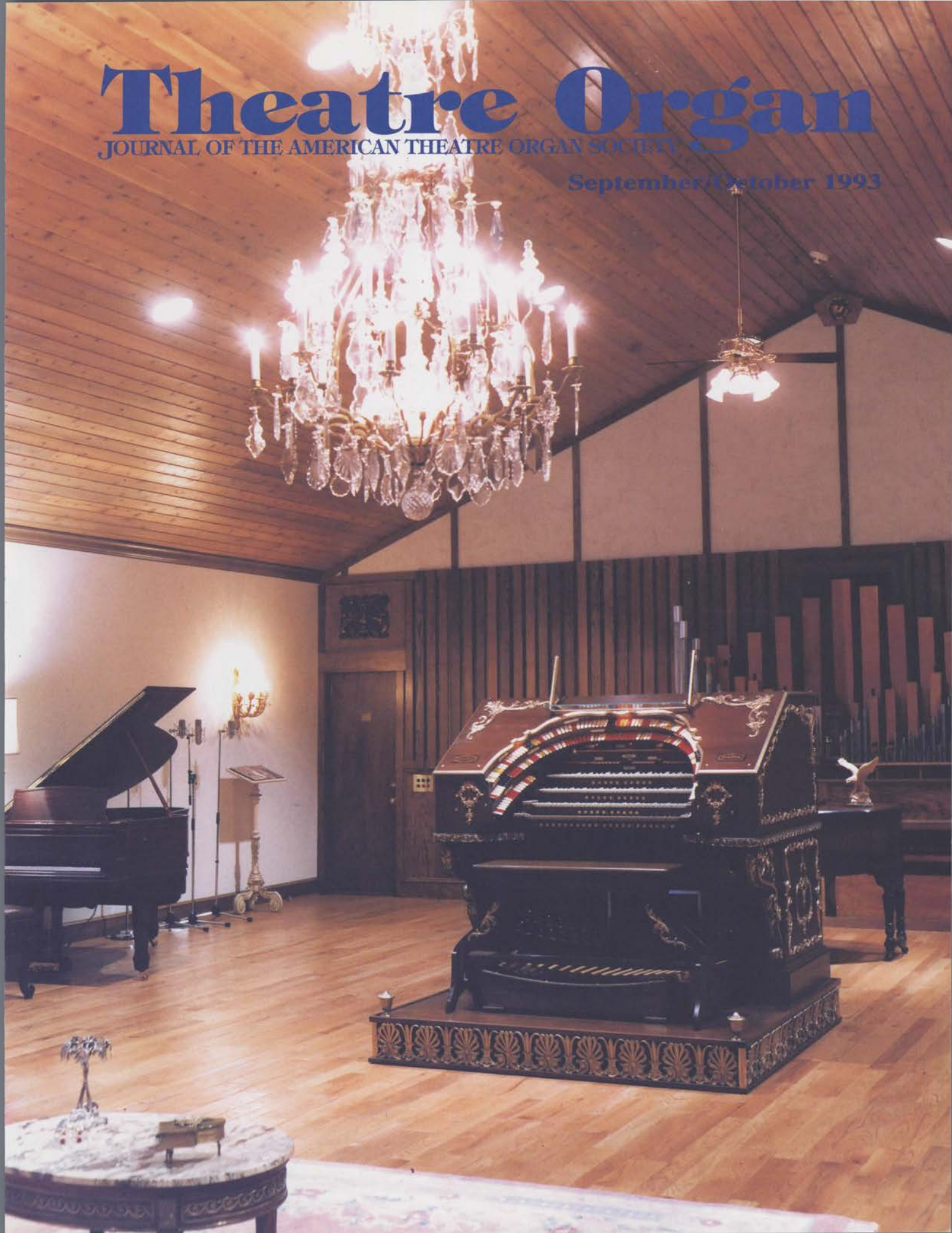


Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

September/October 1993



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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 35, NUMBER 5

SEPTEMBER/OCTOBER 1993

PRESIDENT: VERNON P. BICKEL
 EDITOR: GRACE E. MCGINNIS
 EXECUTIVE DIRECTOR: HARRY HETH

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COVER PHOTO:
 Ron Wehmeier Wurlitzer in his
 Cincinnati home.
 Jack Doll, Jr. photo

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PRESIDENT'S MESSAGE



There are two very important reference manuals that have been developed especially for ATOS Chapter use. They are *The ATOS Chapter Handbook* and *An Educator's Guide To Life and Entertainment in the Roaring Twenties*.

The *ATOS Chapter Handbook* contains valuable information on matters related to the successful operation of an ATOS chapter. It is filled with useful sample forms, contracts, and other material collected from ATOS chapters. Bob Markworth compiled and edited the material found in this publication.

Since the *ATOS Chapter Handbook* has been in use for several years, it is time to update and refine the material in this publication. All ATOS chapter presidents or secretaries are requested to send copies of chapter contracts, permits, lists of operating procedures, or any other documents in their files which would be helpful in assisting other ATOS chapters in the routine operation of their chapter business. Please send all items to Bob Markworth, Chairperson of the Chapter Relations Committee, 8505 46th Street, Omaha, NE 68152. If you have questions or suggestions for the next edition of the *ATOS Chapter Handbook*, give Bob a call at 402/453-7769.

Thanks to the efforts of Jeff Weiler, Chairperson of the Education Committee, *An Educator's Guide to Live and Entertainment in the Roaring Twenties* has just been published. This publication is designed to assist each ATOS chapter in sponsoring educational programs about the theatre pipe organ and its music for the youth in their community. A copy of *An Educator's Guide to Life and Entertainment in the Roaring Twenties* is being mailed to each ATOS chapter president.

If ATOS is to continue as a viable organization into the next century, we must educate the public about the theatre pipe organ and its music. There is no better way to do this than by reaching the young people in your community. If you or other members in your chapter have ever thought about sponsoring an educational program in your area, I urge you to take the time to read this new ATOS publication. It is a step-by-step guide for both the chapter members, as well as for the school personnel.

Those of us working at the national level are committed to producing material that will be helpful at the chapter level. The two manuals discussed above are filled with valuable and useful information. However, they will be of no benefit if left sitting on a shelf or lying in a drawer. Contact your chapter president and take the time to review these two documents.

Vern Bickel

TO ATOS OFFICERS AND BOARD MEMBERS:

I appreciate being given the opportunity to be of service to ATOS, and wish to thank Doug Fisk for a most orderly turnover of materials pertaining to the office of the Executive Director.

Now the big question: HOW MAY I HELP YOU?

Harry Heth, Executive Director

P.O. Box 130463

Houston, Texas 77219-0463

713/523-8214

LETTERS TO THE EDITOR

Dear Editor:

Could I through THEATRE ORGAN request information regarding theatre organist Glen Pratt and the location of the photo enclosed?



Glen Pratt

He came to the UK with the US forces during the war and appeared in uniform at a Birmingham cinema and possibly others, a photo exists of him at a Compton organ but regrettably I do not have this. Did he survive the war?

Yours sincerely,
Gordon W. Crook
9 Sparrows Herne
Basildon, Essex
England SS16 5JH

Dear Editor:

I have been reading with great interest about the impending restoration of the Radio City Music Hall Wurlitzer. I am delighted that it will be brought back to good health and am excited about the new performance possibilities Ron Bishop spoke of as a result of a new solid-state relay system. Listening to that wonderful instrument in my childhood while growing up on the East Coast provided the inspiration for my eventual career as a theatre organist.

I would like to make a suggestion that I'm sure a multitude of readers

would agree upon as being long overdue. It is about time that some new recordings were made on this famous instrument. To my knowledge, there hasn't been a new album from RCMH in at least 25 years or more. Most of the famous ones recorded there were produced at a time when the technology was, comparatively speaking, in the "dark ages." It would be wonderful to hear a modern digital recording on the RCMH organ. I also think that this would help to generate a renewed interest in the instrument from the general listening public. It's obvious that any recording project should take place after the organ restoration has been completed. That's a conclusion that I'm sure most of my peers would agree with. Therefore, I appeal to the powers that be at RCMH to plan on a few new recordings when the Grand Organ is in full voice once again. There are thousands of folks out here, including myself, who will be waiting in line for such an album.

I would also like to comment on a situation that not only affects the RCMH organ but the Pasadena Civic Auditorium instrument as well. Both places are extremely active performance centers. As a result, the availability of either auditorium for organ concerts is at a premium. Translation: Big bucks if you want to have an organ concert. This situation is very unfortunate for us as lovers of these respective instruments. True, the music hall organ is used regularly for many presentations throughout the season. But it doesn't really get a chance to shine as it might if it were featured in more concerts. There are many fine organists on the circuit who would love to be part of a regular series of programs at the music hall if it were possible. Admittedly, organ concerts aren't noted for great numbers of ticket sales. And I certainly realize that this factor alone is reason enough for concert promoters to yawn and say, "Next please!" But there are such things as corporate sponsors and performing arts foundations that have the ability to underwrite and promote such concerts so that some profit is made. In the case of the Pasadena organ, it barely gets used once a year. A sad state of affairs when one considers the magnitude of the instrument. What it will take to bring about these changes is

beyond my expertise. I hope that someone out there is listening and can help to improve the situation.

Sincerely,
Charlie Balogh
Mesa, Arizona

Dear Editor:

In reply to a recent comment by Rodney Bambrick of North Ireland regarding George Wright's recent recordings: "Musically, I think his earlier releases were vastly superior." Mr. Bambrick! You must be an exceptional organist and musician to criticize Mr. Wright's Banda recordings musically!

Please give a listen to "Secret Love," "I Concentrate on You," the Friml medley, and *Showboat* revisited. If these selections don't bring either a tear or a goosebump, then I'm out of line in writing a rebuttal to your letter.

After playing theatre organ for forty years and studying organ with Reg Foort and coaching with Virgil Fox, I, too, should question what is musical along your lines.

It reminds me of a concert George did here in Detroit several years ago, when I asked one of the concertgoers how they enjoyed it and they said they didn't hear any difference between George Wright and any other organist. My reply was "I'm sure you don't." Do you, Mr. Bambrick, actually think a man like George Wright hasn't grown musically in over 60 years of playing and living?

Best Wishes,
John Steele, Staff Organist
Fox Theatre, Detroit

Dear Editor:

I would like to thank CATOE for a fantastic convention. Unfortunately, there were many criticisms voiced prior to and during the convention; (organ readiness issues, banquet location, etc.), but I found these complaints to be totally unwarranted and unnecessary.

My friend, Helen Troutman, attended her first convention this year, and therefore did not know what to expect from the full schedule of activities. I can say without a doubt that she had nothing but praise for all of the events and organizers.

The "Spirit of Chicago" cruise was a unique "kickoff" to the convention and provided a relaxing and beauti-

ful means of renewing friendships. It was good to see Reid Spiers again, and to hear him recognize his CATOE friends during the cruise.

All of the concert presentations offered something to please every musical taste, and venues were well equipped to accommodate conventioners. The concerts at the Stadium and Rialto in particular were truly outstanding, and nothing but great comments were heard by myself.

It was apparent that the organizers worked very hard under extreme difficulties, and I believe that people like Chris Nelson and Pat Roach deserve a lot of praise for weathering the "problems" inherent in organizing such a massive event.

As Simon Gledhill stated so eloquently during his performance after our membership meeting, "Isn't the purpose of a convention to have a good time with people who hold a common interest?" Theatre organ needs our support, not our criticisms.

Thanks again, CATOE, for a memorable week.

Sincerely,
Norma Peters
Joliet, Illinois

Dear Editor:

As a new member I have been enjoying the publications you frequently send out. I wonder if you could answer a question for me?

Not too long ago I had the opportunity to visit the Stanley Theatre on Journal Square in Jersey City, New Jersey, which has been beautifully restored by the Watchtower Bible and Tract Society (Jehovah's Witnesses). In such a magnificent theatre one would think there must have been a theatre organ, but I was unable to get any information about it. Can you tell me if there ever was an organ in this theatre and what happened to it, if there was?

Hope I'm asking this of the right department, and not asking too much! Thank you for your attention.

Sincerely,
Austin J. Whitely
P.O. Box 1594
Homosassa Springs,
Florida 34447-1594

Dear Editor:

As a Tennessee boy in the late thirties, I enjoyed weekly broadcasts from KDKA, Pittsburgh, of the R-20 Wurlitzer residence organ of Thomas A. McGinley in Sewickley

(March/April, page 20). The player was Lois Miller, later organist at the Atlantic City Convention Hall after that 7-manual colossus had suffered removal of many of its 33,000 pipes to allow space for air-conditioning equipment.

Soprano soloist was Lucille Manners, star of Cities Services' network concert series. McGinley was identified as president of Duff Norton (hydraulic jacks?). I recall the striking beauty of brunette Miller and blonde Manners in a glossy photo mailed to me, but had forgotten the singular absence of curved stoprails on the console behind them.

Cordially,
Thomas F. Burroughs
Palm Beach, Florida

Dear Editor:

A well-known artist was recently featured at a chapter-sponsored concert. As is usually the case with organ crews, we gave unselfishly of our time to make sure that things sounded good and that everything went smoothly. In addition, the crew provided the artist with most of his meals at a local restaurant. The concert went well, but quite a few people were surprised that the artist never so much as mentioned the hard-working, devoted organ crew who did so much to ensure a successful concert. Twice during the program, he mentioned a previous evening's concert featuring a band and glee club but never so much as mentioned the fact that the organ was featured and played by a crew member and another crew member's wife. After the artists' program on Sunday afternoon, he left the auditorium without even saying goodbye, let alone thank you to the organ crew that did all they could to make his concert a memorable one.

Most people on organ crews have regular full time jobs. They devote much of their own personal time to their hobby, mostly out of a deep love for the instrument. Many organ crew members put in incredibly long hours on these instruments, often at the expense of their families. And, I needn't remind anyone that volunteer organ crews are not paid.

At our venue, and I'm sure at many other places, the crew acts as hosts, picking up organists at their homes and airports, providing them with meals, and attending to a variety of other needs. Not mentioning

the organ crew, preferably by name at some point during the artists' program is plain bad manners and shows an astonishing lack of sensitivity to a devoted bunch of people. Rather than thoughtlessly leaving an auditorium without so much as a goodbye, the artist should personally thank all involved with the success of his or her concert. In cases where treatment was especially nice, sending a follow-up thank you letter is a very gracious thing to do. And talking about being gracious! We've had various artists who thanked the crew by name and even wrote letters of appreciation to crew members. They all had one thing in common: They showed a volunteer group of devoted people APPRECIATION and RECOGNITION and did not let inflated egos obscure common decency. For that alone, they will be fondly remembered and always welcomed back.

All artists who make even part of their living playing theatre pipe organs might do well to remember the tireless work of these volunteers, especially in this world of more takers than givers. Without us, after all, they wouldn't have too many organs on which to play.

Sincerely,
Ken Ladner
Hicksville, New York

Dear Editor:

Just to prevent any possible misunderstanding about the status of the Fox/Lanterman Wurlitzer, I would like to state that the City of Glendale owns the former Fox/Lanterman organ and that the Los Angeles Theatre Organ Society, Inc. has no connection with that instrument's removal from the Lanterman home, its current storage or its planned reinstallation.

Donn Linton, President LATOS

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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“Notice”

Due to the unfortunate non-availability of the Seattle Paramount Theatre for the planned 1994 ATOS National Convention, the site of the 1994 ATOS National Convention has been moved to Fresno, California, and scheduled for June 28-July 3 (with Afterglow on July 4). The Seattle Paramount is being closed from May until October of 1994 for complete renovation, and no events can be scheduled during this time. Since three events for the convention were to have been at the Seattle Paramount, it became necessary to move the convention site to another location.

ATOS regrets any inconvenience this abrupt change in plans may cause any of our members.

A New Study Guide for ATOS and Educators

Some chapters have fostered long-term relationships with local schools. Others have an interest in presenting special student programs in collaboration with school authorities, but are unsure as to just how to proceed.

The Theatre Pipe Organ:

An Educator's Guide to Life and Entertainment in the Roaring Twenties, is a new, 50 page study guide prepared by the ATOS Education Committee. It presents an integrated approach to the subject through the examination of the culture of the 1920s. Student perspective is established through the study of important social issues and events, style and fashion, prominent personalities, local history, dance, music, and of course, the movie palace, silent film, and the theatre pipe organ.

Students in grades 5-8 have been specifically targeted; however, the material contained in the guide is easily adaptable to all educational levels. Divided into two sections — one for chapter use, and the other for teachers and curriculum planners — the guide contains sample lesson plans, handouts, musical suggestions, review questions, and a compendium of supplemental resource materials.

The Theatre Pipe Organ:

An Educator's Guide to Life and Entertainment in the Roaring Twenties has been sent to all ATOS Chapter presidents. Copies are available to all interested persons by sending your request to Jeff Weiler at the address printed below. The cost is \$4.00 per copy and checks are to be made payable to ATOS.

Jeff Weiler
ATOS Education Committee
10 East Ontario, #4707
Chicago, Illinois 60611

The Sequoia Chapter is pleased to accept the challenge to present the 1994 National ATOS Convention in Fresno, California.

While Fresno may not have the glamour of San Francisco, Los Angeles, or other National ATOS convention sites, we do have a fine mix of theatre organs, all in top condition, with two instruments residing in historic theatres.

There are a few things which other sites do not possess: in little more than 1 hour's time visitors can be in the natural beauty of Sequoia, King's Canyon, or incomparable Yosemite National Park. The nearby Sierra-Nevada Mountains contain some of the most beautiful scenery in the country. Steam rail buffs may want to take in the Sugar Pine Railroad at Fish Camp or Railtown in the Mother-load settlement of Jamestown. Both location shave weekend steam excursions into the surrounding countryside. Both are located within 2 hour's drive from Fresno.

Tom DeLay

Walter Strony

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Walter Strony
320 W. Cypress Street
Phoenix, Arizona 85003

Not Just Another Wurlitzer Update

In the May/June 1990 issue of THEATRE ORGAN, we introduced you to Ron Wehmeier's elegant theatre pipe organ in his home in Cincinnati, Ohio. Today it is our pleasure to bring you up to date on that installation at its present size, 33 ranks.

We called Ron and asked him for some pictures and information on what has been added in the past three years, and the following is his reply:



Ron at work bench in shop below music room.

To the left side of the console, I now have a 1924 Steinway Duo-Art 6'6" Grand, which replaces the 6'2" Steinway that was originally wired into the organ. This piano has a markedly larger sound with the organ.

In the Main chamber I replaced the fine Gottfried French Trumpet with a Wurlitzer Style D. The Gottfried had a sound almost exactly like the Wurlitzer Brass Trumpet in the Solo, so the distinctive sound of the Style D gives me another voice in the "Wright" direction.

When Lyn Larsen played the dedication here, along with Tony Fenelon at my 9' Steinway concert grand, Lyn

said, "Ron, I have a Tibia that would be wonderful in the Main." Shortly after this, he sent this Tibia to me, which is indeed wonderful, and is the Murray Harris redwood in the Main.

"Forget about the maker of the pipes and go for the best sound!"

Last year I installed the two Kimball strings in the Main, a Violin to 16', and the Violin Celeste. We all know how fine Kimball made their strings, and these two sets add lots of color to the four Wurlitzer strings.

Also in the Main is the Wurlitzer upright piano. I removed the old pressure action from the piano and

installed an Aeolian 88-note player vacuum stack, which works to perfection and is very quiet. This now is the Mandolin stop.

In the Solo chamber, I originally had a fine Wurlitzer 15" Tibia, I found, however, a 15" Morton in mint condition and now have it installed 4' D and up into the Wurlitzer metal pipes on 12". Wow! What a sound!

As my great friend and idol always says, "Forget about the maker of the pipes and go for the best sound!" Thank you for the wisdom, George Wright! Amen.

During the past three years, we have had several dozen groups here to enjoy programs played by house organist Barry Baker. It is always fun to show the Wurlitzer, music room and pianos to interested people. Although my pipe organ service business keeps me very busy, I do love to restore or rebuild reproducing and player pianos and to share ideas with fellow enthusiasts.



Music room bar created from an old organ case.

