saturday work sessions, where he will guide and supervise volunteers.

The month of April was devoted to intensive organ restoration efforts. The Bourdon and Tibia offset chests have been rebuilt and are ready to be installed in the chamber, along with twenty-four 16' pedal pipes. The xylophone and orchestra bells have been completely rebuilt. Chest magnets have been cleaned and the chests are ready for re-shellacking. Wurlitzer swell shades have been purchased and they are being prepared for installation. Syndyne electric stop actions have been received for the console, as well as new key tops. The pedal board is being stripped and completely rebuilt. The chapter has purchased an 8' Wurlitzer Tibia but still needs 8'

string and reed pipes for the manuals and 16' reeds for the pedal. Last but not least, we have purchased a three Hp rotary phase converter for powering the blower. Our able workers have included Paul Kanka, Bill Montagu, Bill and Maurine Durand, Harold Kenney, and Bob Markworth. George Rice and Gib Robertson are among those who have generously contributed supplies. *Tom Jeffery*



A view looking toward the pipe chamber opening of our organ studio. *Tom Jeffery photo*



Crew chief Bob Markworth gives a lesson on the care and feeding of percussions. *Tom Jeffery photo*

## NE ORGAN SYSTEMS

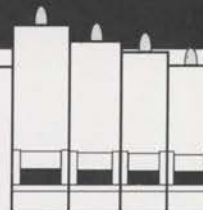
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Amateur Organist Showcase Participants: (L to R top) Avis Peterson, Dorothy Retallack, Verna Sass; (lower) Lois Cady, Ann Rudy.

We opened our winter season with our annual Amateur Organist Showcase. This event gives the home organist an opportunity to play the theatre organ in a concert setting. Each participant has rehearsal time with a professional theatre organist in attendance to help give pointers and registration hints. Congratulations to this year's participants: Ann Ruddy, Dorothy Retallack, Verna Sass, Lois Cady and Avis Petersen. Each participant received a certificate stating that he or she has played the "real thing." The Amateur Organist Showcase is part of the chapter's educational outreach program. After the Showcase, an old-fashioned pie social was enjoyed by everyone. Those who attended brought a homemade pie to share. Remaining pies were auctioned off

with proceeds going to the general fund.

Under the guidance of the new Board of Directors, the chapter is meeting the needs of its members and the arts community in a new and exciting manner. The chapter has made many changes in its corporate structure and accounting methods to meet the needs of its membership as well as meeting Colorado corporate law requirements. The chapter is also planning interesting programs for our members and patrons and for a new, untapped theatre organ audience in the Denver metropolitan area.

Members and supporters of the chapter helped Duane and Jennie Searle celebrate the dedication of the 3/14 Wurlitzer installed in the music room of their suburban Aurora home. Popular organist Patti Simon played the dedication of the Searle's organ to the delight of a capacity crowd. She demonstrated the Wurlitzer as it sounded originally, with only eight ranks and as it evolved through the installation and growth process. The celebration concluded with a delicious holiday buffet.

The final event of the winter season was a sneak preview concert by the official Colorado Rockies baseball team's organ and organist. Chuck Schockney, the newly appointed organist of the team gave a grand concert on the Rodgers Organ which was to be installed at Mile High Stadium for Denver's first season of major league baseball. Chuck is a great entertainer and will delight the fans at the ball games and show thousands that an organ is not something you can only find in church.

With a foreclosure action pending on the Paramount Theatre and the uncertainty of its Wurlitzer, the chapter has been hit with a major blow. Again the chapter has had to

cancel all of its plans for the use of the theatre. Because of the generosity of home owners who have theatre organs, the chapter is able to continue with scaled-back concert series. Now, more than ever, members and supporters war working toward a successful conclusion to the installation of the Wicks Theatre Organ at Denver's East High. The board and members of the chapter are looking forward to coming events and programs. The summer is full of good programming and if you are planning a trip to Denver, feel free to call and we will be happy to show you around. And, of course, visitors are always welcome at our meetings and concerts.

David Love



Old Fashioned Pie Social with members Priscilla Arthur and Betty Coover serving it up.



Colorado Rockies Baseball Team's Organ and Organist Chuck Schockney.

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## ST. LOUIS

Missouri  
314/481-1840

Joe and Corinne Dallavalle hosted our March meeting on a cold, sunny day. Since Mark Gifford was in town, the Dallavalle's arranged for Mark to perform for us on their Conn 644. After bringing us up to date on his business ventures, Mark chose to play "I Go Walking After Midnight," "To God Be The Glory," "Ave Maria" and Corinne's favorite, "Spanish Eyes," "Tea For Two" and other well-known selections. We enjoyed the delicious desserts and leftovers were not a problem! Thanks, Joe and Corinne, for having us in your lovely home.



At the Fox Theatre's Mighty Wurlitzer: (L to R) Dot Jenkins, SLTOS photographer; Jack Moelmann; Fred Jenkins, Asst. Crew Chief for Lobby Wurlitzer.

a friend of Jack's and SLTOS; therefore, Jack dedicated the music from *My Fair Lady*, Bob Hardy's favorite musical, as a tribute to Bob. Open console followed on the Mighty Wurlitzer and our lobby Wurlitzer. Everyone enjoyed the evening.

Maxine Aumann, chapter member, is President of the Scottish Rite Women's Club. She graciously extended an invitation to our chapter to attend a concert she arranged featuring Jack Moelmann on the Scottish Rite 4/54 Kimball concert organ. Those of us who attended were treated to a diversified musical program featuring selections from *Chorus Line*, *Oklahoma*, *Phantom of the Opera*, as well as "The Lost Chord" and "The Lord's Prayer." In addition, the audience enjoyed the 1924 silent movie, *Lizzies of the Field*, accompanied by Jack. A delicious lunch was served after the concert for those who had purchased tickets in advance. It was a fun day and Jack, as usual, gave a fine performance.

Our report would not be complete without mentioning that we regretfully accepted the resignation from our board of a highly respected, dedicated, and very special Honorary Life Member — Joe



Jack Moelmann at the Scottish Rite's Kimball 4/54.

Barnes. Joe has moved to the Leslie, Missouri, area and it's quite a trip to and from board meetings. However, he has assured us that he'll participate in activities when possible. Joe is, of course, responsible for having the foresight to install the Fox Theatre lobby Wurlitzer and has given hundreds of hours toward realizing his dream to have it play. In fact, I'm told Joe rebuilt the entire console in his home. Now the Fox Theatre lobby Wurlitzer is no longer a dream; it's a reality. We thank Joe for so many things, including his cool-headed rationale, his technical skills and determination. Most of all, we thank Joe for being our friend. God bless you.

Doris Erbe

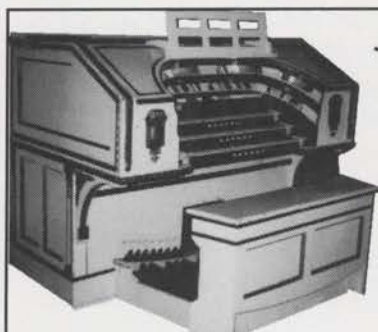


Left to Right: Alice Bauer, Wallace Dittrich, Joe Barnes.

Members, their guests and friends enjoyed an April evening at the Fabulous Fox Theatre. Jack Moelmann was our artist for the evening on the Mighty Wurlitzer. His selections included a military medley, "I've Got Rhythm," "Slaughter on Tenth Avenue," and an especially beautiful arrangement of "Secret Love." Several days prior to our meeting, Bob Hardy of radio station KMOX in St. Louis (and highly regarded among his peers and superiors locally and internationally) died very suddenly. Mr. Hardy was



Mark Gifford at Joe Dallavalle's Conn 644.