Ronald F. Wehmeier, 4/33 Wurlitzer — Cincinnati, Ohio

MAIN CHAMBER -

16 RANKS

	PIPES	WIND	SOURCE
8' Vox Humana.....	61	6"	.....Wurlitzer, Fox / San Jose, California 1926
8' Oboe Horn.....	61	10"	.....Wurlitzer, Fox / San Jose, California 1926
8' Tibia.....	85	10"	.....Murray Harris, Larsen / Wright
16' Tuba Horn.....	73	15"	.....Wurlitzer, Fox / San Jose, California
8' Quintadena.....	61	10"	.....Wurlitzer, Fox / San Jose, California
16' Concert Flute.....	97	10"	.....Wurlitzer, Fox / San Jose, California
8' Viol d'Orchestre.....	85	10"	.....Wurlitzer, Fox / San Jose, California
8' Viole Celeste.....	73	10"	.....Wurlitzer, Fox / San Jose, California
8' Flute Celeste.....	61	10"	.....Wurlitzer, WLW Cincinnati 1927
8' Clarinet.....	61	10"	.....Wurlitzer Fox / San Jose, California
16' Horn Diapason.....	85	10"	.....Wurlitzer, Fox / San Jose, California
8' Horn Celeste.....	61	10"	.....Kimball, Church
8' Lieblich Gedeckt.....	73	10"	.....Moller, Church, Cincinnati 1928
8' Trumpet Style "D".....	61	10"	.....Wurlitzer, Theatre
16' Violin.....	85	10"	.....Kimball, Theatre
8' Violin Celeste.....	61	10"	.....Kimball, Theatre
Mandolin.....	85n	Vacuum	.....Wurlitzer
Chrysoglot.....	49n	12"	.....Wurlitzer, Fox / San Jose, California
Marimba.....	49n	12"	.....Wurlitzer, Fox / San Jose, California
Crash Cymbals.....	2-12"		.....Zildjian
Roll Cymbal.....	30"		.....Zildjian
Chinese Gong.....	36"		.....Ludwig

Bongos, Conga Drum, Bass/Kettle Drum, 18" Bronze Church Bell, Steamboat Whistle.

SOLO CHAMBER - 12 RANKS

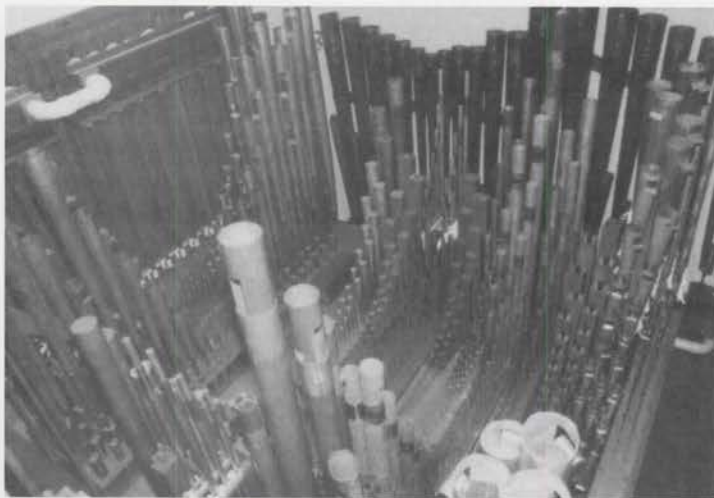
16' Tibia.....	97	15"	.....Morton, Loew's Fordham Theatre 1926
8' Vox Humana (Large Scale).....	61	6"	.....Wurlitzer, Paramount ; Los Angeles 1921
8' Brass Trumpet.....	61	10"	.....Wurlitzer, Fox / San Jose, California
8' Tuba Mirabilis.....	61	15"	.....Trivo 1980
8' Post Horn.....	61	12"	.....Wurlitzer, Circle, Indy 1929
8' Kinura.....	61	10"	.....Gottfried
8' Musette.....	61	10"	.....Trivo
8' Orchestral Oboe.....	61	10"	.....Wurlitzer, Fox / San Jose, California
8' Brass Sax.....	61	10"	.....Wurlitzer, Circle, Indy 1922
16' Open Diapason.....	85	10"	.....Wurlitzer, Fox / San Jose, California
8' Salicional.....	85	10"	.....Wurlitzer, Fox / San Jose, California
8' Voix Celeste.....	73	10"	.....Wurlitzer, Fox / San Jose, California
Xylophone.....	37n	12"	.....Wurlitzer, Fox / San Jose, California
Sleigh Bells.....	25n	12"	.....Wurlitzer, Fox / San Jose, California
Chimes.....	25n	12"	.....Wurlitzer, Fox / San Jose, California
Glockenspiel.....	37n	12"	.....Wurlitzer, Chinese Theatre / Hollywood
Tap Cymbal.....	18"		.....Zildjian
Brush Cymbal.....	14"		.....Zildjian
Choke Cymbals.....	2-12"		.....Zildjian
Splash Cymbal.....	8"		.....Zildjian

Finger Cymbals, Cow Bell, Clavis, Wood Block, Tambourine, Castanets, Tom Tom, Sand Block, Bird Whistle, Train Whistle, Surf

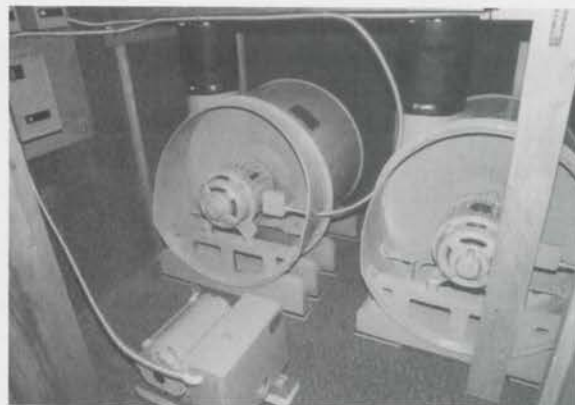
UNENCLOSED - 5 RANKS

8' Pedal Tibia.....	32	8"	.....Kimball
4' Octave.....	61	4"	.....Moller
Mixture III (15-19-22).....	183	12"	.....Morton-Deagan
Steinway Duo-Art.....	85n	Vacuum	.....1924 model OR
Bell Tree.....	26 bells		.....Wehmeier
Temple Bells.....	38 tubes		.....Wehmeier

GENERAL - 2,260 pipes. Blowers: two 7-1/2 h.p. Spencers. Swell Shades: 18 blades each chamber, Wurlitzer. Console: Four Manual, 265 Hesco stop tabs, 48 Volt Syndyne actions. From the Chicago Southtown Theatre, 1926 Wurlitzer. Tremulants: 13 Wurlitzer. Devtronix computer control, organ switching, combinations and record-play-back. Chests, regulators-Wurlitzer.



Main Chamber: Two new strings and Style D Trumpet on right.



Two 7-1/2 h.p. Spencers; ten h.p. phase converter; 100 amp. electrical service.

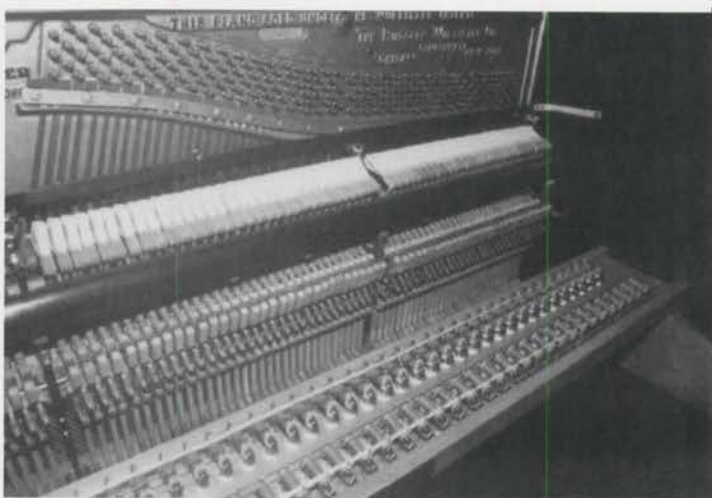


Bell Tree -- made to revolve one revolution by pressing button on key desk.



Solo Chamber.

Mandolin with converted vacuum action.



Below Main Chamber.



6'6" Steinway: 601 Reisner magnets below keyboard to activate pneumatics and traps.

Devtronix organ computer control mounted in 1975 French armoire.



Wehmeier home and music room from back of yard.



Exposed ranks: 8' Pedal Tibia, 4' Octave, Mixture III, and large scale Vibraphone.



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

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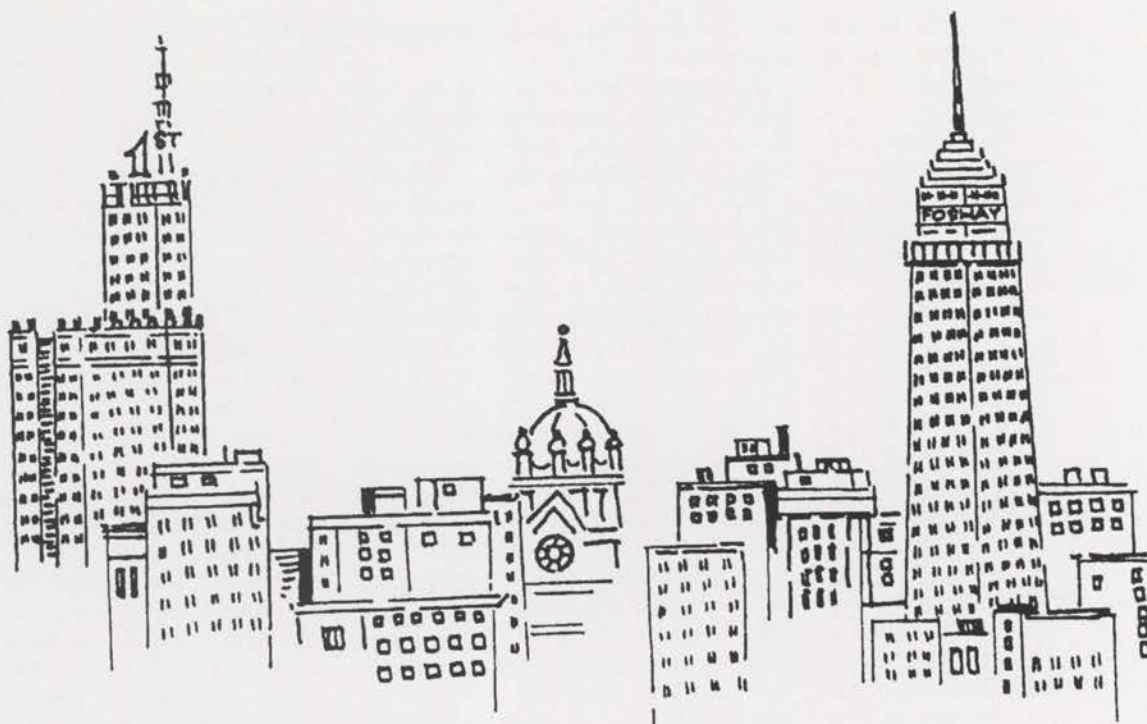
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ATOS REGIONAL CONVENTION

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 Theatre (3/21 Wurlitzer)
T.B. Sheldon Auditorium (2/11 Kilgen)
Six Classical Organs on Summit Avenue + Carillon

I LED THREE LIVES: THE T.B. SHELDON AUDITORIUM

by Flora Burfeind and Mike Erie

The T.B. Sheldon Auditorium Theatre, called Red Wing's "Jewel Box" in Minnesota, commands a special place in American theatre, having claims as one of the first municipal playhouses in the United States and as one of the theatres operating longest under municipal ownership and management — continuous since its construction in 1904.

The Sheldon has led three lives. It was built originally as the result of a generous bequest to the City of Red Wing from Theodore B. Sheldon, a highly successful lumber man, and was used by traveling companies and for concert performances. (Even today, Red Wing is the last AMTRAK stop before reaching the Twin Cities from Chicago.) After a fire gutted the interior, the theatre was renovated in 1918. Silent films were featured in the 20s, accompanied by Rose McNeil Morley of Red Wing at the piano. In 1926, a much ballyhooed Kilgen "Wonder Organ" arrived. It's first performance was given by organist Walter Flandorf from Chicago's Lido Theatre on August 19. The installation was a very compact one, using space behind a box seat at stage right. Rose played the organ regularly into the 1930s and taught organ through the 1970s. "Twin Cities Spree — '93" Regional Convention Chairman Mike Erie was one of her students.

In 1936 the building was relegated to use as a movie house and was renamed the "Auditorium Theatre." Its interior was 'modernized' and a new, large central chandelier was hung in the center of the house. No longer used, the Kilgen fell silent.

Sometime before 1976, the Sheldon was named to the National Register of Historic Places, and an anonymous donor paid for restoring the organ to playing condition in time for a Bicentennial concert with Lee Erwin at the console. Several attempts to improve the organ followed, but they were halted when a second fire in 1986 forced the theatre to close. Fortunately, the organ had been removed to facilitate working

on it, so there was no damage to the instrument.

Under the leadership of the late William (Bill) Sweasey of Red Wing Shoe Company, downtown Red Wing was undergoing a rebirth which resulted in the city being one of today's most prominent tourist areas in the Mid-West. A complete restoration of the theatre was included in this project, as was the historic St. James Hotel and almost all businesses located downtown. The Sheldon was returned to its original turn-of-the-century splendor.

The theatre originally seated about 900, but the number was pared to 471. The intimate space includes exceptional viewing from all areas and there's expandable seating for handicapped persons and a horse-shoe-shaped balcony.

Original items of decor were retained and restored. Four bowl-shaped prism chandeliers were rewired, rebeaded and polished before installation. The mosaic tile floor in the lobby was repaired and damaged tiles replaced. Original etched windows of blue-chip glass were found undamaged, stored behind ductwork on the stage. They were cleaned and set into the mahogany wall that separates the inner foyer from the mainhouse.

Curved staircases which had been removed from both sides of the theatre were rebuilt. Decorative, gilded plaster work was renovated and four circa-1904 stained-glass orbs were restored and replaced. Several orbs had remained in place through the years, but had to be retrieved from under multiple layers of paint. A dozen drops, many dating back to 1918, were found stored in back of the theatre. Several have been displayed for theatre-goers.

When the Sheldon first opened in 1904, the best seats in the house cost \$5. All seats for the grand reopening in 1988 we sold for \$5. It remains today as a municipal center for the performing arts, and also serves as a "town hall" arena for gatherings of historic or governmental interest.

The Kilgen was originally a 2/7

installed in a single chamber. A Solo chamber was added behind the original box seat at stage left which permitted expansion to 11 ranks. The left Main chamber includes 16' Diapason, 8' Tuba, 8' Clarinet, 16' Flute, 8' String and 8' Celeste. The Solo chamber contains 16' Tibia, 8' Kinura, 8' Post Horn, 8' Solo String and 8' Vox Humana. [The 8' Post Horn, 8' Clarinet and two 8' Strings were added, as well as 16' metal Diaphone and 16' Tibia extensions to the pedal.] The toy counter, traps and percussions (including Marimba, Chrysoglott, Xylophone and Glockenspiel) are placed above the proscenium arch. A Z-tronics solid-state relay replaced the original Kilgen mechanical unit. New regulators and tremors are being installed, and new capture combination action, hopefully, will be installed in time for the Regional. This most recent work has been done by organ builder Murray Burfeind of Goodhue, Minnesota, with help from others.

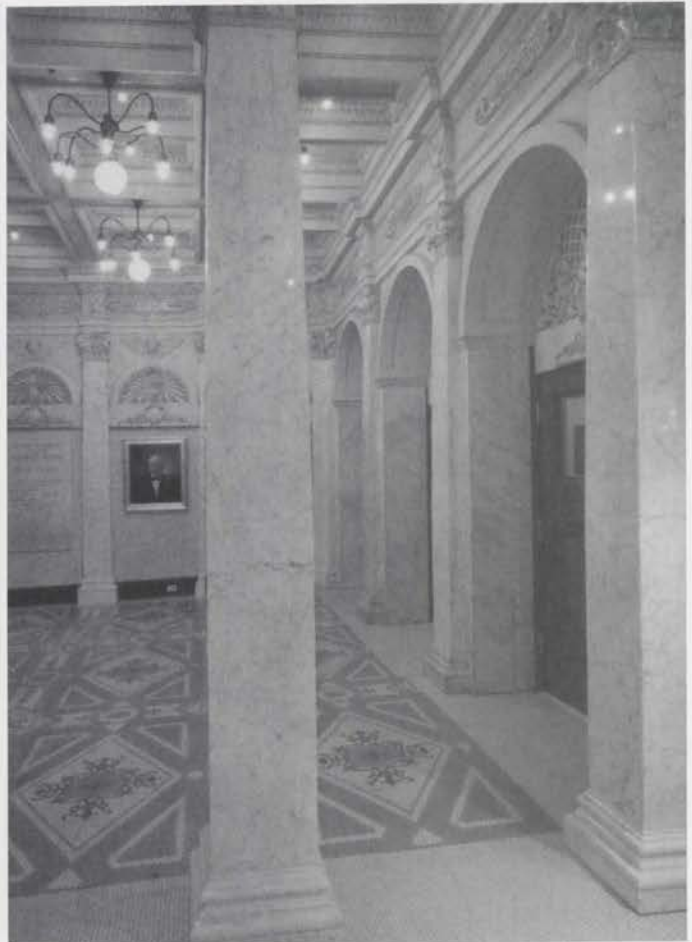
The organ is now used for silent film presentations and occasional sell-out solo concerts. Mike Erie played the rededication concert of the enlarged instrument on July 7, 1989. World-famous organist Walt Strony will play for attendees at the Regional on Sunday morning, October 17, 1993.



Original Kilgen console was decorated in 1976 and enlarged in 1989..
Photo from Murray Burfeind.



*Inner foyer with curved staircase, gilded plasterwork, and mahogany paneling.
©1989 Phil Revoir. Used with permission.*



*Lobby restored to 1908 splendor.
©1989 Phil Revoir. Used with permission.*



*Rose McNeil Morley at the Kilgen console. Sheet music for "Rose-Marie" on the music rack.
Phil Revoir Historical Collection.*

*Red Wing's "Jewel Box." Doors left and right open into chambers.
Percussions and toys located below the cherubs.
©1989 Phil Revoir. Used with permission.*





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. Resotred 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 *THE-ATRE 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 Sta. 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 U.S.

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.

Thirty Years Ago in the Journal

Edited by Paul J. Quarino

☛ The Journal had its first full color cover, featuring the 3/18 Wurlitzer of Bob and Nadine Rickett of Portland, Oregon.

☛ Russ Joseph introduced his Wurlitzer Style B Special, opus 1062, to our readers.

☛ Jimmy Boyce and Wurlitzer opus 2178: The famed 4/34 Wurlitzer formerly in the Center Theatre Radio City, New York,, is in the news again. Nine ranks of this organ were played for the first time before the public in a special "Rollerama" skating show held at the huge Alexandria, Virginia rink.

☛ "Valley Of The Sun" chapter welcomed into ATOE: The new chapter is in the state of Arizona, with headquarters in Phoenix.

☛ Allen, Gulbransen, and Rodgers ran large display advertisements of their electronic theatre organs.



THE SCHEDULE: TWIN CITIES SPREE '93

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 Church

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 to 7:00 p.m.Optional *American Radio Company Broadcast*,
 World Theatre

Suggested alternatives: Open console at chapter organ, shopping at Mall of America, Science Museum of Minnesota, Carousel in Town Square Park, sleeping in?

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 Theatre

MONDAY, OCTOBER 18 (Optional events)

9:30 a.m.TOM HAZLETON, Powderhorn Park Baptist Church
 1:30-4:30 p.m.Six on Summit, plus Carillon
 8:00 p.m.PAUL QUARINO, Metropolitan Community Church

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 is good from October 13 through 129).

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. **ER12101** when making your reservations. Our travel agent's toll free number appears with their ad in this issue.

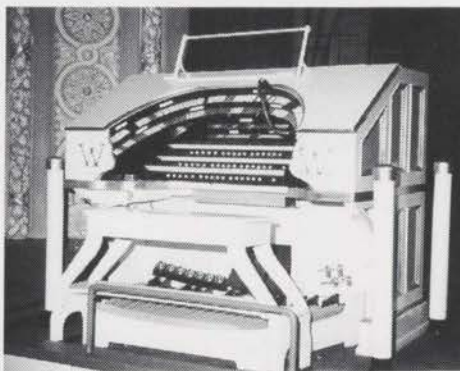
Owing to limited seating at Phipps Center for the Arts, there will be two groups for the Jim Riggs concert. If you have a strong preference for morning or early afternoon, please check the box on your registration form.

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.

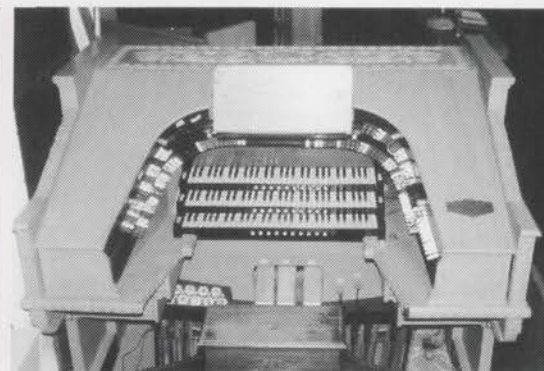
The \$95 registration fee is good until September 15. After this date, a \$10 late charge will be applied.

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

Our logo depicts the skylines of St. Paul and Minneapolis as they were in 1976, when the 1st Bank of St. Paul and the Foshay Tower of Minneapolis were the tallest buildings in sight.



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.

1993 Young Theatre Organist Adjudicators

A Sincere Thank You
to our adjudicators:

All of you were not able to attend
the convention this year in Chicago.
You would have been very proud of
the three winners you selected.
Standing ovations from the audience
were proof that you did
your job well.

You spent a lot of time
evaluating the tapes and writing
helpful comments which have been
sent to each contestant.

These young people have a great
deal of talent and they are
encouraged to continue their study
of the theatre organ by the
wonderful support
you have given them.