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## SIERRA

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March 28 was an exciting day for our chapter. We held our first concert at the Towe Ford Museum featuring Larry Vannucci at the ATOS organ. We had one of the largest crowds we've had in years. I have known Larry for many years, and heard him play numerous concerts, but he has never played as well as he did for this concert. The audience went wild with every selection. Most of his jazz arrangements, for which he is so well known, had toes tapping throughout the audience. Larry is a very talented musician and we look forward to hearing him again soon.

April 2 brought many laughs and good times for all as Bob Vaughn gave us a show of shows, playing the cartoon, *Felix the Cat* and a great Laurel and Hardy comedy, *Putting Pants on Phillip*. The main feature was Douglas Fairbanks in *The Mark of Zorro*, one of his earliest films with plenty of action and excitement. The audience left the museum completely aware that the silent movie can be entertaining, and that the organ does the talking for the silent film. We thank the Towe Ford Museum for the use of the ATOS Mighty Wurlitzer.



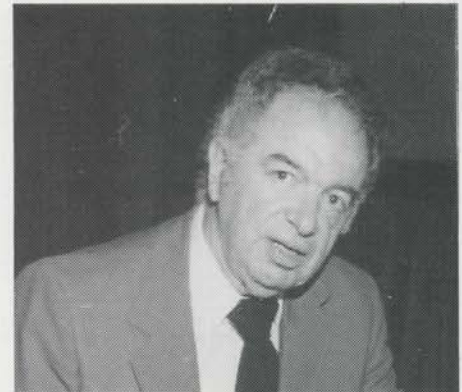
Bob Vaughn was a hit playing our first silent movie of the season.

Sierra Chapter had a showing at the Florin Mall in April 17. The first half of the day was wet and windy so we did not have too many people viewing our wares. The afternoon picked up a great deal and the whole thing went very well. We showed videos of Walt Strony and Lyn Larsen most of the day. Some shoppers showed interest, but for some reason the sound of the pipes did not attract them. We had a display of organ pipes, a huge billboard with pictures of the local organs and oodles of literature on the table. One of the many things that was on display was a miniature, suitcase-size organ with an octave keyboard and pipes. This was once used for demonstration by the Wicks Organ Company and was loaned to us by Steve Restivo. Many people had fun playing this small organ. Andy Munyon was in charge of the displays, and did a great job. Helpers

were Bud Taylor, Don Myers, Jim Hodges, June and Ray Sanderson, Louis and Rod Daggett, Roberta Donlin, Craig Peterson, Tom Norvell and Dave Moreno. The day, as a whole, went very well, but I am sure we will probably not return to Florin Mall for our next showing ... as they say, "We live and learn!" *Bud Taylor*



Andy Munyon was in charge at the Mall.



Larry Vannucci, his jazz was the hit of the program.



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Secretary Fred Rixe reads the minutes for Sooner State chapter in the home of Phil and Laura Judkins. President Don Kimes is on the organ bench. Dan Kimes photo

## SOONER STATE

Tulsa, Oklahoma

918/742-8693 or 918/437-2146

Our meeting for March was a fun get together hosted by Phil and Laura Judkins in their lovely home. The business part of the meeting included an up-dated report, presented by President Don Kimes, on the status of the Coleman Theatre in Miami (Oklahoma), where they are planning to re-install their original Wurlitzer theatre pipe organ (with expansions). They are hoping for a grant from the Historical Society to aid in the theatre's restoration.

Don then "changed hats" and became our entertainer for the evening, playing a nice program on the Judkins' 3/10 Wicks theatre pipe organ. His selections included a number of popular standards, plus a Gospel praise chorus, "Give

Thanks." Some twelve people played at open console time, including our host, Phil Judkins. And Paul Craft sang, with his wife, Carolyn, accompanying.

Our meeting for April was held at Tulsa Technology Center, but because the console of our Robert-Morton is "out," for renovation, our program was a videotape of Walt Strony playing on the Allen Digital (Electronic) Theatre Organ. The tape was loaned by member Martha Lou Nelson, and thoroughly enjoyed by all.