*Dorothy VanSteenkiste, Competition
Chairman*

THE GOALS OF

OUR ORGANIZATION:

*"Preserving the tradition of
the theatre organ and fur-
thering the understanding of
this instrument and its
music through the exchange
of information."*

Committee Members:

Melissa Ambrose Eidson, Brian
Carmody, Jelani Eddington, John
Ledwon,

Jack Moelmann, Jim Riggs,
Steve Schlesing

Scott F. Foppiano

*Scott maintains a very busy
schedule as Director of Music
Ministries at the Northbrook
Presbyterian Church in
Birmingham, Michigan. He also
is one of the staff organists at
the Fox Theatre in Detroit and
the Michigan Theatre in Ann
Arbor. Scott also keeps an
extensive performing and recital
schedule.*



Scott Foppiano



Dennis James

Comments from Scott:

When I was asked to be an adjudicator for the 1993 Young Theatre Organist Competition, I was very excited at the thought of taking part in the furtherance of the art of the theatre pipe organ and its music. As I listened to the tapes, I was amazed at the level of talent and display of technique. I have experienced similar feelings over the past three years while judging the local competition for Motor City Chapter.

Looking to the past as a review and looking to the future as uncharted territory, for the most part, theatre organ music will surely make itself as popular in the twenty-first century provided that our youth today are well trained in its music and style. With the proper training and encouragement, many recruits to the world of organ playing are possible to insure that these instruments will continue to be played, both classical and theatre organs alike. Numbers are way down in the music schools and we as a professional organization have a duty and a responsibility to promote and encourage continued interest in organ music. I would like to make a personal note to ALL of the contestants in this year's competition: "Thank you for sharing your talents with us!"

Dennis James

Dennis James is playing a pivotal role in the international revival of silent film with live music. He has appeared with such entertainment personalities as Bob Hope, Vincent Price, Fay Wray and Ginger Rogers. He has appeared in recent years with silent film stars Lillian Gish and Charles "Buddy" Rogers providing musical accompaniment to revivals of their motion pictures. James now appears regularly at the restored Stanford Theatre (Palo Alto, California) and the Castro Theatre in downtown

San Francisco.

Comments from Dennis:

Dennis wrote many comments for future competitions. He felt listening to the tapes is only a pre-selection step designed to weed out those definitely not prepared and to enable some form of finalist selection. In the case of the theatre organ and convention contest structure, especially with the winner expected to perform at the convention, there definitely is a final step needed of having some sort of judging of the three finalists. He feels you should see just how the person handles the instrument and, more importantly, how they can deal with a new-to-them instrument in a confined period of time, something that is the core necessity for actual theatre organ concert playing. There were many more comments regarding teacher arrangements, overtime, classical selection, and transcriptions. (Note: Dennis will be pleased to learn that the Overall Winner of the competition will be determined at the convention. The Junior, Intermediate and Senior winners will play before three adjudicators at a private session.)

Dennis said, "I enjoyed the process and hope that my contribution will be helpful to the contest."

Ron Rhode

Ron completed a Bachelor of Education degree in Early Childhood Education at Arizona State University in 1991. He is now teaching second grade in Mesa, Arizona. During his career as a concert organist, Ron has played virtually every major theatre organ installation in the United States, and has also entertained audiences in Canada, England and Australia. Ron was awarded the title of "Theatre Organist of the Year" in 1989 by the ATOS. He was chosen to play for the 1987 Papal visit to Phoenix,



Ron Rhode



Rob Richards



Bill Vlasak



Lew Williams

Arizona, and has eleven recordings of theatre organ music to this credit.

Comments from Ron:

"I do not feel that any one teacher should be allowed to have more than one contestant in any one age group in the same year."

"A question I would like to present for discussion is: Why must awards be issued ever year, when there is not an entrant that is proficient enough to get through the songs without major mistakes, i.e. losing one's place, getting lost in a circle, not knowing whole passages of the melody, etc. I am not meaning to suggest that all of the candidates in one of the categories were as bad as my question might suggest, but rather putting it forth for consideration in the future."

Thank you for having me as a judge. I did enjoy it."

(Note: The ATOS Board in 1992 made a motion that a chapter could enter more than one contestant in any category.)

Rob Richards

Rob Richards combines his theatre organ programs with electronic synthesizers calling them "Fusion," a totally new kind of program for today's audience. Richards, at 35 years of age, is from the new generation of organists. He has performed across America and toured internationally.

Comments from Rob:

"What a pleasure it was, listening to the young artists' performances! It brought back memories of teens, when I discovered the theatre pipe organ. You can hear in their playing their technical and stylistic development, and a contagious enthusiasm! The Young Organist Competition is an important "piece of the puzzle" in

planning for the theatre organ's future. The acknowledgment of these young artists is wonderful. I hope we can also look at the possibilities of building anew broader-based audience for our young performers. It's a great new world, and the theatre organ needs these talented young people, as well as audiences to listen to them. The challenge of the future holds a myriad of possibilities, and our Young Organists will play a significant role in the continuing ATOS legacy."

Bill Vlasak

Bill presently performs at the Paramount Music Palace in Indianapolis. He has recorded seven record albums, four of which were recorded at the Paramount with Donna Parker, and three solo albums. Bill has been a featured soloist at several ATOS National Conventions. He recently returned from a concert tour of England where he was also featured on the BBC. His hobbies include collecting vintage recordings and classic cars. He maintains a growing concert schedule and was elected Organist of the Year in 1992 by the ATOS.

Comments from Bill:

"First of all let me thank you again for asking me to be a judge for this year's Young Organist Competition. I felt honored to be asked to do this and I have tried to listen to all of the tapes with an open mind and being objective.

"What is difficult about doing this is that you are asked to pit all of these young people against each other in the "overall" judging when they are all of different stages of musical development. Many of them, though they were not my picks in certain categories, I thought showed promise and ability and I tried to remember to "encourage" whenever

possible.

"Some, I felt, were totally unprepared for this and not ready in any category to enter a national competition. However you do have to give them credit for the courage to try and after all, that is what we hope for all of them, and that is to continue trying!

"Again, thanks for asking me to be a judge and I hope I have been of some help to these young people — even to those I judged rather sternly. I look forward to hearing the results of all of the judging."

(Note: Results of all the adjudicators are sent to each judge.)

Lew Williams

To quote Steve Adams, "Anyone who has followed Lew over the past few years knows him to be not only a world-class musician, but also a marvelous wit." We all enjoy his many wonderful performances. Lew currently appears at the Organ Stop Pizza restaurant in Mesa, Arizona, and makes his home in Scottsdale. He has played five tours of England, and frequent recitals for both the American Guild of Organists and the American Theatre Organ Society. He was elected Organist of the Year in 1988.

Comments from Lew:

"It was very interesting to hear the variety of playing abilities, two being particularly outstanding in every way."

I would like to say to the contestants, "Do you want to play the organ, or do you want to play the organ WELL? If you answer the second question, then be sure to take courses in all the musical skills; theory, counterpoint, analysis, music history, etc. This way you'll not only know the "how-to" aspects, but also the "why." I enjoyed being an adjudicator.

1993 Contestants for the National Young Theatre Organist Competition

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

What a joy it is to see a full audience of theatre organ members give a standing ovation to our young talented winners of the ATOS National Competition. It is always wonderful to know that our professional artists are working with these young people. The future of theatre organ is secure in the hands of these young adults.

Special thanks to Walt Strony and Melissa Ambrose Eidson, the teachers who prepared our three winners for their cameo performances.

We are looking forward to 1994 when we will hear Chris McPhee play his first full concert.

We certainly were proud of Rich Lewis, our 1992 overall winner, when he played his full concert this year. A special thank you to Tom Hazleton who worked with Rich Lewis.

*Dorothy VanSteenkiste, Competition
Chairman*



**SENIOR WINNER
AND OVERALL WINNER**

Chris McPhee

Sponsored by Australia/Felix Chapter

Chris McPhee, sponsored by the Australia/Felix Chapter, is 19 years old and is employed by Australia's largest Building Society, working in the Treasury Department. He is also studying Financial Markets.

Chris began learning electronic organ at the age of nine studying through the Australian Guild of Music and Speech, gaining Associate Diploma (with honors) in 1992.

He achieved full marks for Matriculation Music Performance and Theory through the South Australian Education Department in 1990. He was awarded the Royal School of Church Music Scholarship in 1992 (classical pipe organ). He was introduced to theatre organ four-and-a-half years ago.

Chris has performed in several theatre organ concerts. He recently traveled to America to pursue theatre organ interests. Chris is Vice Patron of the Electronic Organ Club of South Australia and he enjoys listening to all types of music from rock to classical.



INTERMEDIATE WINNER

Mark Hawn

Sponsored by Valley of the Sun Chapter

Mark Hawn, sponsored by Valley of the Sun Chapter, is an 18-year-old student and has just been accepted to the University of Nevada, Las Vegas, where he will be majoring in Music Performance.

Orill Dunn is responsible for Mark's love of theatre organ. He started taking lessons from him in 1982 when he was seven years old. Later, as his skills developed, Orill took him to the Coronado Theatre and let him play the 4/17 Barton. From that time on he was meeting other organists and getting to play a variety of different theatre organs in his area.

When he was 16 his family moved to Las Vegas, Nevada, and he began classical organ instruction with Tim Harvey, Southern Nevada Music.

He was fortunate to receive a scholarship from ATOS last year with which he obtained coaching from Walt Strony in Phoenix, Arizona. Walt's vast knowledge of music and his outstanding abilities as a professional theatre organist helped Mark prepare for the competition.

Mark would like to be a professional theatre organist and share his love for theatre organ. He would also like to start a theatre organ chapter in Nevada.



JUNIOR WINNER

Susan Lewandowski

Sponsored by Motor City

Susan Lewandowski, 14, sponsored by Motor City, is a student at Lamphere High School in Madison Heights, Michigan. She is an honor roll student and participates on the cross country and track teams. Susan began studying theatre organ at the age of 10 with Melissa Ambrose. Her interest began when her parents introduced her to the theatre organ at Pied Piper Pizza Peddler Restaurant in Michigan.

Susan has participated for the past four years in the Young Theatre Organists Competition sponsored by the Motor City Chapter and each year won first place in her division, and this year was named overall winner. Susan has performed for the members of the DTOS, the Wolverine Chapter, and Motor City TOS. A very active young student who volunteers her services regularly in the various organ societies.

Susan plans to pursue a degree in music. After college graduation she would like to perform all over the country and share her musical talent with others.



Bernard Anderson, Jr.

Sponsored by Garden State Chapter

ENTRY IN THE SENIOR DIVISION

Bernard

Anderson is nineteen years old and attends Middlesex County College in Edison, New Jersey. He has been playing the organ since he was five years old and for the last three years he has been a student of Ashley Miller, A.A.G.O.

Bernard is also a member of Garden State Chapter and of the New York State Theatre Organ Society. He enjoys serving on the Board of Trustees of the NYSTOS.

As far as his future plans, he hopes to finish his schooling at Rutgers College and become a music teacher in a Junior High School. Bernard feels students are very impressionable at that age and it would be easier to encourage them to play theatre organ or continue with their music education.



Brant G. Glomb

Sponsored by Joliet Area Chapter
ENTRY IN THE INTERMEDIATE DIVISION

Brant is a seventeen-year-old Senior at Lyons Township High School in LaGrange, Illinois. Brant's musical background began with organ lessons at an early age, and his musicianship and natural talent has brought him numerous awards, several of which were presented from the Illinois Music Association Contest at McCormick Place in Chicago, Illinois, where Brant performed on the organ.

Most recently, he has been playing at the Hines Veterans Administration Hospital where he provides music for the Catholic Masses and Protestant services, and performs popular music for the retirement home patients.

Brant is a member of the madrigal choir, Vice-President of the Varsity Choir and President of the Tri-M, a musical honor society. He is also an honor student with a G.P.A. of 4.0. In his spare time, Brant likes to swim and weight lift. His theatre organ

instructor is former young organist contestant Donald Walker of Joliet, Illinois.

Brant would like to thank Mr. Jim Stemke, President of Digital Sonic Productions of Mt. Prospect, Illinois, who generously donated his professional recording services to make his recording.



Russell Holmes

Sponsored by London and South of England Chapter
ENTRY IN THE SENIOR DIVISION

Russell Holmes is nineteen years old and is currently studying Business and Finance at the University of Derby in England.

He has been playing the theatre organ for about six years and in 1989 he won the Junior Division of the ATOS Competition. In 1990 he won the Intermediate Division of the same competition and on both occasions he was invited over to America to play at the Annual Convention.

In 1990/91 he was awarded the Dean Herrick Memorial Trophy. Last year he made his first cassette recording, "Just One of Those Things," on the 3/8 Wurlitzer organ at Burton Town Hall, England. The recording enjoyed great acclaim and has been reviewed and broadcast many times on BBC National Radio. He has played concerts at many top venues in the U.K. and has plans to play several concerts in America early next year. Russell also plays Cocktail Piano and, whenever possible, likes to play some piano music at both his pipe organ and electronic concerts.



Sarah Harvala

Sponsored by Wolverine Chapter
ENTRY IN THE JUNIOR DIVISION

Sarah Harvala, 14, will be a Sophomore at Berkley High School in Berkley, Michigan, in the fall. She is an Honor Roll Student in the accelerated honors program.

Sarah has been playing organ for six years under the guidance of Melissa Ambrose Eidson. She has competed in the Young Theatre

Organists Competition sponsored by the MCTOS. Sarah has attended two conventions of the American Theatre Organ Society and has thoroughly enjoyed them. Sarah is inspired by the many professional organists who perform at the conventions.

Sarah's plans are to pursue her interests in organ playing in both theatre and church music. She would like to become a church organist to help with college tuition. Sarah would like to thank all who have helped along the way.



Ken Merley
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ENTRY IN THE
INTERMEDIATE
DIVISION

Ken is a seven-teen-year-old Junior at Troy High School in Michigan, and has been playing organ since he was six.

In addition to organ and keyboard, he also plays in the High School Marching Band, Symphony Band, Jazz Band, Percussion Ensemble and Pep Band. Ken is also a member of a contemporary music band at his church.

A student of Steve Schlesing, Ken continues to study the theatre organ. A winner of his Chapter's competition for several years, Ken has entered the ATOS National Competition several times and is determined that one day he will be a winner. Music is in his soul and the theatre organ has provided a means to express himself in a different way than any of the other instruments he plays. His future includes further study as he thinks theatre organ is unique and is something he takes great pride in.



Jim Ross
Sponsored by
River City
Chapter
ENTRY IN THE
INTERMEDIATE
DIVISION

Jim is seventeen years old and just graduated from Underwood High School in Underwood, Iowa. In high school he kept busy playing the trumpet in band and accompanying soloists. He has been interested in theatre organ

since the age of ten, but just learned about ATOS in June of 1992. His home chapter is the River City Chapter of Omaha, Nebraska.

Jim will be enrolled in Iowa State University in the fall of 1993 majoring in English. His other interests include creative writing, reading, classical organ, and raising livestock on the family farm. Jim hopes to become a high school English teacher.



Stuart Thompson
Sponsored by
Alabama Chapter
ENTRY IN THE
SENIOR DIVI-
SION

Stuart is 20 years old. He graduated from Jacksonville High School and attended Jacksonville State University for 1-1/2 years.

At the beginning of this year, he transferred to the University of Alabama at Birmingham where he is currently working towards a degree in Electrical Engineering.

Most spare time is spent at the Alabama Theatre where he serves as a staff organist, sound technician, projectionist, lighting board operator, carpenter, etc.



Andrea B. Welc
Sponsored by
Motor City
Chapter
ENTRY IN THE
JUNIOR DIVI-
SION

Andrea is fifteen years old and a sophomore at Troy, Athens High School in Troy, Michigan. There she is a member of the Varsity Swim Team, Student Government, and the Peer Counseling group called RAT's. She is also a volunteer at William Beaumont Hospital and maintains a 4.0 GPA.

As a student of Melissa Ambrose Eidson for five years, Andrea has competed in three previous Young Theatre Organist Competitions, three times locally through MCTOS and twice nationally. She has played in concerts at the Royal Oak Music Theatre in Michigan and in Ohio at the Renaissance Theatre. She has also played in private homes for the

Wolverine Chapter. Andrea also has a five-year musical background in clarinet.

Final Results of the "Hobbyist Division"

We had three winners. They submitted a tape with two of their favorite selections. The tapes were numbered and sent to the adjudicators.

The three winners were presented with plaques at the annual ATOS banquet in Chicago, Illinois.

The written comments of the two adjudicators have been sent to all entries.

The board of directors voted to continue the competition in 1994. Be sure and encourage your members to enter. Rules and regulations will be sent out to all chapters in August.

The adjudicators for 1993 were John Ledwon and Dwight Thomas. We would like to sincerely thank them for taking the time to review all the tapes and offer their written comments to the contestants.

Hobbyist Division winner Tim Versluys receives award from President Vern Bickel



Second place winner William J. Campbell

Third place winner Barbara Prezel



Dorothy VanSteenkiste, Chairman

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Across the Pond To the COS Festival

by Alden Stockebrand

At the end of May, we were off to London to attend the Cinema Organ Society's 40th Anniversary International Theatre Organ Festival.

The hotel selected by the COS was the Russell in the heart of London right across the square from the British Museum and just a short distance from the theatre district. The ornate old hotel has been kept in beautiful condition, and even though it was not air conditioned it proved to be very comfortable during our stay in London.

The official functions got underway on Friday, but there was an informal cocktail party Thursday evening for those who had arrived that day.

Two things would stand out during the festival; first, the leisurely pace which gave you time to socialize, and second, the thought that went into picking the artists and venues. Every attempt was made to use proper working organs and to match the artists with organs to properly display the instrument.

Friday morning found us on the way to Grays and the first program of the festival. The Grays State Theatre houses a 3/6 Compton complete with a Melotone and a jelly roll surround. At the console was David Shepherd, the festival chairman and emcee. David is well known for his special interest in Compton organs. He did an excellent job of showing what could be done with the limited resources of a six-rank organ.

After the program there was a no-host lunch in the lobby of the theatre. Upon returning to the hotel a slide show and talk was presented by COS Vice-President Tony Moss.

That evening we were off to the South Bank Polytechnic University and the 4/24 Wurlitzer. The organ was Europe's largest Wurlitzer (4/21) when it was installed in the Trocadero, Elephant & Castle

Theatre. The program for the evening was Bryan Rodwell and his Big Band — The Sounds of Brass. Bryan is well known in England for his theatre organ radio shows in the 40s and 50s and gave a fine demonstration of blending theatre organ with Big Band sounds. Following the program some of the group went on



Russell Hotel, Festival London headquarters.

to the Cannon (Granada) Walthamstow Christie for a jam session.

On Saturday morning there was an optional Artist's session for those who wished to attend at the South Bank University.

That afternoon we boarded the buses for the trip to Worthing on the south coast of England. Prior to the evening program we were served a complete dinner in the Richmond hall which adjoins the Worthing assembly hall. The assembly hall is

the home of a 3/10 Wurlitzer. The artist for this program was Australia's Neil Jensen. Neil entertained us with one of his fast, bouncy, upbeat performances for which he is well known. On the return trip we were on the mini-bus with several of the officials and local members, which proved to be a lively discussion of the events so far.

On Sunday we were off to the Top Rank Club (State) Kilburn 4/16 Wurlitzer. The State Kilburn, like many British theatres, is now a bingo hall although the organ remains intact and is maintained by the London South of England chapter of the ATOS. An outstanding concert was presented by our own Jim Riggs. Several of the local artists said that the Kilburn organ is not easy to play, but this proved to be no problem for Jim.

Following Jim's program it was on to Clayhall and its 3/6 Compton. The organ is now installed in St. John Vianney's Roman Catholic Church in a very acoustically live room. Our artist was Dudley Savage who is another well known organist on the radio. Dudley recreated his radio style of playing once again showing that many ranks are not necessary to produce a good program.

That evening we enjoyed relaxing at the cocktail party and banquet at the hotel.

Monday we were on the move heading to Manchester.

On the way we stopped at Ossett to hear the town hall 3/14 Compton/Christie. The first part of the program was presented by Mark Aston. He is the winner of the COS Ian Sutherland Award as well as the 1990 ATOS Young Artists Competition. Mark's playing showed why he is the winner of both of Theatre Organs major awards.

The second half was played by Stanley Wylie another of the broadcast days' organists. Following Ossett we were off to Pudsey to hear the COS's own 3/8 Wurlitzer at the



Waiting for buses outside the Hotel Russell.

Trinity Arts Center. A wonderful spread of food was provided with open console for those who wished to play.

Then it was time to proceed to the Britannia Hotel in Manchester. On the way to Manchester I had heard that the hotel was a converted warehouse so I did not know what to expect. What we found was a very ornate exterior that was completely redone inside. It seems that the textile companies of yesteryear prided themselves on how fancy their warehouses were. That evening we were on our own to explore the night life of Manchester. Luckily we had some local members to show us around.