We also heard a report from John McConnel on the progress of the Robert-Morton installation in his Orpheum Theatre in Okmulgee. The chamber is ready; the blower has been re-assembled, engineered by Sam Collier; and organman Tom Cotner has prepared a list of voices that will upgrade the instrument to a *Wonder Morton*.....

Phil Judkins also told us more about the Coleman Theatre in Miami: the grant money they are applying for is for the exterior of the theatre only, and the organ is to be financed separately.

Work is proceeding on the console of our club-owned Robert-Morton. As of this writing, the modifications are about half-way to completion. Crew chief Harry Rasmussen reports that J.A. Swartz, Sam Collier and Fred Rixe have replaced all the



Sam Collier at the console of the Judkins' 3/10 Wicks. The picture over the console is the interior of Tulsa's now demolished Ritz Theatre. Dan Kimes photo

stop keys and pedal contacts, and are working on replacing the stop-action magnets. John Schwenker is re-wiring the relay and the transposer. (The Z-Tronics relay which we installed several years ago was purposely designed to accommodate these revisions.) When all is finished, our console capabilities will be increased by some 200%!

Dorothy Smith



Sooner State Chapter's host Phil Judkins at the console of his 3/10 Wicks theatre pipe organ. Dan Kimes photo

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From the moment he stepped onto the stage until his final bow after a standing ovation and encore, by every measure, Stan Kann's first Toledo concert appearance on May 2 was a critical success. Charming the audience with his wit, entertaining them with his anecdotes of his mishaps on Johnny Carson, and dazzling them with his mastery of the theatre organ, he confirmed his reputation for tremendous audience appeal.

Stan made a Friday morning appearance on News Radio WSPD with host, Ron Tindall, then spent over three hours that afternoon and evening with Nancy Birnbaum, TV-13's *Lifestyles* reporter, taping a segment for the NBC affiliate's newscast. In all, he received a considerable amount of advance media coverage including a mention in the state-wide publication, *Ohio Magazine*.

For the first half of the show, entitled *Stan Kann — The Funny Man*, Stan demonstrated the total capabilities of the instrument. He's a master of registration and an absolute stickler for the perfect combinations. He literally thrilled the audience with his arrangements — which are really more "orchestrations." Then, right



Stan Kann, in his colorful "vacuum cleaner suit" enjoys the afterglow following his Toledo debut.

after intermission to start the second half, Stan surprised the audience with a rare 16mm b&w kinescope of his first appearance on *The Tonight Show* with Johnny Carson, circa 1970, that included a segment with the old Airway vacuum, made in Toledo. The film clip was positively hysterical, and Stan injected even more humor as he commented on the com-

edy of errors that unfolded on the screen. Then, after a comedy bit with some unique novelty items, there was much more music that brought the audience to its feet begging for more.



Stan Kann is joined at the hors d'oeuvre table by (l to r) Bob Bevec, Martha Riseley, and Ken Bowman.

The Sunday afternoon show was followed by a champagne afterglow to which all TATOS members, associates, and their guests were invited. It was an excellent opportunity for the 70 or so who stayed behind to socialize, meet Stan, and enjoy the hors d'oeuvres. This was only the second such celebration the club has undertaken, and it was considered a real "blockbuster."

With the spring show now behind, the next scheduled concert is



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THEATRE ORGAN

October 9 and 10 with the return of Bob Ralston. This is an "Encore Performance" to Bob's two sell-outs in the fall of 1992. Taking advantage of Bob's recent appearances in Columbus and Mansfield, Bill Coine and Bob Bevec packed up the video gear to shoot 30-second spots that will air prior to the October concert date on TV30, PBS in Toledo, during *The Lawrence Welk Show*.



Seated at the console, Stan is interviewed by Nancy Birnbaum, TV-13's *Lifestyles* reporter.