Tuesday morning we were off for a short ride to the Free Trade Hall and its 4/20 Wurlitzer. We were treated to a concert by England's outstanding contribution to the theatre organ world, Simon Gledhill. Simon's program was up to what we have come to expect from this talented young man.

That afternoon John Leeming hosted "Twenty Organ Questions" ala the British TV show. This proved to be an entertaining break from the series of concerts. That day several of us took a ride on the new light-rail line which opened last year.

The evening concert was at the Granada Studios. The organ is a 3/14 Wurlitzer recently installed in a space that is a replica of the Granada Tooting Lobby and is the entrance to one of the studio rides. The console is secreted in the wall of the main floor

with a section of the wall going down as the console rises giving the effect of coming out of the pit even though it only rises about four feet (movie magic). The chambers are in the hall on the second level. This is not the optimum situation for the artist playing, but proved to be quite surmountable by David Lowe the artist for the evening.

Wednesday was the Liverpool-Blackpool day. First stop in Blackpool was at St. George's Hall and the mighty turn of the century Willis organ. St. George's is a very large hall making it ideal for the one hundred plus ranks of the organ. Both this program and the one fol-



Kurt von Schakel plays during the Visiting Artists' Session at the South Bank Wurlitzer.



Jim and Georgia Riggs explore the 3/8 Wurlitzer in the Trinity Arts Centre.. Yep -- it's Pudsey.

lowing at Liverpool Cathedral were played by David Houlder (the Cathedral sub-dean). The Liverpool Cathedral was completed in 1948 after many years of construction and is truly a magnificent structure. The organ is another very large Willis with a new movable five-manual slave console. Installations like this make the organ the King of Instruments. It was back to the buses and off to Blackpool, the seaside resort town. Upon arrival at



Paul Greenwood plays the Wurlitzer in the Blackpool Opera House -- the last Wurlitzer to be imported to Britain (1939).



Lunch at the Grays State Theatre



Banquet: (L to R) Carlo Curley, Ena Baga, Mark Jewell.

Blackpool we were taken to the Opera house to see the last Wurlitzer delivered to England (1939). The organ was partly removed to use the space for a production of *Cats* and has just been re-installed and was really not ready for a public performance. This is why no program was scheduled there. The manager did turn the organ on and a couple of people played a tune or two.

After dinner we went to the Tower Ballroom to hear David Kelsall play for the dancers. His

Blackpool style is very upbeat and designed for dancing. Since it was early in the season they were alternating between the 3/14 Wurlitzer and an electronic. During the height of the season the pipe organ is alternated with a live band. After David's last set the hall was cleared except for our members and the final concert of the festival was presented by Nigel Ogden. Nigel showed the organ in an entirely different light with lovely registrations and phrasing. Truly a fine performance to end a wonderful festival.



COS President Douglas Reeve delivers After-Dinner Speech at the Banquet.

*Many Thanks
to all those who made this possible.*



Banquet: John Abson, COS Technical Officer, is presented with the Hubert Selby Award by Simon Pulham of the Ipswich Light Organ Music Society, sponsors of the award.



David Shepherd (left), Festival Chairman, displays the Ian Sutherland Award Cup, prior to its presentation to Mark Aston (right) by Stanley Wyllie (centre).

For The Records

RE-ISSUE

25th ANNIVERSARY RELEASE IN MEMORY OF LEONARD MacCLAIN. Leonard MacClain at the Sedgwick 3/19 Moller. Available from: TOSDV Inc., P.O. Box 32, Devault, PA 19432. Prices are: CD \$15.00, cassette \$12.00, postpaid. Selections are: Kreisler Medley, Zieguener, My Ideal, Minrod, You Are Free, Toy Soldier March, One Night of Love, The World is Mine Tonight, I Can't Begin to Tell You, Sweet and Lovely, By the Bend in the River, I'm Going to Live Till I Die.

BERKELEY! Walt Strony at the 4/29 Wurlitzer, Berkeley Community Theatre. Available from: NorCal TOS, P.O. Box 27238, Oakland, CA 94602-0438. CD \$20.00 postpaid USA, Canada and Mexico. Add \$1.25 for all other countries. VISA and Mastercard accepted, checks and money orders must be in US dollars. Selections are: 42nd St. Medley, It Happened in Monterey, Bank Holiday, A Nightingale Sang in Berkeley Square, The Burning of Rome, Where Or When, Smash and Grab, None Shall Sleep Tonight, Eleanor Rigby, This Nearly Was Mine, Kismet Medley.

ORGAN: ★★★★★
PERFORMANCE: ★★★★★
RECORDING: ★★★★★

This is a superb recording. Walt is definitely at his best. I think I enjoyed the ballads the most because Walt gets to exploit the rich tonal resources of this magnificent instrument. This was especially evident in "It Happened in Monterey" where he used some of the most incredibly delicate colors this organ has to offer.

The Berkeley organ is virtually flawless. Excellent solo voices blend beautifully together with the rest of the organ producing a rich clean ensemble.

The recording engineer, Richard Clay, has to be singled out for his outstanding work on this project. I have had the opportunity to hear Walt live at this instrument, and know first hand that the room is as bad as the organ is good. What Richard Clay has accomplished here is nothing short of brilliant.

I've noticed that there is no dated material in this recording; that is to say, tunes that are currently popular that no one will be playing a year from now. If memory serves this is Walt's first recording where this has been true. It is the one deciding factor in whether or not a recording is timeless and may someday become a classic. I believe this recording will.

This is theatre organ at its best. You won't be disappointed.

JOY! Candi Carley-Roth at the 3/17 hybrid in the Capitol Theatre, York, PA. Available from: Candi Carley-Roth, 1402 Neshaminy Valley Dr., Bensalem, PA 19020. Cassette is \$10.00 postpaid. Selections are: Country Western Medley, What I Did For Love/Octopus's Garden, Laughter In The Rain/I've Just Seen A Face, Unforgettable, Dizzy Sunrise Medley, Drifting and Dreaming, Tears In Heaven, Sweet Dreams (Of You), Thank You For the Music, Joy.

ORGAN: ★
PERFORMANCE: ★★
RECORDING: ★★★

Knowing that Candi is always a crowd pleaser, I was surprised to hear that her playing wasn't up to its usual standards. I'm sure this is due in large part to the raw, unfinished sound of the organ.

The organ is comprised of three ranks of this, four of that, etc., and must be a fairly recent installation because of the unfinished sound. The Tibia is probably the worst offender. It is hard and cold, and the trem is very choppy. This organ is best when Candi uses solo voices, some are very pretty, but it doesn't pull together in ensemble playing.

The recording was the most difficult to assess because it sounds like a studio recording, there is no room sound. That may be because the Theatre is dinky, or that it was simply miked too close. Otherwise the recording was clean and without distortion.

I found this recording to be rather

irritating to listen to for any length of time because of the organ.

Bob Shafter



Anyone wishing to have material reviewed in this column may send it to:

Bob Shafter,
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THE DEUTSCHES FILMMUSEUM WURLITZER

By Dr. Edward J. Mullins



The Deutsches Filmmuseum is located in a huge mansion on the banks of the Main River in Frankfurt-Sachsenhausen Germany. Ed Mullins photo

Currently there are two Wurlitzer organs playing in Germany. One is in the von Siemens residence in the Charlottenburg district of Berlin, now a museum. The other is located in the Deutsches Filmmuseum in the Deutsches Institut Für Filmkunde (DIF) in Frankfurt am Main on the banks of the Main River in the Sachsenhausen district.

On July 31, 1928, Wurlitzer shipped Opus 1920 from the North Tonawanda, New York factory to München Gladbach, Germany. A "Model 165" two manual, six rank instrument, the "Kino-Organ," was installed in the Union Theatre in Munich. It opened September 30,

1928, with noted German organist Paul Mania at the console. Paul Mania opened all of the Wurlitzer organs in Germany as well as Poland. He was probably the most famous and popular German theatre organist, who was renowned for his composition "Roland" and his numerous Parlophone gramophone records.

Munich was the cradle of the Nazi Party. The unsuccessful "Beer Hall Putsch" occurred there in 1923. It was also a hotbed for anti-Semitism. Before Adolf Hitler came into power in 1933, the Nazis encouraged theatre owners to get rid of their Wurlitzer organs, because Wurlitzer was a Jewish firm. Kino operators could see the handwriting on the wall with the advent of "ton films" (talkies). So they simply stopped making payments on their instruments and Wurlitzer repossessed the organs and shipped them to England.

Herr von Siemens, the electrical magnate, paid for his organ so it stayed. The mansion was not damaged by the bombs during the World War II blitz of Berlin. That installation, a four-manual job, is the only original one in Germany. Opus 1920 was repossessed, dismantled and brought to England April 1, 1932, and delivered in its packing cases to the Lido Theatre in Denmark Villa, Hove, Sussex where it was rebuilt and installed. Reginald Foort opened the organ May 6, 1932.

The organ remained in the Lido, later re-named the Odeon, for thirty years. It was removed in 1962 by an organ building firm in Hove and was stored for about one year. Subsequently, it was rebuilt and installed in the New Beach Holiday Camp at Early-by-Sea, Sussex where it remained until 1973.

The Film museum, a large mansion, located at 41, on the quay of the

Main River in the district of Frankfurt, was built in 1984. The architects were Hedge and Margret Bofinger. Noted Theatre organ enthusiast, the late Wolfing Schwa, persuaded the museum that their chine or film Theatre needed an organ. They purchased it from the Hampshire Theatre Organ Trust. It was installed in 1986 by E.F. Walcker GMBH & Company, organbuilders located in Hanweiler, Germany. I first visited the museum on February 10, 1989, through the kindness of Dr. Klaus Walcker.

On April 21, 1993, I stopped in Frankfurt en route to Vienna, Austria, where I was a delegate to the 48th Kongress of the International Homeopathic Medical League. Musicologist Dr. Rügner, who has been accompanying films at the museum for four years met me at the theatre and showed me around.

Dr. Rügner has written a book *Filmmusik in Deutschland Zwischen 1924-1934 (Film Music in Germany Between 1924-1934)*, printed in Hildesheim. He gave a course on German Film Composer Wolfgang Zeller at the museum. Zeller composed the score for the German Films *Adventures of Prince Achmed* and *Shadow Theatre Film* in 1926.

Rügner accompanies the films on the grand piano in the theatre. Films he has cued include *Broken Blossoms* which he accompanied on April 24; *Blind Husbands*; *Caligari*; *Die Lustige Witwe*, *The Merry Widow*, *Foolish Wives*, *From One to Midnight*, *Mark of Zorro*, *Merry-Go-Round*, *Nosferatu* and *Thief of Bagdad*.

The 140-seat theatre has a one-chamber installation in the right wall. The console is to the left of the screen and has protective panels in the floor and wall below the screen, allowing the organist to view the screen in comfort. Dr. Rügner and I removed the panels and he got the bench and music rack and we took turns playing.

Four years ago the organ was voiced and regulated as a concert or church organ. Since that time British



Dr. Ulrich Rugner at console of the 2/6 Wurlitzer in the Deutsches Filmmuseum.
Ed Mullins photo

organ expert David Pawlyn has revoiced and regulated the tremos so that it now sounds as a "kino orgel" should. British organists David Lowe and Len Rawle have also played the organ since my last visit. David Lowe accompanied the Charlie Chaplin comedy *The Circus* there on July 29, 1989.

The museum also has many other interesting exhibits. A duplicate of the robot from Fritz Lang's *Metropolis* (1926) is on display; the original being in Paris. A replica of Sam Spade's San Francisco office from the film *The Maltese Falcon* is a favorite of visitors.

This is one little organ with quite a history. It was built in America, installed in Germany, re-installed in Hove, England and then Earnley,



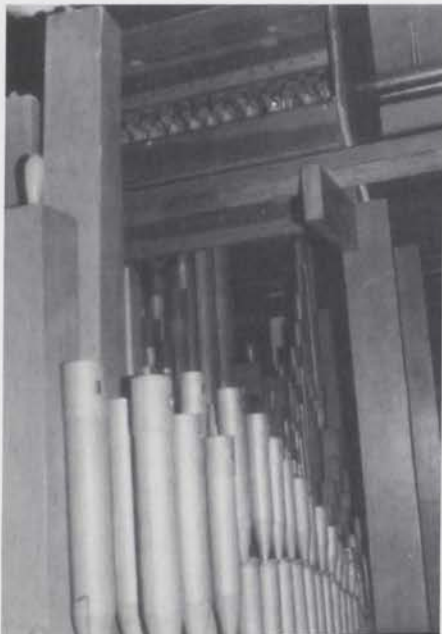
Console of 2/6 Model 165, Wurlitzer Opus 1920 originally installed in Union Theatre in Munich, Germany; now playing in the Deutsches Filmmuseum.
Ed Mullins photo

and then back to Germany where I hope it will remain for many years to come. The museum hours for the exhibits are daily except Mondays from 10:00 a.m. to 5:00 p.m.; open Wednesdays until 8:00 p.m. The library is open Tuesday, Thursday and Friday 1:00p.m. to 5:00p.m. and Wednesdays 1:00 p.m. to 7:00 p.m.

The museum is a member of the Federation Internationale des Archives du Film (FIAF).

The address is:
Schaumainkai 41,
6000 Frankfurt 70, Germany.
Telephone: 0 69 / 96 12 20 - 0.
Telefax: 0 69 / 62 00 60.

View of chambers of Opus 1920, 2/6 Wurlitzer in the Deutsches Filmmuseum.



Memories of Dan Papp and the New York Paramount

by Roy H. Caruth

I did an interview with Dan Papp on October 11, 1962, arriving at the theatre at 7:00 a.m. with my son in tow (he was to do the camera work). We toured the entire organ; the walk-in chambers were clean and temperature-controlled. We did see the tuning keyboard, and this is the story that Dan Papp told me.

When the New York Paramount first opened on November 19, 1926, there was only the master console in the pit. In order for Helen Crawford to play, Jesse gave up the Howard seat. When the two Crawfords played together, Helen sat on the Howard seat and Jesse stood at the



Dan Papp by the blower in the New York Paramount.

left side of the console, and it was there that the single keyboard was connected to the console and they played their duet in that fashion.

Jesse asked Dan Papp to "balance the organ," and it was done in six months working after midnight. Whatever Jesse wanted, management obliged. Soon came a slave horseshoe console at the other end of the pit. Also, two stage consoles, each having four keyboards, all combination pistons (same as on the master console) but NO TABS. I believe that one such console is now in the Oakland, California, Paramount Theatre.

The pit slave console looked similar to the master console. The stage console looked like the "Hammond home-style" console with four keyboards and a single expression pedal. Please note: the Roxy Theatre Kimball had three console control-

ling the organ; the New York Paramount had a total of four consoles, and the Radio City Music Hall has two master consoles — still there. Jesse Crawford would conduct the Paramount orchestra on Sundays using one stage console as his conductor's desk. At the appropriate time, he would sit down at the stage console and play his organ solo, using the pistons for his many tone changes.

With all the consoles in place, Dan Papp took the keyboard into the chambers for tuning purposes. The cost of the 1926 Wurlitzer was \$85,000. By early 1927, with all additions, the total cost of the Paramount Wurlitzer was \$115,000. People were still writing to Jesse Crawford at the Paramount in 1962 - he had left there in 1932!

My personal feelings were: Jesse Crawford didn't really "ask" for various items, he demanded them. He did create an outstanding, perfect instrument, sure of a performance for every show — a theatre organ that was "balanced."

Don Baker spent 14 years as organist there, having a first class organ, a terrific technician, Dan Papp, and doing a wonderful job at the console, thanks to Jesse Crawford. When Dan had been on the job for only one week, he was summoned by Jesse Crawford who requested that another motor be purchased as a standby. The front office approved the purchase as they realized that if the motor failed it could be removed and the standby installed in a matter of minutes. This great organ would never be caught in a failed performance.

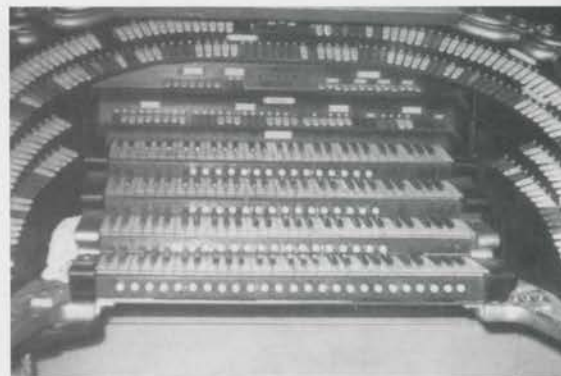
One day it happened! At the start of the second show, the organ motor was turned on and, to the astonishment of all concerned, the most awful sounds emitted from the organ pipes. The organ was immediately turned off, and Dan Papp started his investigation. He found that a fire extinguisher had fallen to the floor, its contents wetting the cable. Dan cleaned up the mess using some backstage curtains to help dry

the cable. He then set up some floodlights to finish drying the cable and the organ was available for the NEXT SHOW!

When I was eleven years old (I'm 76 now), we moved to New York City and I was taken to the Paramount Theatre. The theatre and the organ were fabulous in my opin-



Roy Caruth stands beside Dan Papp at the console of the New York Paramount Wurlitzer.

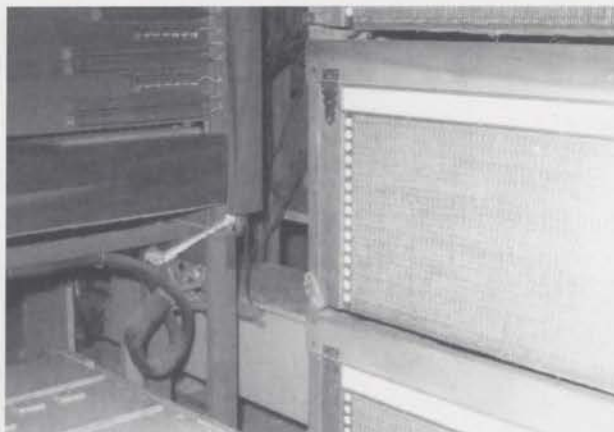
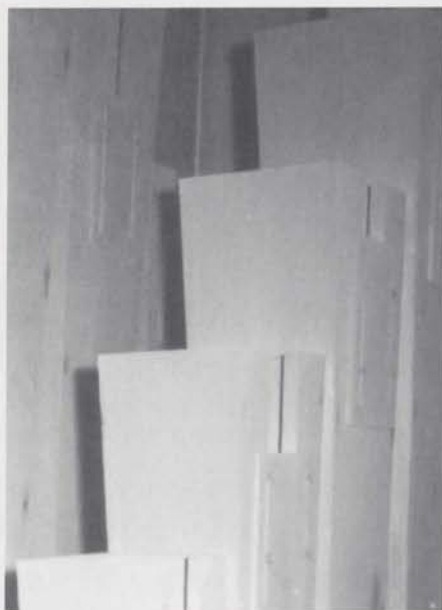


Keydesk of the New York Paramount Wurlitzer Master console.

ion. I loved to watch Helen and Jesse Crawford at the consoles. Don Baker only used the master console. There was a 4/21 Wurlitzer in the studio which started the CBS radio broadcast day at 7:30 with Fred Feibel at the console and concluded the broadcast day at midnight with Ann Leaf at the console. Jesse Crawford cut many of his records on this instrument. Dan Papp was responsible for the erection of this organ.

The Paramount Theatre was six months old when I was first taken there and the last time I was there was when Don Baker played his "Farewell" concert.

Setterboards and pipes of the Paramount Wurlitzer



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CONSTRUCTION OF PIPE ORGAN CHAMBERS

by David Eplee

In the last issue we discussed two characteristics of sound propagation which are influenced by the construction of pipe organ chambers. The first is the frequency range of sound that floors, walls, and ceiling can reflect as determined by their mass and stiffness. The second is the containment of sound inside organ chambers to maximize the shutters' ability to regulate dynamics. These will be further detailed on this article.

Mass for Reflection of all Sound Frequencies

A surface cannot reflect a sound wave unless the surface is sufficiently massive and stiff to resist being set into vibration by the sound wave. This is particularly important when considering low frequency sound. Pipe organs produce more low frequency energy than any other instrument: the sound wave of low C at 16' pitch, 32 Hz, is 35 feet long while low C at 32' pitch, 16 Hz, is 70 feet long. All surfaces of a pipe chamber must be constructed to reflect rather than absorb these large sound waves.

The optimum building material is concrete or grout filled masonry. For most installations, a thickness of 12" is reasonable. The incremental increase in cost from thinner to thicker dimensions is very small since most of the assembly expense is in building the formwork or handling individual masonry units. Neither of these costs increases with additional thickness. If the pipe chambers are very tall or are located high in a building, there can be an increase in the cost of the structure necessary to support a heavier wall. Because the porosity of concrete masonry units (cmu) makes them absorbent to high frequency sound, the surface should be sealed with a skim coat of plaster. Alternatively, the surface can be painted with a filler and sealer. This typically takes three or four coats. Check for complete sealing of pores with a good magnifying glass and a strong light.