Last year, they traveled all the way to LA to shoot the video, but since Bob was just two hours away, the timing was perfect. After Bob's wonderful Mansfield concert, Don and Virginia White of the Renaissance Club graciously agreed

to make the organ available for the shoot. The entire theatre crew stayed behind to assist, and we are deeply indebted to them for their patience and hospitality. Using the magnificent Renaissance Theatre's "Hollywood" Wurlitzer as a backdrop, Bob produced four different versions of billboards and trailers promoting his October Toledo appearance.

Last year the exposure on the Welk Show, WGTE-FM public radio, and TV30 promotional efforts easily accounted for 60% of ticket sales, and the PBS affiliate has once again agreed to co-sponsor Bob's 1993 return.

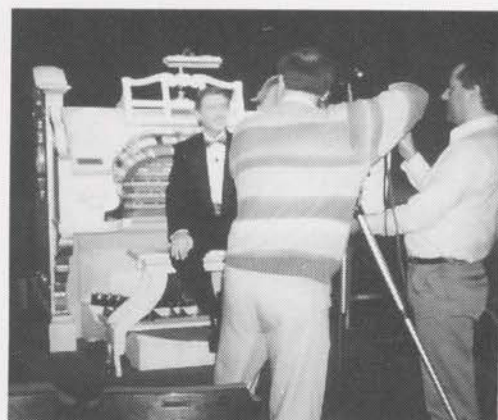
Although October looms in the background, our real focus for the present is our 1993 *Rally by the River* on June 11. TATOS will be the non-profit sponsor for the Friday night beer bash that draws thousands to the downtown riverfront. It takes between 120 and 150 volunteers, and since we lack the numbers from within our ranks to fill the minimum quotas, TATOS has turned to several major local corporations including Owens-Corning Fiberglas, Owens-Illinois, and Toledo Edison who routinely supply workers for these rallies.

Participation in the Rally program can earn the sponsoring organization a substantial profit, and TATOS has earmarked any earnings for enlargement of the instrument — perhaps even a third chamber with several ranks of pipes. To celebrate

the success of the Rally and to thank the volunteers who assisted, a special appreciation "picnic" is planned for June 13, at the theatre with lots of food, beverage, and, hopefully, music from the Marr & Colton.

Although the club takes a two month hiatus for July and August and no meetings are held, some summer side trips are being researched. Last year, the club offered over half a dozen special excursions to hear other installations, all within a couple hours drive of Toledo. This year, we have the potential to "take the bus" and leave the driving to our board member, Ken Bowman. Ken works for TARTA, the local metropolitan transit company, and has, as a perk, the opportunity to use a charter bus at a very low fee. He has graciously offered to extend this to TATOS for one of our side trips.

Bill Coine



Bob Ralston cuts video spots at the Mansfield Renaissance Wurlitzer in preparation for his fall Toledo appearance with Bill Coine behind the camera and Bob Bevec holding the cue card. Photo courtesy: Virginia White

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## VALLEY OF THE SUN

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March was a busy month in the Valley of the Sun. We had two visitors from "across the pond" and a well-attended chapter meeting that didn't even promise a professional organist.

Nearly twenty chapter members met Willi Wiesinger, our member from Celle, Germany, on March 12. At a reception hosted by Irene and Max Bray in their home. Willi told us of his theatre organ adventures in Germany, England and the United States. Unfortunately, he was not able to stay for our March 14 chapter meeting as he was continuing on to California that weekend.

It was more than wall-to-wall people at the Danford residence on March 14. Members filled the living room, dining room and some of the patio, too. The afternoon featured some of our chapter members playing their favorite selections on the Wurlitzer, the Kawai electronic or the piano. We had a visitor from North Dakota who happened to call the day before and asked, "Is there anything going on here this weekend?" He took his turn at the Wurlitzer, too.

English theatre organist Paul Roberts presented a concert at First Christian Church on March 30. We were unable to give much advance notice on this program, so the audience was small. Those who attended really enjoyed Paul and we hope to have him back for a regular chapter meeting soon.