If it is too difficult to build with concrete or masonry, then plaster or

gyp board on stud construction is the other alternative. It is not possible to achieve the same level of low frequency sound reflection with these materials as with concrete or masonry. However, increasing the stud depth to at least 6" and spacing them 12" on center will increase stiffness. Bracing the framing back to anything massive, such as exterior masonry or a concrete retaining wall, will greatly improve stiffness. This is critical in walls over ten feet tall.

The skin of a stud system must be rigid enough to remain very stiff where it spans between studs. Plaster 1-1/4" to 1-1/2" is good. This thickness requires only one layer of metal lath. Thicker applications require a second layer of lath, significantly increasing cost. Since mass (weight) is a critical part of the acoustic character of the wall, sand aggregate plasters should be used instead of less dense perlite or vermiculite based plaster. Sand aggregate plasters are available with gypsum or portland cement bases. Gypsum based plasters will provide a smoother finish than portland cement plasters. Plaster manufacturers specify plaster by weight per cubic foot. Sand aggregate plasters range from 100 to 125 pcf. Therefore, a wall of 10 to 12 psf is easily achievable. Heavier is better. Lightweight plasters have only half this weight. Compared to plaster, gyp board is a lightweight, non-rigid material. Therefore, several layers must be screwed together to be acoustically useful. Use a minimum of three layers for pipe chambers, with an additional layer behind and over large pedal pipes. When laminating gyp board, pieces should be staggered at least one foot and each layer screwed 12" on center. If using construction adhesive, spread the bead flat so the screws can pull the two pieces of gyp board into full contact, not just compress a bead of adhesive, leaving an air space between beads.

Sound Retaining Construction

In the last issue we discussed the role of pipe chambers in controlling

loudness, particularly in installations where the instrument may be voiced louder than desired. The massive chambers prescribed for full frequency reflection will contribute significantly to the control of sound transmission. However, there are additional measures which can further improve the sound retaining properties of the chamber. The enclosed illustration shows double stud construction of the walls. In this design, two independent stud walls are constructed with an inch of airspace between. Fiberglass batt insulation in the cavity attenuates sound traveling directly through the wall and prevents vertical standing waves from developing in the cavity. Plaster or gyp board provides an airtight barrier at the outer faces of the stud assembly. To remove the possibility of something transmitting vibration across the gap between stud walls, no rigid object may touch both stud walls. Door or shutter frames should be secured to one stud wall and resiliently sealed against the other wall. See the illustration. Care should also be taken that electrical conduit does not bridge the gap between the stud walls.

Sound Projections

While it has been our intention for the pipe chambers to provide maximum containment of sound when the shutters are closed, it is also desirable for there to be maximum sound projection when the shutters are open. To achieve this, the maximum area of the wall common with the audience chamber, above the toe boards of the chests, should be shutters. Any wall structure in the same plane of the shutter opening will impede sound projection to the audience. This is particularly noticeable in the brightness of reed voices. Care should be taken when constructing the shutter opening to reduce the volume of sound being projected into the listening room, as is sometimes done in small residential situations. Particularly loud ranks should be positioned toward the rear of the chamber to reduce their volume

rather than affect all ranks by small shutter openings. In drastic situations, consider a muffler box over disturbingly loud ranks.

Pipe chambers should be adequately sized in plan area and height. It is best for pipework to stand free from the chamber's sides. Crowding pipework into a chamber obstructs the speaking path of pipes at the rear of the chamber. For this reason, it is advisable to keep chambers as shallow as possible, achieving the necessary area by widening and stacking chambers. The ceiling of the chamber should be kept a couple of feet above the tallest pipe because the color of a pipe's sound can be influenced by a ceiling too tight against the top of the pipe.

Temperature/Humidity Control

A pipe chamber should have adequate temperature control. If the humidity tends to fluctuate, it may

also need humidity control. If forced air is being used, good filters such as pleated paper should be used. A return air grille should also be located in each chamber or the shutters must rest open when the organ is turned off. Velocity of forced air should be kept below 500 feet per minute to prevent audible air noise. Care should be taken in the location of radiators to ensure that steam venting from the relief valve will not damage any organ parts.

All doors, diffusers, and light fixtures should be felted and secured to prevent vibration and buzzing

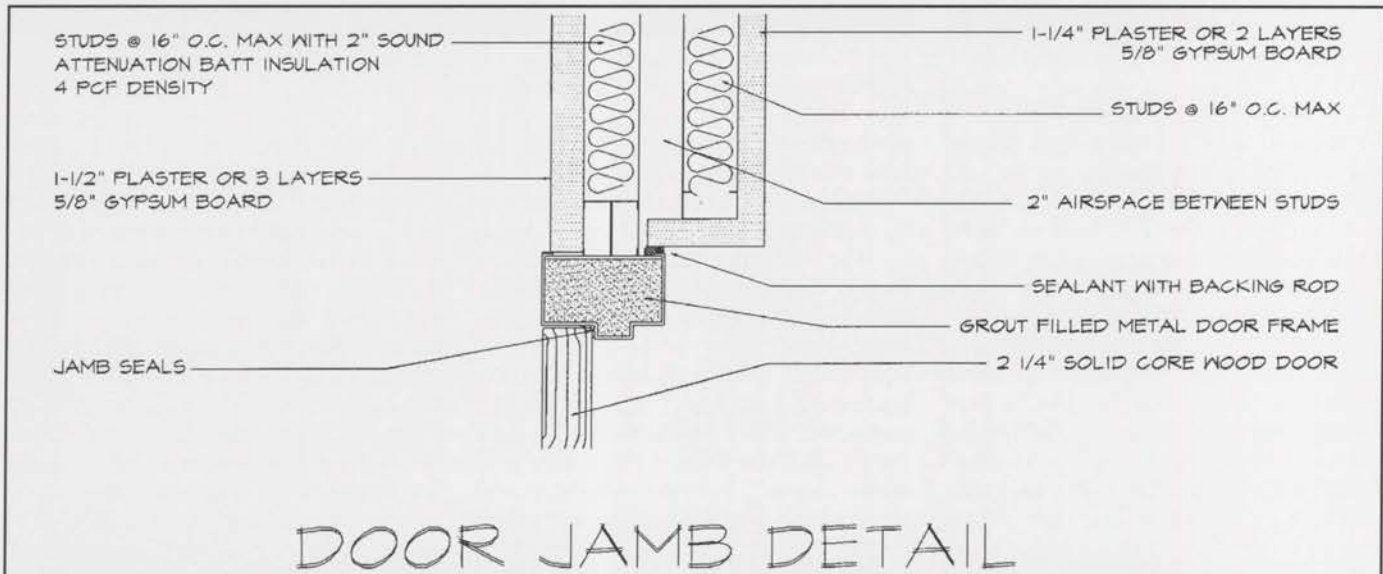
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Just as massive surfaces are required to reflect sound in the audience chamber, massive surfaces are required for projection of all frequencies of sound from pipe chambers. Concrete or solid filled masonry with all pores sealed are optimum materials. Plaster 1-1/4" to 1-1/2" or three

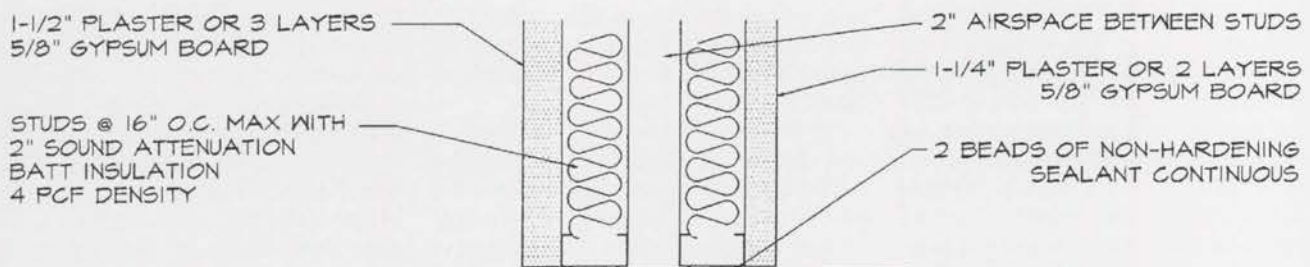
layers of gyp board are alternatives. The combination of large shutter openings and well-isolated chamber construction produce the maximum control of sound dynamics. Double stud construction can improve the sound retaining ability of stud wall construction. Adequate space around all pipe work is required for sound projection and to prevent coloration of pipe voicing. Proper design of mechanical systems for temperature and humidity control will maintain tuning and extend the life of all organ components.

Topics of interest or questions concerning acoustics are welcome.

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



DETAIL @ TOP IS SIMILAR



ONE OF THE LAST ... ONE OF THE BEST ...

by Ken Bohm



Russ Thrall at the 3/13 Page in Our Theatre in 1934.



Russ Thrall at the Our Theatre 3/13 Page getting ready to start the morning broadcast over WOOD radio -- note the clock on the console at 7:30 a.m.

When I was a young man taking my weekly organ lessons on the old Consonata single manual organ that my parents owned, I had no idea that a chance meeting between my father and a complete stranger would so radically affect my musical future. My dad loved music very much, and was so proud to have somebody in the family able to play recognizable music, that he would often start conversations with anybody, anywhere, about this amazing phenomenon. Then one day while having lunch in a local eatery, he struck up a conversation with the man next to him who just happened to be Heinie Nieboer, the owner of Nieboer's, the most popular roller skating rink in the Grand Rapids, Michigan, area. After my dad finished extolling my virtuosity, Heinie called his bluff and suggested that he bring me by the next Saturday to audition for the afternoon slot at the rink. This was a great day for my dad, but he was not the one who had to perform before four hundred people. This event occurred in the fall of 1952 when I was fourteen years old, and at this age and time, five dollars for less than two hours of my Saturday was a pretty big deal. After I stumbled through that afternoon, my first exposure to the world of

performing live, I knew that my talent definitely needed polishing.

Just before I left that afternoon, Heinie suggested that I come back for the skating that night and he would introduce me to Russ Thrall, the resident organist for the rink, and Russ would give me a little instruction about how best to use the old Hammond at the rink to its full capacity. That night was the first time that I heard Russ Thrall perform at the organ. It is impossible to put in words how one feels about a musical performance, like many theatre organ concerts of today, you just had to be there to benefit fully, but that night was spectacular to me. My evening of instruction turned into years of observation and talk with Russ, and many hours on my part of trying to apply what I had seen him do on keyboard.

Most moviegoers in Grand Rapids and the surrounding area during the 1920s and 1930s knew Russ, for he performed at the Isis, Orpheum, Strand, Idlehour, Stocking, Liberty, Keith's, Regent, Superba and Our Theatres during this stint as a theatre organist. One of the organs that he did not have the opportunity to play was the Barton 3/11 at the Majestic Theatre, Butterfield's classiest offering in the Grand Rapids area, and

that was rectified recently (see photo).

When the opportunities for silent movie accompaniment were over for Russ, he was one of the fortunate organists of that time to make the switch to an entertainment performer. For many years after sound movies came in, he was known as the organist on WOOD radio. In 1939 he started with the Ramona Park Skating Rink, a position that he held for 16 years. He was also the nucleus of the Woodland Roller Rhythm Band at the Woodland Skating rink for 10 years. In recent years he has performed at many evening engagements and played an occasional silent movie for the Civic Theatre.

I have often wondered what Russ sounded like back then, playing the different organs that were available to him, especially the 3/13 Page at the Our Theatre which was one of his favorites. Willer Boshoven, who built the theatre, wanted to have the best. He ordered the Page for the Our and sent Russ down to the factory for a week to oversee the design of the organ.

Russ first studied piano as a child, and had his first exposure to the organ when he entered Seminary school, at age 15, to study for the priesthood. At age 17 he knew the

priesthood was not for him, and at that time started his career as a theatre organist. He also provided accompaniment for many vaudevillians who would become famous in later years, such as Bing Crosby (who in the 1920s and 1930s was one of Paul Whiteman's Rhythm Boys), Little Jack Little, Jane Withers, and Burns and Allen, to name a few.

Carol Hughes, Joe E. Brown's leading lady, was Russ's favorite silent movie start. Frank Faylen, Carol's husband, who was also an actor, had been Russ's roommate at Seminary.

When sound movies became available in 1927, the Our Theatre held off until the early 1930s, and the first system that was installed was Warner Brothers Vitaphone system. The idea from management was to have Russ provide fifteen minutes of theatre music on the Page before the program started, and also play a short intermission on the organ between features. However, the Vitaphone system proved to be so unreliable that Russ was often buzzed backstage when the system threw a rod, and it was necessary for him to dash out; and play the rest of the movie as a silent.

The 3/13 Page that Russ put so many hours on in the Our Theatre still provides entertainment for movie patrons today in the Marietta Theatre, in Marietta, Pennsylvania, and it has grown to 30 ranks plus. The Liberty Theatre organ that Russ played in Grand Rapids, was a 2/4 Page, and that instrument is now installed in the Jim Fles residence at Spring Lake, Michigan, and is now a 3/10.

I was fortunate to be able to acquire the Barton console that was originally installed in the Majestic Theatre, although the rest of the organ is composed of Marr & Colton and other components.

Recently, an article on this organ was published in our local paper with an informative description of its history, and a full page picture. It was not long after that I received a call from Russ, and he accepted my invitation to come down and play it. I had not seen him for a number of years, but when he got out of the car and I walked over to shake his hand it brought back memories of more than forty years ago at Nieboer's skating rink, where my musical education really began.



Russ, at 86, playing the author's Barton.



Russ Thrall at the Bohn's Barton from the Majestic Theatre, Grand Rapids, Michigan.

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PARAMOUNT

Oakland, California

ARCHITECT:

Miller & Pflueger

OPENED: December 16, 1931

CAPACITY: 3434

ORGAN:

Wurlitzer 4/20 Publix I,

Opus 2164 (1931 - c. 1960)

Wurlitzer 4/26 mostly Publix I,

Opus 1123 (1981 - present)

Built near the end of the big-theatre era and rehabilitated near the start of the renaissance, the Oakland Paramount is today celebrated as much for the remarkable fidelity of its restoration as for the quality of its original design, a landmark of the so-called Art Deco era. Pressed upon Publix by the local developers in place of the Rapp office, San Francisco architect Timothy Pflueger created a blithe synthesis of his notable theatre and commercial work, finding in the Paramount a

place for just about everything he had been up to.

The theatre's most striking feature is its use of light as an architectural element. Major portions of the auditorium and lobby ceilings, the balcony soffit and the lobby ends are made of sheet metal fins set edge-wise in reflecting chambers lit from the sides. Other interesting effects are developed with metal in the proscenium columns and glass in the lobby sidewalls and throughout the lounges.

One day before ground breaking in December, 1930, Public contracted to sub-let the house, upon completion, to Fox-West Coast, its operator until the final day: September 15, 1970. The Oakland Symphony, at the time entertaining visions of building a new facility, became interested in the closed theatre, purchasing it in 1972 for \$500,000, and restoring it the following year for about twice that sum, an amazing bargain even then. The Paramount this month celebrates the twentieth anniversary of its re-opening.

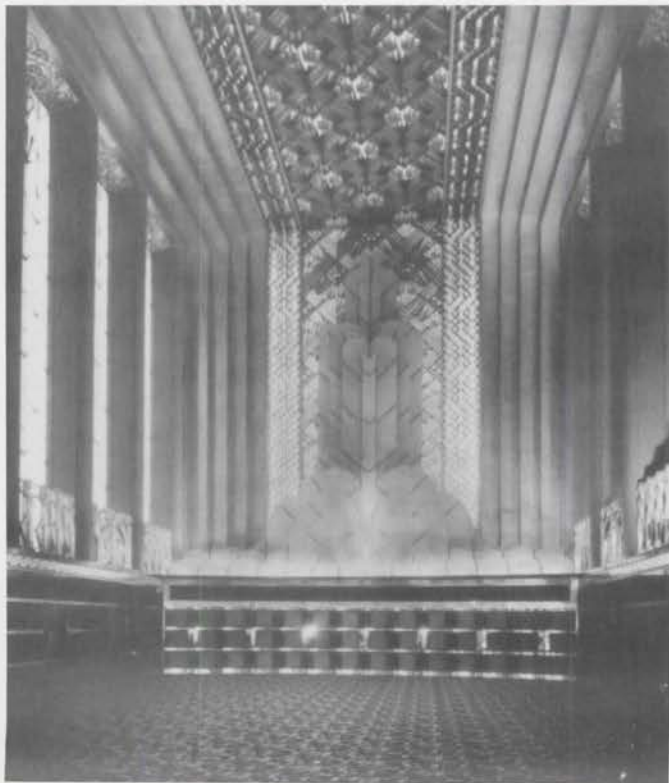
While the master lease specified four pipe chambers, only two, and a

percussion shelf, got into the final plans, enough room and more for what proved to be the last Publix I built. Following an engagement at Ken's Melody Inn, Los Altos, California, the organ went into the Paramount Music Palace, Indianapolis, where, greatly expanded it remains. The sixteen (!) original swell frames stayed behind, however, and are now back in the theatre.

The present organ, as it happens, is assembled around much of the first Publix I, shipped in 1925 to the Broadway-Capitol, Detroit, and later installed at the Arcadia Rink there. The main console, restyled to suit the theatre, has recently been joined by the New York Paramount studio slave. The late Jim Roseveare was first staff organist; he has been succeeded by Jim Riggs.

Steve Levin

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



Pflueger dubbed his virile treatment of the entry a "Fountain of Light." The light diffusing properties of the "cookie cutter" grilles are plainly visible. Steve Levin Collection.



The sidewalls, less complex than they appear, are assembled from only five original models, plus trim pieces, arranged differently on each vertical section. All of them appear in the panel between the organ grille and balcony rail. Steve Levin Collection



A close match in texture and general character to the auditorium sidewalls, Wurlitzer's standard moderne console was more at home in the Paramount than anywhere else it was used. Note the elevator and turntable controls on the front plates. Bill Bunch Collection





ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

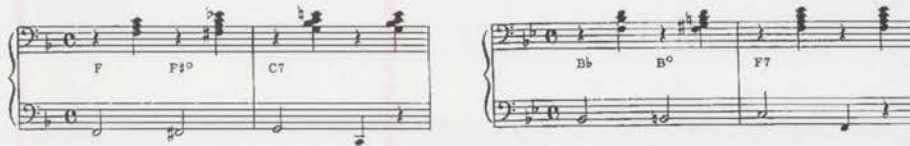
INTRODUCTIONS — PART 2

Another useful chord sequence is I Vo V7. In addition to being used as a harmonic foundation for introductions, repeat-endings, and long fills, it can be found written into many popular songs. These are very easy to learn, understand and play on the organ. Notice that the pedal bass notes always move upward — three in a row — to the 5th of the V7 chord. In 3/4 time this will always require four measures.



(Note: a diminished chord as used in popular music can have four names — every note can be considered the root of the chord.)

In 4/4 time it will usually require two measures but can occupy four measures in tangos, marches, polkas, etc.



In some situations, the diminished chord can be followed by an ii chord before the V7 chord. This will depend on the melody you are using and the sound you want.

After playing, analyzing and listening to these examples, it should be easy to play the same thing in 3/4 and 4/4 time in G and other keys. The next step is to add all kinds of melodies with:



Arpeggios, or anything else you want.

Use your imagination or imitate other organists, pianists, big band, etc. The best way to improve your playing is by learning to hear the musical details when listening to others play.



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Chi Stadium Will Be Razed; Organ For Sale

In an apparent change of plans, it has been learned the Chicago Stadium will not continue to operate but will be demolished. The 6/56 Barton organ is for sale; it is reported Dr. Robert Gilson, Madison, Wisconsin collector of musical instruments was offered the instrument but turned it down.

Despite all that had been published about the big structure being saved, stories appeared in Chicago papers just as the 1993 ATOS National Convention was ending in the Windy City. The organ was last heard July 7 by conventioners when Walter Strony and Frank Pellico presented concerts on it.

New Tape Now Offers Longer Record Hours

Data Tape, for DAT tape recorders, now offers three hours of recorded music instead of the standard two hours, according to recording engineer Dick Clay.

He noted that with Maxell HS-4/90S, called Data Tape it is possible to record either three or six hours.

New Organ Rolls For Eastman House

New organ rolls, to be cut early in 1994 for the International Museum of Photography at George Eastman House in Rochester, N.Y., will allow visitors to hear the museum's Aeolian pipe organ when an organist is not available, and will enable the present collection of fragile Duo Art rolls to be preserved.

PlayRite Music Roll Co. of California will cut the new rolls that feature show tunes, popular musical comedy pieces and classical works.

Rochester Theatre Organ Society members spent hundreds of hours restoring the organ and its player unit. There are 70 of the organ's 120 ranks playing, the others being lost in a 1978 fire.

A tax deductible donation of \$25 or more will put the donor's name on one of the new rolls. Contributions may be sent to George Eastman House, Organ Roll Project, 900 East Avenue, Rochester, N.Y. 14607.

Sunday Concerts

Free organ concerts are presented every Sunday afternoon at Balboa Park, San Diego, on the 4/52 Austin organ.

Seattle Sinks '94 Meet—Fresno Takes It

It has been announced that because the Seattle Paramount Theatre will possibly be in the middle of heavy construction and restoration during '94 convention time, the 4/20 Publix #1 Wurlitzer could not be played. The theatre was to have been the main concert location and it was decided because of this that Puget Sound Chapter would bow out of hosting next year's event.

Fresno's Sequoia Chapter has stepped in and will host the 1994 meeting. Convention plans will be announced very soon.

International ATOS NEWS

Volume 8

September 1993

Number 1

Michael Barone Asks Public Support In Kimball Renovation Project Snag

Michael Barone, leading U. S. radio organ show producer, and Minneapolis Auditorium Kimball Steering Committee Co-Chair, has asked the public for patience and good thoughts in the current effort to restructure the Minneapolis Dual Kimball organ project and get it back on track.

"It causes me no little chagrin to inform you that the renovation has hit a snag and that the proposed rededication concert set for January 1-2, 1994 has been postponed," he noted in a letter that has been mailed to all those who have supported the project.

"Our delay is due, in part, to the inability of the contracted firm to fulfill its obligations, and in part to the sobering reality that the cost of completion may be more than we have been led to believe," he continued. "A core group from the Kimball Steering Committee are unanimous in our resolve that the Mighty Kimball will be completed."

He closed the letter saying, "I thank you for your support and contributions, and will keep you informed as progress is made in the renovation contract negotiations. At this time, what we need most is your patience and good thoughts."

ATOS Chapter Sells Recordings Through OHS Catalog; Is ATOS Missing The Boat?

Virginia Theatre Organ Society, Richmond, Virginia, sells most of its compact discs and tape cassettes through the Organ Historical Society sales catalog, according to Miles Rudisill, chapter official. Other members who receive the catalog have been questioning the idea of ATOS going into business for the benefit of the membership, and Society coffers.

Just two of the 48 pages of the OHS catalog lists 11 theatre organ recording titles and the video "Wings" with Gaylord Carter's accompaniment. Proponents for an ATOS sales catalog note that far more theatre organ recordings could possibly be listed along with a variety of musically oriented popular merchandise as well—similar to the sales operation of the Cinema Organ Society in England.

OHS membership is said to be around 3,600, and with the added mailing list for its sales catalog it is obvious the group has a successful operation.

National Past Vice President Russell Joseph is a staunch advocate of ATOS having such a sales operation. "It would not only be a revenue-producing project, but would offer all members a service they would find impossible to duplicate in any other way," he said. He noted also that anyone questioning the "cost effectiveness" of such an operation is only attempting to find something negative about it. A sales unit, established on good, solid business-merchandising principles should produce a highly successful operation.

The NEWS solicits ideas about a sales operation from members. Send them to ATOS International NEWS, P. O. Box 40165, Pasadena, CA 91114.

New Executive Director Named

The ATOS Board of Directors, at their meeting in July, employed Harry Heth as the new ATOS Executive Director. All correspondence regarding National ATOS membership matters, ASCAP fees, or other routine ATOS business is to be sent to Harry Heth, P.O. Box 130463, Houston, Texas 77219-0463, telephone 713/523-8214.

ATOS officers and board members wish to thank Doug Fisk for his years of service to our society. During his tenure as Executive Director, our membership increased and our society became better recognized as an international organization.

Weiler Produces Guide For Educational Uses

ATOS National Director and organist Jeff Weiler has produced "An Educator's Guide To Life and Entertainment In The Roaring Twenties" which is designed to acquaint present day students with facts and history about the theatre pipe organ.

The 49-page guide covers all facets of presenting students the opportunity to travel back in time and examine the culture of the twenties.

It lists various ideas and ways of launching such a program and—See WEILER, Page Four—

Radio Stations Now Take Record Orders

by Lyle Henry

Earlier this year a remarkable new method of getting CDs and cassettes into the hands of radio listeners was introduced. It is known as Public Radio Music Source.

Stations subscribing to this provide their play list to PRMS each day and when listeners hear something they would like to purchase, they call 800/75-MUSIC. So far some 150 stations have signed up to cooperate in this way.

In the Los Angeles area KUSC-FM is signed up. Although its format is classical, a wide variety of accent pieces, including theatre organ music, is played. The station solicits T.O. CDs and tapes from organists to be played and listed with PRMS. Organists are invited to call Pam Macy at 612/290-1454, extension 355 about it.

September 1993

Kids Bring Folks To Redford Theatre

Motor City Chapter produced another school program at the Redford Theatre featuring the Barton organ, silent films, talk about organ chambers, a sing-along and a question and answer period for students who walked to the theatre from their school with police escort.

All of this made an impression on the youngsters and the following week a father and mother came in with their kids and remarked that the son had talked so much about how he enjoyed the event that the whole family came for a show.

Steve Schlesing was organist for the day, Marty Martin headed the stage and sound system and Andrew Coryell was in the projection booth.

The kids were surprised to see hundreds of boxes of popcorn and drinks ready when they first entered the theatre.

All Hosts League

The chapter also hosted the League of Historic American Theatres conventioners on June 18, showing them the theatre and answering questions about how it is operated by Motor City members.

Carter Celebrates 88th In Columbus

National Treasure Gaylord Carter celebrated his 88th birthday at a reception held on stage of the Ohio Theatre, Columbus, where he appeared August 1 through 16 to play for the annual film series.

He finished his Mid-West tour accompanying a silent film festival at the Victoria Theatre in Dayton, Ohio.

One Of World's Historic Organs Now In Storage

One of the world's most historic organs, the 2/8 Wurlitzer in the New Gallery Cinema, in London's Regent Street, close to Piccadilly Circus, has been removed to storage. The organ took its final bow to the public last March 22 at a concert by Ena Baga, one of its former resident organists who used to accompany silent film fare there.

A Style F Wurlitzer, it was the third of its manufacture to be installed in Great Britain. The 1914 theatre had been remodeled in the early 1920s and in 1925 the organ was installed in two wooden chambers, one above the other, speaking through a grille on the right side of the proscenium. Jack Courtney was the first resident artist.

Roland Names Houlihan New U. S. President

Dennis M. Houlihan has been named President of Roland Corporation U. S. He has had over 25 years of experience in the wholesale and retail music industry. Currently living in New Jersey, he will be relocating to Los Angeles in the near future.

Bardavon Organ Grand Opening Sept. 19

After 30 years of silence, the Wurlitzer organ that graced the Bardavon Theatre in Poughkeepsie, N. Y. has been restored and returned to its original home, now the Bardavon Opera House. It will be premiered by organist Allen Mills and a variety show, Sunday, September 19 at 3 pm, and is part of the theatre's 125th Anniversary Season.

The organ was installed in 1928 and removed in 1962 when purchased by Hugh M. Pierce, organbuilder, who reinstalled it in a studio addition he built on his Scarsdale residence.

He sold the house in 1977 and learned later the organ had been sold and taken back to Poughkeepsie. It was "discovered" by New York Chapter member John Vanderlee in 1986. He convinced the chapter to buy it and then encouraged its reinstallation in the theatre. He headed the installation project and over a six year period New York Chapter volunteers restored and erected the organ.

The chapter is sponsoring a bus trip, reception and dinner for all members who attend the opening.

Catalina Page Organ Recorded On Cassette

Bob Salisbury, a name long associated with the 4/16 Page organ in the Casino Theatre, Catalina Island, has recorded "A Page Out of Avalon" on a cassette. Complete information is available from Salisbury, P. O. Box 2450, Avalon, CA 90704.

In the 1930s, organist Gil Evans recorded a set of four 78s on this instrument. The NEWS has one set but they have not been played—no phonograph or needles!

Concert Checklist Sent To Chapters

As an aid in presenting concert programs, a concert checklist, "Things To Do For A Theatre Organ Concert," has been revised and sent to all chapter presidents. The revision work was done by Col. Jack Moelmann. He requests that any corrections, additions and comments are solicited for future revisions. Please address them to P. O. Box 25165, Scott Air Force Base, IL 62225-0165.

250 Attend Wilson Memorial At Theatre

On July 18 David Kelsey played a memorial concert for his longtime friend, the late Ernie Wilson on the 3/13 Wurlitzer Wilson installed in Oakland's Grand Lake Theatre. It is reported there were 250 in attendance at the concert.

The organ has been sold to organist Kevin King and Wes Cavett. They are currently working to improve the instrument.

Two Part Rumor About Wright CDs

There is a current two-part rumor blossoming concerning George Wright and his San Francisco Fox Theatre Wurlitzer recordings. Rumor No. 1 claims he will CD all his Fox longplay platters; No. 2 purports he will CD only taped radio broadcasts made from the Fox Theatre.

Since it is the thing to do today, putting the oldies on new format, it seems safe to conclude there will be some sort of S.F. Fox organ music offered in the near future.

Leroy Lewis Unveils New Organ At Meet

by Hazel B. Hensing

Leroy Lewis, who is remembered for his many years of playing organ in east coast night spots, was discovered last June in Orlando by the Panama Canal Society. He was asked to play for their annual Reunion Convention. I wish everyone could have been at Twin Towers Hotel when he played. I attended with Wayne Tilschner, Chapter President, Ron Bower, Vice-President and Warren Thomas, a member of the Don Baker organ installation crew for Orlando Theatre Organ Society.

The organ Lewis played is the one he and Ted Campbell have created. It can be made to sound like a theatre organ or anything else for that matter. A fine all around instrument, it is capable of pleasing everyone's taste, whether it be jazz, T. O. or whatever has been requested; quality and power are unbelievable for a portable setup. The two men have been working on this instrument for well over a year and it is finally getting to where they want it. Much work was involved with voicing, special tremulants, etc.

Lewis did an outstanding performance at this convention and he brought the house down. There were hundreds of people on the dance floor and it reminded me of the Aragon Ballroom in Chicago years ago when I was there!



MASCOT GRETA—Bob Maes and Terry Kleven, out shopping one day for materials, spotted the above bovine, bought her and placed her atop the Joliet Rialto Theatre Barton console as the mascot for the organ restoration project. ATOS members sitting in the Rialto balcony saw Greta on her honorary chair in the semi-box on the right side area of the theatre.

Seng Reissue Has Mostly New Music

Organist John Seng has advised that his present CD has only three selections taken from his old recordings; the other 23 selections were on tape that has not been heard.

Seng also started recording a new CD at the Granada Theatre in Kansas City on August 22. No date has been set for its release.

He is also slated to present a solo concert in Atlanta on the Fox Theatre Moller organ sometime in October. The exact date has not yet been set.

Erik Is Planning Heavy Scary Season For '93

From all reports, Erik is busy cleaning up the Paris Opera House and his subterranean lair, getting ready for the '93 scare season. He's going to be quite busy during the latter part of October.

However, on Oct. 2 he will cavort on the Redford Theatre screen at 8 pm. Tony O'Brien will be blasting him with Barton-made accompaniment.

Paul Quarino deserts Portland and travels to Sacramento to give Erik a boost on the ATOS organ in Towe Ford Museum Oct. 29.

On Oct. 30, in Los Angeles, Erik will have a bit of competition. American Cinematheque will present its first annual Halloween Movie Marathon—an all-day scare situation—at the Orpheum Theatre on South Broadway.

The screamfest will include nine rare, classic and science-fiction films as well as trailers, shorts and surprise guests. And the evening program features John Barrymore's 1920 version of Dr. Jekyll and Mr. Hyde. Gaylord Carter will play his score on the 3/13 Wurlitzer.

The event is a co-fundraiser for Cinematheque and "Friends of the Orpheum"—they maintain and restore this 1926 showplace. For ticket information, call 213/466-FILM.

On Halloween, Irvine Auditorium, Philadelphia, will transform into the Paris Opera House

—See ERIK, Page Four—

Two Manual Wurlitzer Nuggets Located In Southern California "Mother Lode Organ Strip"

In the narrow confines of a portion of Southern California, extending from Catalina Island out in the blue Pacific almost to the eastern state border line, there are more theatre organs (especially Wurlitzers) to be found than anywhere else in the world. Four and three manual nuggets have been located. This month it is the two deckers that are being dug out. Next month will uncover the remaining theatre instruments—Mortons, Mollers, Bartons, etc.

Two manual Wurlitzer nuggets: Malone, 2/6, Huntington Park; Lakewood Gardens Christian Center, 2/4, Hawaiian Gardens (in storage); Hansen, 2/11, Ontario; Unnamed, 2/7, in storage near Disneyland; San Gabriel Mission, 2/9 boxed chamber, San Gabriel; Plaza Church, 2/9 boxed chamber, Los Angeles; Bell Friends Church, 2/6, Bell; Bergum, 2/6, (installing) Fullerton; Cal-State University, 2/6, Pomona; California Theatre, 2/10 (soon to be 4/40), San Bernardino; LATOS, 2/10, (in storage pending installation); Carrette, 2/9, Palm Springs; Christian Science Church, 2/10, Los Angeles (unplayable); Stocker, 2/6, San Bernardino; Haggart, 2/6, Lake Arrowhead; Hendrickson, 2/8, West Los Angeles; Hermosa Beach Episcopal Church Rec. 2/7; Jomiller, 2/10, Riverside; Karayan, 2/6 (in storage), Los Angeles; Kukuk, 2/10, West Los Angeles; High School, 2/6, Monrovia; Rosen, 2/8, Granada Hills; Stoner, 2/9, Pomona; Weisbard, 2/8, Van Nuys. That's 24 two manual Wurlitzers, plus there are known to be several more that owners do not want publicized.

THEATRE ORGAN

So You Want To Restore An Old Theatre Pipe Organ . . . Please follow these rules

- 1 - Upon commencing an organ restoration, tell family and friends which is the more important, them or the organ. They're sure to ask once you've started.
- 2 - Always triple the money you estimate the restoration will need.
- 3 - Always quadruple the time you estimate the restoration will require.
- 4 - Remember that the man with the part you desperately need disposed of it last week.
- 5 - Keep in mind that however good the finished product, an "expert" will always find fault.

—from Puget Sound Pipeline

Silent Films Pack Stanford Theatre

Anyone doubting the drawing power of silent photoplay presentations should have been in Palo Alto, Calif. on the evening of July 28. Organist Chris Elliott was advertised to accompany Harold Lloyd in "Safety Last" at the Stanford Theatre.

When the box office opened there was a long line of patrons extending around the block. The performance was a complete sell-out, with extra folding chairs used where possible; an estimated 250 people were turned away. In attendance was Sue Lloyd, granddaughter of the famed comedian and her mother.

The film was to be repeated last month!

Moelmann At Mesa

Col. Jack Moelmann will present a concert at Mesa, Ariz. Organ Stop Oct. 31 for Valley of the Sun Chapter ATOS. Erik, the phantom, will not be with him!

Casio Keyboard Is Heard Second Time

Several months ago, Don Keilhack was tuned in to Dave Dawson's radio show, broadcast over KCMO and heard a listener ask about a certain selection. He called the station and said he could play it if Dawson wanted to air it. Dawson did—and Keilhack did.

The idea won plaudits from the radio audience and last month Keilhack was asked to play again. The telephone was placed near the left speaker of the Casio and the sound was comparable to a big organ (or in one case—like a big circus calliope!).

As a result of the second broadcast, Keilhack received a request to play the Casio Keyboard in a small town north of Kansas City for an outside celebration event.

Young British Artist Turns Out Recording

Donald MacKenzie, young British organist and organ-builder, has produced his first recording, "Watford Pride" on cassette. He entertains with a very pleasant program of listenable music. Information about the recording, which was made on the Watford Town Hall Compton organ, is available from S.A.Y. Recordings, 19, Hunting Gate, Hemel, Hempstead, Herts., HP2 6NX, England.

Rumor True—Pipes Taken Out Of Rialto Organ

For once a rumor was partially true. Scuttlebutt circulated following the Chicago Convention that Bob Maes had taken pipework from the Joliet Rialto Theatre Barton organ.

Maes was contacted and admitted the Orchestral Oboe was taken out for repairs, and old pipework in the basement was given him by Joliet Chapter ATOS.

Now Looking For Two Organ Films For Video

A search is already underway to locate the second part of a film made during the 1920s which was a tour through the Wurlitzer factory at North Tonawanda. The first part has been put on video with theatre organ accompaniment. Both are on 16mm film.

And now another search is being made to locate a film, also on 16mm, of the Moller Organ Company and the five-manual Foort organ.

Both films will be produced on video for ATOS Archives and arrangements are being made to make copies for any member who might wish to have them.

Retired Theatre Artist, 88, Still Going Strong

Billy Wright, one of the nation's silent theatre organists who played Loew's Midland and the Fox Plaza Theatres in Kansas City, and then moved to the west coast, celebrated his 88th birthday July 2.

He was a partner in the operation of the Raymond Theatre in Pasadena and appeared at other venues before retiring.

Now he plays church services each week as well as entertaining residents of Santa Teracita Manor twice a week.

Recently awarded a certificate of appreciation for having already played two thousand hours for church services, "That's a lot of pounding," he said.

Works That Never Got Into Print

Almost concurrent with publication of Stevens Irwin's "Dictionary of Pipe Organ Stops," organist Quentin Maclean had just completed his manuscript, "Organ Tone and Terminology." Because of Irwin's book, Maclean did not publish his work.

Canadian organist/organ buff Stuart Kennedy noted, "I've seen a copy of it and it is fascinating."

Early Hope-Jones Work

Another book never published was written by the late Eugene M. Nye, well-known Seattle organist/organman.

"He did a work on Robert Hope-Jones, but Vestal Press was rather critical of it and Nye never let it out for publishing," Kennedy said.

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News Starts Eighth Year

With this issue, ATOS International NEWS starts its eighth year of publication.

To members who enthusiastically contribute items for publication, please do not get discouraged if you don't see them immediately in print. Our page format is limited and problems arise when copy is received that would fill eight to sixteen pages. Bear with us, sooner or later your articles will be published.

WEILER

—continued from page one
what can be expected of it.

Extensive in organizational planning, the guide is well written and compiled so that a school program should be relatively easy to organize.

For full particulars, write Jeff Weiler, 10 East Ontario #4707, Chicago, IL 60611.

TV Show Prompts Curiosity About Lavish Boston Theatre; Member Asks About Organ

Harry Hunter, Hollister, Calif. member, was fascinated for five days while watching the "Wheel of Fortune" show which was telecast from Boston. "The show is in a beautiful theatre which is obviously a 1920s colossus 6,000 seat, three-tiered auditorium with all the glitz and glamour of that era, but it is called the Wang Performing Arts Center," he writes.

"They have shown a beautiful proscenium arch, and the first balcony is a simply stupendous multi ornamental facaded mini-circled front, and there appear to be organ chambers on each side of the proscenium, but I'm guessing that because of the show the possible console is covered over with an addition to the stage area.

"They never show the facade but am I right, is this an ex-20s theatre and does it have a history, including a pipe organ?"

The answer, of course, is "yes." This theatre had two pipe organs. It was Paramount-Publix' Metropolitan Theatre and opened in 1926 with a four-manual Skinner concert organ. This was later replaced with a 4/26 Wurlitzer which is no longer there; it was removed and settled into a pizza parlor that no longer exists. The organ has been broken up for parts. Organ chambers, regrettably, presently serve in other roles—dressing rooms and offices. Theatre seating capacity was 4,357 when it opened.

In 1962, Sack Theatres acquired the house and renamed it the Music Hall. In 1979 Sack lost its lease and the theatre became a performing arts center. A collapsed roof beam forced the theatre to close, and in 1983, Dr. An Wang and his family gave \$1 million to renovate and repair the dilapidated theatre. It was renamed in his honor.

This year the theatre has been completely restored by Conrad Schmitt Studios and is now even more glitzy and glamorous than when it first opened as the Metropolitan. Now, if there were only some way the Wurlitzer could find its way back into its chambers!

Dave Moreno Seminar Gets Second Airing

Sierra Chapter recently held an organ seminar at which Dave Moreno, local organist and organman, presented his ideas on registration "and other things that members might not have known about organs." The event proved so popular, a second seminar session was presented last month. Held at Fair Oaks Club House, there was a \$2 donation posted for all members who attended.

Gottfried Ranks Have Identical Appearance

It may be that Aton Gottfried's Egyptian Horn, his Brass Trumpet and Brass Sax ranks have a look-alike appearance.

According to Henry Przybylski of Dearborn Heights, Mich., he has a Gottfried Brass Trumpet in his Barton organ that was originally installed in the Hollywood Theatre, Detroit, that resembles the Gottfried Egyptian Horn in the Atlantic City Auditorium Midmer Losh organ—brass shank or stem and copper bell.

The latter-named rank is now being produced by Al Bizik.

Przybylski also noted that Roger Mumbrue, of Bloomfield Hills, Mich., has a Gottfried Brass Sax that looks identical.

Nor-Cal Said To Be Planning '98 Meet

Word is out that Nor-Cal Chapter is planning to make a bid for the 1998 ATOS National Convention. This chapter hosted the 1991 national meet.

Indiana Member Promotes Organs

When it comes to promoting theatre pipe organs, Fred Beals of Mishawaka, Indiana is the man to see. He has been the active leader in a campaign to save the Elco Theatre in Elkhart, with its Kimball organ, as a performing arts center.

Last month he was given a large three-column space in a local newspaper and wrote an article headlined—"Bring Back Theatre Pipe Organs."