Ken Double was to have played the organ for a pizza buffet at Organ Stop on April 4, but the March 13 blizzard in Atlanta changed his plans. The hockey team he announces for had to make up a postponed game, and Ken was unable to make it to Arizona. So we had to "settle" for one of the "local" fellows to fill in at the last minute — a court reporter student named Lew Williams! (Come to think of it, Lew was at the Bray and Danford residences, too. When does he do his homework?)

Ron Rhode was the artist of the afternoon at First Christian Church on May 2. He didn't use the micro-



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phone, saying that as a second-grade teacher he had to talk loud enough to make his students listen. Many of Ron's selections were from the '20s and '30s, and he did a medley from *Guys and Dolls*. "That Wonderful Mother of Mine" was dedicated to the mothers for Mother's Day.

*Madeline LiVolsi*



*Bill Brown and Willi Wiesinger at the Bray residence.*



*Willi Wiesinger, Irene Bray, and Lew Williams.  
MLV photo*

## YUMA Yuma, Arizona

Our chapter is still in existence, even though we have not written an article for quite some time because, until recently, we have not had much news that would have been informative. Our chamber work was coming along fine until September and then our theatre had to close because of roof damage. Then it took quite some time before our City Council made the decision to repair the roof. then it had to be put out for bids, and after several meetings, the work was started. As of April 1993 it has been finished. In the meantime we had to cancel our scheduled concert, which was a big disappointment to us and the many winter visitors. The main chamber is finished and ready for the installation of pipes, etc. Our club has been the recipient of a three-manual Devtronix console and computer which has been transported to Bill Brown in Phoenix, and the remainder of the speakers, power supplies, etc., have been moved to Yuma and stored. Plans for the Solo chamber are in the hands of an architect at this time, and it is unknown when we can again start to work. We did take some photos in the theatre, but not having much light, they didn't turn out very well. We will try again soon, and hope to be able to send some in the next article. We are hoping to have an installation sometime this fall and will try to keep you posted of our progress.

*Barbara Mignery*

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Dolton W. McAlpin, *MCATOS*, March 1992

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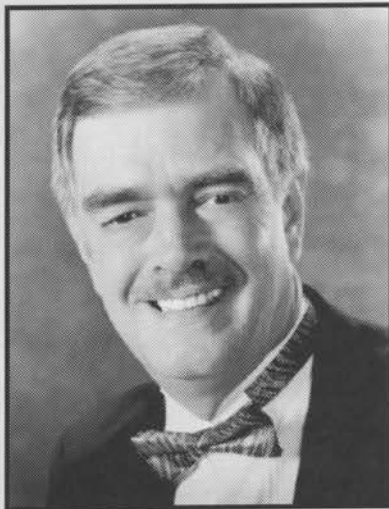
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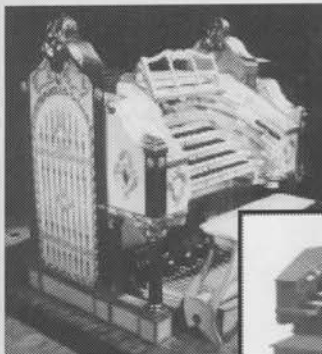
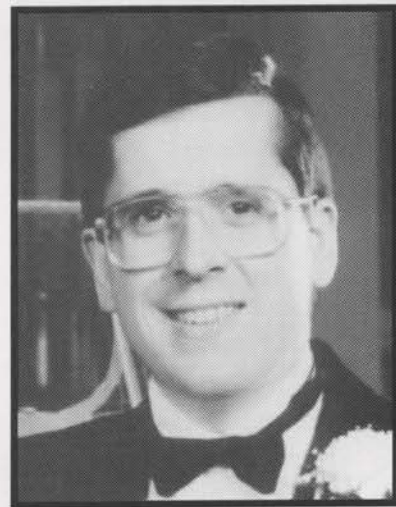
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