In addition to writing about the Elco Theatre, Beals also noted other towns and their theatres and declared "there is nothing more exciting to theatre organ music lovers than to hear the sound of those great pipes and to watch as the colorful horseshoe-shaped organ console rises from the depths of the pit to stage level."

He then tells about ATOS and its goal to preserve and restore instruments and find new homes for them.

His purpose in writing this article is to build interest in securing an organ for Morris Civic Auditorium, the former Palace Theatre in South Bend, Indiana.

"An organ should be installed here while the current renovation and enlargement of the stage area is underway. I've been told that two lifts will be installed in the orchestra pit, but there are no plans to place a theatre organ (console) on one of them," he wrote.

With this thought he added there are a lot of fine, historic organs looking for a home. And he declared that if enough interest is shown, ATOS could find a suitable instrument for Morris Civic Auditorium.

If anyone can promote an organ for this venue, Fred Beals is the man to do it!

Organ To Get Overhaul

In Moorabbin Town Hall, Australia, the 4/21 Wurlitzer is due for a major overhaul, its first since the organ arrived in Melbourne in 1929 and was installed in the State Theatre there.



Clark Wilson at console of the Leonard 2/23 Estey organ in Laconia, N.H.

Wilson Records For Owner Of Estey

When Clark Wilson was in the east last January to play a concert at Babson College, which has been described as "a stunning performance," he also recorded a group of ballads and orchestral transcriptions for Larry Leonard of Laconia, N. H.

Leonard has installed Estey #1541, now a 2/23 with harp and chimes and computer record/playback system, in his residence.

An authority on the Estey Company, Leonard has extensive company records he acquired after the demise of the firm. He also has one of the Estey Minuette organs which resembles a large grand piano.

ERIK

—continued from page three
for Erik's antics at 3, 7:30 and 9:30 pm.

In addition to "The Phantom of the Opera" being shown, a double feature program of the Phantom with the "Cabinet of Dr. Caligari" will also be screened. Organist for these shows is Lee Erwin. He will play the Curtis organ.

For information about Erik's single shows and the double feature program, call 215/898-2848, or write Curtis Organ Restoration Society, 110 Houston Hall, 3417 Spruce Street, Philadelphia, PA 19104.

There are numerous other venues that Erik will visit during the ghoulish period. Check you local media for time, places and prices. Erik would like to see you!

THE ETONES

Electronic Theatre Organ Owner/Enthusiasts

Adding "Stuff" To An Electronic Organ

by Jack Moelmann

A question that is often asked is: "Can I add other "stuff" to my electronic organ?" Here the word stuff usually referred to tuned percussions such as a xylophone, glock, orchestra bells, piano, chimes, and untuned percussions such as drums and cymbals. Let's not forget the possibility of adding real pipes to an electronic also. The answer to the question is YES. While the answer is simple, the implementation may not be as simple. Many people have added external devices to their organs which adds a great deal of variety to what the instrument is capable of doing.

The percussions, etc., referred to are usually those which have come off of a pipe organ and thus require an air supply to make them operate. Small blowers are available, or one can even use a home or shop vacuum cleaner. For many years, I had a "central vacuum" motor which provided the air supply for my percussions and a small set of pipes, but later had to get a Spencer organ blower because I was running out of capacity.

Connecting these things to an electronic is in some cases easy and in others may be more complicated. Two methods come to mind: First, there is the use of MIDI (Musical Instrument Digital Interface) which many of the newer organs have built in, or MIDI can be added to most electronic organs. The second method is using the voltage which appears at the key contacts, again on most organs, to "trigger" the percussion instrument. Let's look at this in a little more detail. Rodgers and Conn organs, for example, use a 12 volt DC voltage to trigger the electronic tone generators in the organ. Because of the limitations of the power supply within the organ, this voltage cannot be used to directly supply the 12 volts needed for the percussion instrument. However, by using a device called a "reed relay," available at Radio Shack for about \$1.90, the console 12 volt supply off of the key contact can be used to trigger the reed relay, then the reed

relay, which is capable of handling an amp or so, can be used as a switch to trigger the percussion instrument with an external 12 volt power supply. One must remember, however, that a "reed relay" is required for each key or pedal that will be used to trigger the percussion. While all of this may sound complicated, it really isn't. The hardest part of the process is finding the keying voltage in the organ at the key contact of the first note, designing the reed relay circuit, which is nothing more than a switch, and connecting it to the percussion instrument. After the first note, the others are easy, just more of the same. Because we are dealing with an electronic audio system, diodes must be reverse-biased across each magnet of the percussion to prevent "key click" in the audio system. Once a reed relay system has been added to the organ, any number of percussions can be used up to the capacity, current-wise, of the reed relay, but remember that even though you may have many percussions, there is a great probability that they won't all be played at the same time — although I do know people who want to have everything going at once — just need to be careful.

Using MIDI has some safeguards already built in. One needs to obtain a MIDI "Output" board which has a power supply and sufficient current carrying capacity for pipes and percussions. The output of the MIDI board is a number of wires (depends on whether you have or need 61 for pipes, or perhaps only 37 for percussions) which are then connected to the percussion. Then the MIDI stop-tab on the console controls the device, even sometimes reiterate.

What about a piano? I found an old player piano at a garage sale for \$100, painted it up, made it look really neat. Then by disconnecting (or one could use a T-connector) the hoses to the tracker bar and connecting them to pipe chest magnets, the opening of the magnets serve the same function as the paper of a piano roll going over the tracker bar. Then

by getting a small vacuum cleaner, you can replace the pedal pump function. These magnets, even the Direct Electric type will work well, are then triggered as with the other percussions we described earlier. To get the full use of the piano however, it will take 85 of these magnets (the bottom three notes of a standard piano are not used — we start with the bottom "C").

I hope this has been somewhat helpful. Don't be scared. When I got my first Hammond, an H-100, I contacted Hammond and told them what I wanted to do, connect things to it. They told me right out that it CAN'T BE DONE! Anytime someone tells me that, there must be a way and there was and is. You CAN hook STUFF to your electronic organ, just like you can hook ELECTRONIC STUFF to a pipe organ. Let me know if you need more information.

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Pipes & Personalities

Ralston Plays in Ohio

Virginia E. White

During the third week in April here in Ohio, the memories of Lawrence Welk were hovering above both Mansfield and Worthington.

Bob Ralston came to the Renaissance Theatre on April 18. The weather was sunny and a goodly audience was on hand to hear the familiar melodies of the Welk era. He appropriately began the show with "April Showers" because it had rained all week while he had been here to practice. The good oldies pleased our mostly senior audience.

The grand piano on stage was played for a beautiful "Blue Danube." Pre-recorded piano tapes were used throughout the concert as accompaniment on several selections. All were pleased with this newer form of music.

Bob took time out to relate facts about the emotional Welk funeral service. He then played "Amazing Grace" which had been played by the Welk Dixieland band. The Welk sign-off melody was sung by the Lennon sisters.

Then came the request selections which always seem to amaze the people; but it must be remembered that Bob had to learn hundreds of tunes during his years with the show.

Bob also related the story about Mr. Welk wanting to purchase the Renaissance Wurlitzer. It was then in the Robert Carson home. However, he soon realized that he could not use the console and all its pipes on the stage. But Bob has fulfilled a wish to again play the same organ here in Mansfield.

By the end of the program, everyone was so settled into nostalgia that they wouldn't let him leave until he had played three encores. The last of the champagne corks had popped and he had to close.

But its almost a definite fact that the bubbles will float again next year.

Birmingham Landmarks

by Larry Donaldson

Birmingham Landmarks, Inc. (BLI), the non-profit corporation that owns and operates the Alabama Theatre, has made three major acquisitions. The first, in December 1991, was the purchase of an area of the Alabama Theatre building designated by the architect as commercial. This area was not included when BLI purchased the Alabama from the bankruptcy court. Most of this area is above the lobby and consists of 10,000 square feet on four floors, a street level shop, and basement. The upper floors and basement were used for many years by the adjacent Loveman's department store for offices and lay-away storage. The architect made no plans to access the commercial area from the theatre. Through an unused area intended for an elevator, a corridor has been made into the commercial area. Offices for BLI are now located on the mezzanine level. Previously, offices were in a basement area originally built as an ushers' lounge. The second level, with its 16 foot ceiling is being used by the pipe organ crew

for shop space and as storage for the 32' Contra Bombarde from the Birmingham Loew's Temple Theatre. The third level with its 14-foot ceiling can be used as a dance rehearsal hall and could be used for private parties after an elevator is installed. The fourth level could be used for offices for arts organizations.

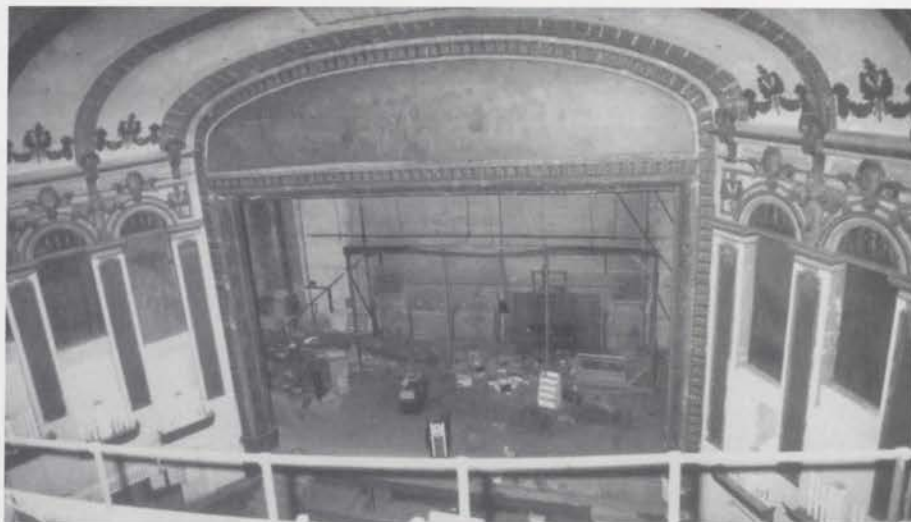
The second acquisition was in December 1992, with the purchase of the corner property known as Goldsteins. It adjoins the Alabama on two sides. Ironically, this 50 x 100 foot property could not be acquired by the builders of the theatre in 1927 causing the theatre design to be greatly altered before construction began. The five street level shops are rented at present leaving the 5000 square foot second floor for additional theatre dressing rooms and a 2100 square foot rehearsal hall. These areas have been made accessible through the new theatre offices as well as from a street level stairwell. It has been determined that a connection to the stage area can be easily made.

The third and most exciting acquisition was announced at a press conference on May 3, 1993. The Lyric Theatre complex directly across the street from the Alabama Theatre was donated to Birmingham Landmarks debt free but in much need of repair. The 1200-seat theatre was built



Vintage photo of Lyric Theatre (left) and Lyric Building with lobby entrance

around 1912 and is reminiscent of St. Paul's World Theatre. Also included is the six story, 33,000 square foot Lyric Building housing the main lobby entrance, several shops on street level, and five spacious upper floors. The second and third floors open onto the first and second balconies of the theatre and can be used for intermissions and private parties. Upper floors will be used for dressing rooms, rehearsal hall, offices, and utilities. It is estimated that nearly \$2 million will be needed to get the Lyric in operation. NO funds from the Alabama will be diverted to the Lyric since the Alabama itself is far from debt free at this point.



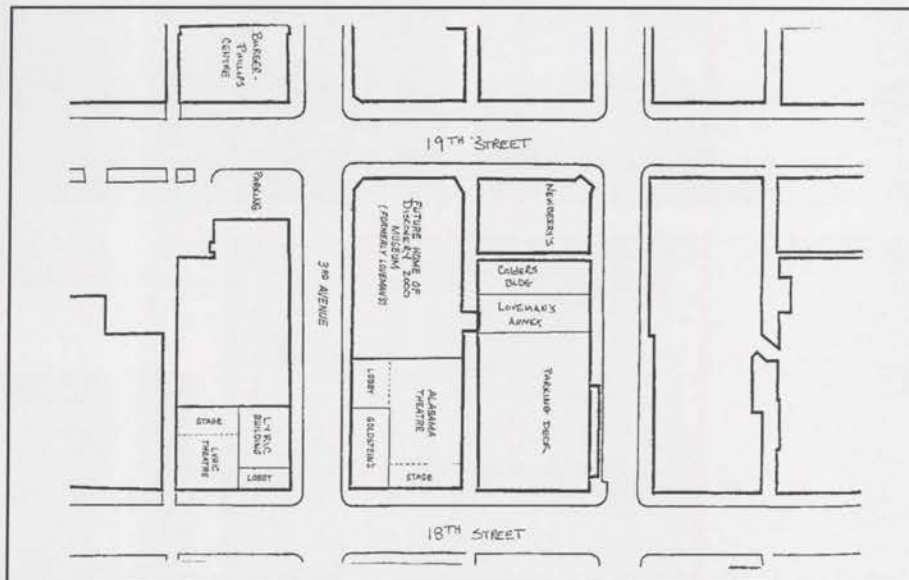
Second balcony view of Lyric interior in May 1993.



Interior views of Lyric show "modernized" opera seats and damaged plaster.

With these expansions underway and with heavy bookings at the Alabama, we feel the Alabama Theatre project has "turned the corner" both figuratively and literally. The only disappointment is that with the busy schedule, access to Big Bertha (the Alabama Wurlitzer) is very limited; however, close cooperation between Birmingham Landmarks and the Alabama chapter keeps the organ in top notch shape and in use when possible.

If you are in the Birmingham area, come see what is going on at the "Showplace of the South" and hear Big Bertha.



Alabama Theatre expands operations into the commercial area above the lobby and into Goldstein's. The Lyric complex is on the opposite corner of 3rd Avenue and 18th Street North.

A side trip following the Chicago Convention found Board Member Paul Quarino in Sacramento visiting and recording the ATOS Wurlitzer in the Towe Ford Museum. While there he enjoyed lunch and organ music with Dale and Maryann Mendenhall and with Dave Moreno and Craig Peterson. Paul also visited Sierra Chapter

members Virginia and Harvey Whitney where he played their Robert-Morton. He also played the Wurlitzer in the Arden Pizza & Pipes and shared stories with Bud

Below from left: Dale, Paul and Maryann at Towe Ford. Craig Peterson and Dave Moreno at lunch at Towe Ford while Kristin Hartley looks on. Craig Peterson, Maryann and Dale Mendenhall at Towe Ford.



Bud Taylor and Craig Peterson at Arden Pizza & Pipes



The Pasquaye Wurlitzer

by George Pasquaye

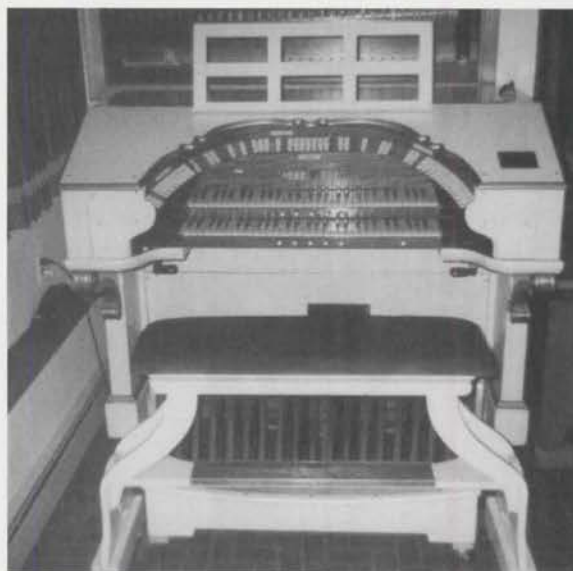


Above: George Pasquaye's music room.

Top left: Music Room Chamber: Concert Flute, Salicional, Vox, Kinura. Left: Basement Chamber (front to rear): Clarinet, Orchestral Oboe, VDO, Tibia, Diapason and Trumpet



Chrysoglott and Toy Counter on right of stage.



Pasquaye Wurlitzer console.



Xylophone, Glockenspiel and Chimes on left of stage.

My interest in the theatre organ began at age 5, when I saw my first movie, silent of course. It was the end of the silent movie era and talking pictures would soon be taking over. I have never forgotten that wonderful sound.

As a teenager I obtained my first pipe organ, a one-manual tracker organ. I kept it until the outbreak of World War II and disposed of it when I went into service for Uncle Sam.

After the war was over and things began to get back to normal I began the search for another pipe organ. I located a six rank E.M. Skinner organ in a church in New York City. I trucked it home, rebuilt it and installed it in the basement of my home. It was a great little organ but not a theatre organ.

In 1962 I came across an advertisement in a local paper "Wurlitzer theatre organ for sale." It was located only about ten miles from my home, so I went to check it out and found it to be a six rank Wurlitzer in mint condition. I made an offer and kept my fingers crossed. I wanted this organ.

My offer was accepted which was great but what do I do with the Skinner organ? I made a few frantic phone calls and finally sold it to a local organ builder. Little did I realize that soon after I would be working for this company for the next thirty years.

Well the day came when a crew arrived to remove the Skinner organ. They were finished by noon and that same afternoon I went to pick up the Wurlitzer. With a moving van and three additional men we proceeded to load the organ. They had never seen a pipe organ disassembled before and thought I was out of my mind.

I found out later that this was Opus 1573, a style D. It was shipped from the Wurlitzer factory in February 1927 to the Bates Theatre in Attleboro, Massachusetts. Howard Rushton was the first organist. The organ remained in the Bates Theatre until 1946 when it was removed and installed in a Masonic Hall in Attleboro. It was removed from the hall in 1962 at which time it was purchased by Jack Sherman of Maplewood, New Jersey. Jack, unable to find a place to install it, sold it to me.

After a careful inspection of the

organ I found it was in need of a complete releathering. I releathered the main chest and set it up with the pipes in place since I was so pressed for space. I then releathered the relay and offset chests and proceeded to install the organ. All cables were cut meaning that I now had a major rewiring job on my hands.

Within a year the organ was in playing condition. The listening area was yet to be completed. I finished the room and then added two more ranks, a Celeste rank and a rare free reed Clarinet made by the Aeoline organ company which they used on their residence organs.

I later acquired an Aeoline roll player which I wanted to install on the organ. Unable to locate Aeoline rolls I found out that Fred Beeks from Reno, Nevada, was building Wurlitzer roll players and cutting rolls for them. I wrote to Fred and purchased a copy of the Wurlitzer tracker bar and Wurlitzer rolls from him. In order to use these rolls it was necessary to retube and rewire the roll player. Everything worked out well and I was thrilled when I put on my first roll, it was Jesse Crawford playing my Wurlitzer.

This set-up remained in the basement for 25 years. It was tight and the listening area much too small, it was time for a change. In 1986 we broke ground for a new music room which was built onto the rear of my home. The room is 22' by 30' with a 12' ceiling. My plan called for leaving the six rank chest where it was in the basement. I broke through the house foundation wall for a shade opening. This was possible because the music room was built three feet lower than the floor of the house. I then dug a pit on the outside of the shade opening to give me the full height of the shades. Above the pit is a landing and stairs which makes the entrance to the room.

In the music room I built a chamber and added a three rank Wurlitzer chest and a one rank Moller chest. On these chests are the Concert Flute, Salicional and Vox. The Moller chest has a Kinura. It was the first time in 25 years that my 16 Bourdon base pipes were standing upright.

On the six rank chest in the basement chamber the Vox was replaced with the Clarinet. The Concert Flute was replaced with a Robert-Morton Orchestral Oboe. The Salicional was replaced with a Celeste rank.

By this time I ran out of space for stop tabs on the console therefore I had to enlarge the stop rail from 58 to 64 stop tabs. I also releathered all the stop pneumatics at this time.

The next project was a piano. I purchased an Aeoline baby grand piano with Duo Art roll player which I also had to rebuild. I have the piano wired so that it is playable from the organ console.

I was now quite happy with this set up but for the addition of one more thing. I wanted a record and play back unit on the organ. I installed a Trousdale unit which records on a regular cassette deck. This was a great addition since I now have tapes of some of the top theatre organists in the country. I have also been able to exchange tapes with people having a similar set up.

The music room is designed as a mini-theatre with theatre seats, a stage and screen for showing movies. Positioned on the right of the stage are the Chrysoglott and toy counter. On the left of the stage are the Xylophone, Glockenspiel and Chimes. All being fully visible to the listeners many of whom have expressed delight in being able to observe these instruments as they are being played. I also designed and built a large chandelier which hangs in the center of the music room.

It's been a long haul, over 40 years of organ tinkering but well worth the effort. I have had a great deal of enjoyment with the Wurlitzer and have met many interesting people along the way who share the same interest.

List of ranks in the organ:

Basement Chamber

Trumpet

Diapason

Tibia

Celeste

Orchestral Oboe

Clarinet

Music Room Chamber

Concert Flute

Salicional

Vox Humana

Kinura

You can contact me at
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CLOSING CHORD



Clyde C. Olson

The organ world was saddened by the news that Clyde C. Olson, at the age of 71, died of kidney failure on June 23, 1993 in a Crystal, Minnesota, nursing home. Survivors include three brothers: Richard of Sonora, Texas, Russell of, Washington, and Wallace of Brooklyn Center, Minnesota.

Clyde was almost blind since childhood but he became well known as an organ installer, repairer, and theatrical organist who often played the 10,000-pipe Kimball in the Minneapolis Auditorium.

"He was an amazing character," said Mike Rider, a close friend for 20 years. Mike and his wife, Linda, cared for Clyde the last several years. "Even though he was legally blind, he carried a magnifying glass like half a binocular, and he knew his way around Minneapolis perfectly."

Olson's career included installing organs for the Schmitt Music Co. in the 1950s and 1960s. Rider said, "He got in trouble with the police because he several times got tired of waiting for people to move the Schmitt truck and moved it himself. He never got caught until one time he parallel



Robert E. Foody

parked perfectly but in the middle of the street."

In the late 1940s Olson won first place in an organ competition on "Stairway to Stardom," a radio show conducted by Cedric Adams, a Minneapolis Star columnist and WCCO Radio newscaster. Olson joined the show for radio and road appearances and took a job playing at Murray's Restaurant in downtown Minneapolis.

In the 1950s and 1960s, Olson played the Auditorium's Kimball for the Minneapolis Lakers, and for special events and political conventions. He also played for the Minneapolis Millers, the minor-league baseball team that preceded the Twins. "He had to turn down a Twins job because he lacked transportation in Bloomington," Rider said.

Mike Rider further said that in the 70s, Olson was a staff organist at two Cicero's restaurants that had organs from old theatres. He was a founder of the Minnesota Theatre Organ Association, and was a close friend of many members of the Land O'Lakes Theatre Organ Society. John Zetterstrom, longtime member of LO'LTOS, recalls that Clyde served as both Program Chairman and President of the chapter.

Rider said he believes that Olson would have wanted memorials sent to the Kimball Organ Trust Fund, 3415 E. Grant St., Minneapolis, MN 55404. "We worked together on it for years before it was taken out of the auditorium" and one of Clyde's dreams was to see that organ play



John F. Kiley

again.

The above was quoted from the article written by Neal Gendler, Staff Writer for the Minneapolis Start-Tribune, July 9, 1993.

Verna Mae Wilson

Robert E. Foody

ATOS, and Central Florida chapter in particular, lost one of its most loyal supporters in the death of Bob Foody on May 24.

A native of New York, Bob served with distinction as a sergeant in the motorcycle division of the Yonker Police Department. During World War II, he was a flight officer in the 101st Airborne Screaming Eagles Glider Squadron.

Bob was a member of ATOS since its early years, and upon moving to Florida in 1968, he became an active member of Central Florida Chapter. He served on its Board of Directors and on various committees for many years. His knowledge of theatre organ installation was fully utilized in the Tampa Theatre installation and, more recently, in the CFTOS-owned Wurlitzer installation in the Pinellas Park Community Center.

Bob installed pipe organs in his home in Yonkers, New York, and in St. Petersburg, Florida. As a proficient player and lover of music, he enjoyed playing the organ for many years. His activities included restoring and tuning reed organs and antique pianos.

Bob is survived by his wife, Mary Lou, an active member of the Central



Marjorie Muethel

Florida chapter, who has established a memorial fund in honor of Bob to benefit the Wurlitzer project in Pinellas Park. *June Hermanns*

John F. Kiley

John Kiley, organist for the Boston Red Sox in Fenway Park and for the Bruins and Celtics in Boston Garden for more than thirty years, died on July 15 at the age of 80. He leaves two sisters, Kathleen McCarthy and Mary O'Malley.

Kiley was a professional musician from age 15, when he began playing the organ for silent films at the Criterion Theatre in Roxbury. He had a long career in radio as well as in night spots all over Greater Boston. And on Sundays he played the organ in St. Catherine's Church in Somerville.

Theatre organ buffs may recall Kiley as the man who recorded the 4/26 Wurlitzer in the Boston Keith's Metropolitan, and one of his albums became a collectors' item because the cover was printed in reverse.

Marjorie Muethel

Marjorie Shulnburg Meuthel was born in Detroit on September 6, 1936, where she spent her youth. Marge attended Ferris State University in Michigan and graduated with a Bachelor of Science Degree in Accounting. For several years she worked for several attorneys and continued her education by attending workshops and classes sponsored by the Michigan State Extension Cooperative Service and later served as President of the organization.

In 1973 Marge married Gerald Muethel and they both shared a fascination for the "sound of pipes" and joined Motor City Chapter during that year to pursue this art form.

Today, Motor City members are trying to adjust to the realization that Marge passed away on July 3, and is no longer in their midst. She had moved in and out of the lives of most of them, and they find the loss of Marge hard to accept. Marge will truly be missed.

I met Marge for the first time in 1974. My wife Arlene and I had recently joined Motor City chapter and we signed up for an organ crawl trip to Indianapolis. The bus, upon leaving Detroit, adopted a festive mood motivated by a gal in a straw hat who soon had everyone engaged in a free flow of singing, humor and ideas for the future. This was the first of several trips that Marge organized which were thoroughly enjoyed. We soon learned that Marge's love and interest in the Redford Theatre and its Barton was treated with the same level of energy and enthusiasm as exhibited on her bus trips. Marge was not shy. She was ever present, very vocal and totally involved in whatever activity she would undertake. Marge was a scrapper. She never recognized any adversity as an obstacle to the theatre's welfare. When a problem loomed, she would immediately prod the initiation of ideas and steps to be taken to address the problem. She made the Redford a very important part of her life.

In a more formal sense, Marge held several important positions in the chapter, but chose to involve herself in the operational facets of the theatre rather than chapter administration. She didn't however, hesitate to let board members know her viewpoint.

In this context, she chaired the Redford Operating Committee for the past ten years. This responsibility encompassed a myriad of activities such as the theatre's facili-

ties, concessions, the selection and scheduling of organists and show events, to name just a few.

On two occasions, Marge deviated from her theatre operations role to take on a different type of project. With a strong conviction that the Detroit area had one of the major clusters of theatre organs, she believed it very important that the chapter host ATOS conventions. It was, therefore, no surprise to find Marge as the convention chairperson, first in 1982 with Jim Boutell as co-chair and next in 1989 with Jim Casterson as co-chair. Detroit's Renaissance Center Hotel was used as the host hotel and it is a secret to no one in ATOS, that taking the responsibility as convention chairperson requires a host of skills, time, and perseverance to achieve the success necessary to satisfy the critical eye and ear of an ATOS conventioneer. Marge's management skills obviously were evident during both of these occasions.

Marge will be remembered not only as a very active "let's get it done" individual but also one who with anonymity would perform acts of kindness for those she deemed to need recognition or sympathy.

Marge was a gal with ideas, one who dearly loved the Redford Theatre, and as one who never slowed down in her zeal to assure Motor City's future.

Marge heard the sound of pipes and led. Marge heard the sound of pipes and followed.

Harold Bellamy



John Kiley

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Chapter Notes



NOTE: The name and phone number of each chapter president is included with the logo.

ALABAMA

Birmingham

Pat Seitz: 205/870-8217

We met on June 6 at the Alabama Theatre, with Jon Robere of Chattanooga as our guest artist. Jon is house organist at the Tivoli Theatre. His program was made up of popular favorites and light classics, which everyone enjoyed very much.

The chapter had a yard sale at Birmingham Wedding Chapel on March 22. After all sales were tallied, we made \$864 selling all kinds of trash and treasures, not entirely to each other! Despite all of the sales it was hard to miss anything at the end of the day. Those leftovers which didn't sell to a flea market dealer were donated to a local nearly new shop benefiting church soup kitchens and homes for abused women. The many chapter members who helped price on Friday and/or sell on Saturday really enjoyed getting together.

Summer classic movies are in full swing and the crowds have been great. It's wonderful to have the movies again, with a Wurlitzer mini-concert before each show.

Summer and conventions have brought international visitors to see our movie palace and to play our organ. Australians Ross Lange and Kylie Mallett visited during a showing of *Gone With The Wind* and Kylie gave Big Bertha a wonderful workout. Wizard Of Oz brought Allen Eyles and David Trevor-Jones, of the Cinema Theatre Association, from Britain, and they received the attic-to-basement theatre tour. Don't know whether they were more impressed by the narrow attic catwalks or the fact that Richard Parker had crawled all the way to the projection booth, both ankle casts neatly protected by trash bags, to fix a pop in the surround sound. Richard is recovering slowly from two broken ankles sustained in a fall at our new possession, the Lyric Theatre, but as you see, you can't keep a dedicated

man like him down! We enjoy showing our theatre and organ to visitors and just meeting them; theatre organ people are all so nice!

Virginia Robertson



CENTRAL FLORIDA

Tampa/St. Petersburg

William Shrive:

813/546-05654

Thirty-six members and guests attended our meeting in May at the home of Roger and Dottie Bloom. Following a business meeting, Alleen Stickler, a welcome guest, presented a delightful concert on the Bloom's Yamaha, featuring the programmable aspects of the organ. During the open console, Alleen graciously assisted those organists who were unfamiliar with the organ. An enjoyable Social Hour closed the meeting.

Our June event was a joint meeting with Manasota chapter, and was held at the home of Chuck and Joanne Pierson in Sarasota. Over 50 persons, including 21 from Central Florida Chapter, were present. MTOS President Vernon Blanch, and CF President Bill Shrive, welcomed all who came to the meeting. Al Hermanns, a member of our chapter, and a columnist for THEATRE ORGAN, was our guest artist of the day. Al played his arrangements from the "Top Of The Charts," starting with hits from 1924, and continuing with selections from Broadway shows, movie themes, country hits, the Beatles and "Have I Told You Lately That I Love You?" recorded recently by Rod Stewart and currently #5 on Billboard's Top Ten Pop Singles. The Piersons own a 2/26 pipe organ, and the music was warmly received by all present. An open console and great refreshments brought the afternoon to a close.

Baby Wurlitzer Project (Pinellas Park Civic Building): Norbert Perry and Bill Shrive reported that work is moving forward with October 1993 as the projected date to have the organ in operation. A new volunteer, John Lindstrom, has joined the work crew on this project.

Tampa Theatre Report: John Otterson noted that through the efforts of Bill Shrive, a 19-year-old

Australian theatre organist and recording artist recently visited the Tampa Theatre and joined John in playing a pre-movie mini-concert. Bill also recently welcomed visitors from England, and made arrangements for them to try out the Tampa Theatre organ. Al Hermanns was host and has received a lovely Thank You note from Mr. and Mrs. Derek Collins.

With sadness, we announce the death of one of our faithful members, Bob Foody, on May 24, at the age of 78 years. Bob was an active participant in chapter affairs. His extensive knowledge of theatre pipe organ installation and tuning will be missed by our chapter, and by the national association. A Memorial Fund for the Baby Wurlitzer has been established in Bob's memory, and a memorial plaque will be placed on the organ console. Contribution checks should be made out to CFTOS, and marked Bob Foody Memorial Fund, c/o Virginia Lawrence, Treasurer, 11755 Maria Lane South, Seminole, FL 34642.

We welcome Bill and Gerry Viegelahn of Lakeland, Florida, as new chapter members.

Several chapter members attended the Dedication Concert of the new Allen "Double Organ" at the St. James The Apostle Church in New Port Richey, Florida, north of St. Petersburg. The organ was designed by Terry Charles and is a theatre organ, and a classical/sacred organ. The designer calls it a "Two In One Organ." The church Pastor, Father Michael F. Device, calls the new instrument a "Switch Hitter Organ."

Guest artist for the concert was Tom Hazleton. He opened the program with "It's Going To Be a Great Day," followed by several novelty pieces; "God is Good" by Wilkinson, and Bach's "Toccatina and Fugue in D Minor." Several popular pieces followed the sacred selections, and the concert closed with "The Lost Chord" by Sir Arthur Sullivan (which delighted the heart of this Gilbert and Sullivan fan).

The Kirk of Dunedin (north of St. Petersburg), a Community Church, will present a series of organ concerts

CENTRAL FLORIDA cont.

in 1993-94. The series opens on October 14 and will close in July 1994. Guest artists include Terry Charles, Rosemary Bailey, Nicholas Martin, and Stan Kann. There will be eight organ concerts at Christmas. Season ticket price is \$44. Individual concerts are \$6. Telephone: 813/733-5475.

John Ambler



CENTRAL INDIANA

Indianapolis
Mrs. Barbara Johnson:
317/787-4865

The afternoon of May 2 found the chapter assembled in the auditorium of Manual High School. Following a very brief business meeting, the main event of the day was a concert by the Kurt von Schakel/Gerry Gregorius duo. Kurt tuned a couple of treble notes in the piano, then the pair opened with a fiery "Grande Tarantelle" composed in the 1840s. Part way through, some of Kurt's music fell to the floor, but he carried on anyway.

Most of their five selections were longer and more in the vein of light classics than one usually hears in a strictly theatre organ program. They played "Souvenir" by Franz Drdla, followed by Leroy Anderson's "Fiddle Faddle." Albert Ketchy's "The Clock And The Dresden Figure" was a pleasing light number providing opportunities for the expressiveness of each artist. Highlight of the program was the complete "Rhapsody In Blue," with Kurt doing the piano solo, and Gerry acting as the orchestra on the Wurlitzer. This unabridged version of the work lasted 15 minutes. Their encore was "Vivo" originally composed for two accordions. The combination of Kurt's vivacious style was balanced somewhat by Gerry's "laid-back" manner, making a distinctive and most enjoyable pair.

Plans for the last concert in our 1992-93 series on May 7 were switched at the last minute because of Ken Double's commitment to broadcast a game for the Atlanta Knights. Karl Cole graciously obliged to fill in, and presented a most successful and entertaining program.



Karl Cole at Central Indiana's 3/26 Wurlitzer in Manual High School
John Ennis photo

From his opening announcement "Hi! I'm Ken Double's double" through the last note of his encore he won the audience with his charm and talents as a musician. Besides his keyboard accomplishments, Karl has a pleasing baritone voice, singing to his own accompaniment. A special treat was the falsetto of his one-time puppet, Anna Chovy, singing "Broadway Baby."

His selections covered a range from "12th Street Rag" to a tastefully-done medley of hymns. Karl is a talented composer, too, and accompanied himself for "On The Carousel" and "Do You Mind." He gave our new Trumpet stop a work-out with "Trumpeter's Lullaby," and featured our newly-refurbished piano with "I Love A Piano." After intermission he played another variety of pieces including Virgil Fox's arrangement of "Now Thank We All

Our God." Later, in response to audience requests, we heard "Canadian Sunset," "Always" and "Somewhere My Love." His encore was especially moving. He first sang his composition, "Thank You For Listening," with a soft background, then on the second chorus he built the organ to a crescendo as he took the console down into the pit.

Karl must have played more than twenty numbers in one of our best programs ever. His varied talents, plus a warm presence, brought the audience to its feet at the end of the program. We're looking forward to a return engagement before long.

On June 12 chapter members traveled to the Wehmeier home in Cincinnati to enjoy a program presented by Barry Baker. Our hosts have a large gathering room that houses their gorgeous 4/33 Wurlitzer. Young Ron Wehmeier recently completed the instrument with the addition of violin and celeste ranks, and says that there's no room for anything more. He has made an excellent installation, and has included computer programming to enhance the capabilities of the organ. It was a delight to hear this fine instrument and to enjoy the hospitality of our hosts.

Barry played a wide assortment of melodies, using the resources advantageously. First was a peppy medley from an Abbott and Costello movie, followed by "The Carioca," the Beatles' hit "Yesterday," and a medley from *West Side Story*. Other numbers were "You're Getting To Be A Habit With Me" and "Daisy," a little-known tune by Mel Torme. For a friend in the audience, recently returned from Asia, he played "On A Slow Boat To China." In closing, he offered a Cole Porter favorite "Is It At Long Last Love?" and a rousing British march "The Sword And Lance." (continued)



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CENTRAL INDIANA cont.

Barry is majoring in piano at the Cincinnati Conservatory of Music, playing concerts as his schedule permits. A former winner of our chapter's Young Artist Competition, then winner of the National title, Barry has always performed well above average, and June 12 was no exception. It is truly a delight to hear him play!

Our big news was the announcement in May that the Warren Township School Board has approved the installation of our former Indiana Theatre Barton organ in the high school auditorium. A contract has been drawn up, and after a few modifications, it is expected to be signed within a few weeks. Both the school and our chapter are elated about the plans. We'll keep you informed as they unfold.

Paul Roberts



Mildred Terry (left) and Kay Elliot entertained us on Ed Sisson's Allen.
J. Polesley photo

CENTRAL OHIO

Columbus

Betty Polesley: 513/652-1775

May 16 was a delightful day, not only because of the lush green landscape and the abundance of flowering trees and bushes, but also because we were invited back to Ed Sisson's home for our monthly meeting. Ed has always been able to attract a real turnout of members and this was no exception. His hospitable dwelling, in which he has installed a two-manual Allen organ, just seems to have that effect; we know we're going to be in for a good time. After President Betty Polesley's business meeting, Vice-President Neil Grover introduced our artist for the occasion: Kay Elliot. Kay has performed for us in the past on Ed's instrument and we're sure felt comfortable back at his console. Having Mildred Terry introduce her numbers was a neat twist since it allowed Kay to devote her full attention to the music she was about the play. In her opening medley, Kay's rendition of "Chicago" employed an intricate rhythm in the second chorus that really impressed us and she did it beautifully. Equally pleasing were the selections "I Left My Heart In San Francisco" and "I Wish You Love." We loved her nostalgic "Laura" and the timeless "Deep Purple." There were other renditions just as melodious and we've just got to say "Kay you've come along way, babe."

Most notable in listening to Ed's Allen was the rich chorus of symphonic voices we heard which Kay

had programmed in her accompaniment; Allen organ designers have been able to come up with a reverb characteristic that truly gives a theatre ambiance particularly in the second and third octave ranges.

Following her program, while others took advantage of open console, we ambled over to sample the delicious array of fruits and pastries our membership had contributed, listening all the while to such member organists Mark Williams, Ellie Hyle, Mildred Terry, Henry Garcia and others who continued to entertain us while we ate. Thanks again, Ed, to you and your gracious daughter, Ann, for a great afternoon.

John Polesley



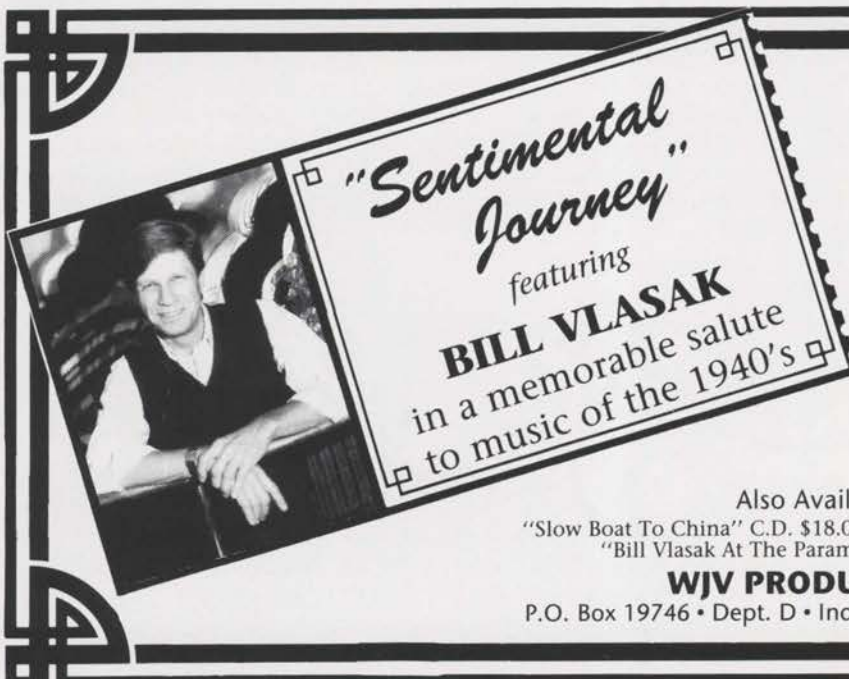
CHICAGO AREA

Chris Nelson: 708/823-6408

By the time this hits print, ATOS '93 in Chicago will be history. As any chapter that has produced a convention knows, it isn't all fun and games, but during the past two years of planning, a new CATOE has risen from the tumult. Whether this will be for better or worse, only time will tell — some of the new leadership have undergone a baptism by fire and they have contributed to the flames. We hope that CATOE will emulate the legendary Phoenix.

Our March public show was a huge success, with Jim Riggs at the 3/28 Kimball/Wurlitzer in the Hinsdale Theatre. Riggs gave the SRO house superb musicianship and

(continued)



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CATOE cont.

entertainment ... a sing-along, movie and Jim's nostalgic, upbeat tempos sent us humming into the street. We're glad the Hinsdale is doing so well and hope it remains as an operating movie house and theatre organ venue.

Our April social and business meeting at Paul Van Der Molen's Wheaton Fox Studios not only delivered a slate of candidates for the Board, but brought us the unexpected pleasure of hearing Tom Gnaster, who subbed on two days notice for the scheduled organist. Tom's programs are always well formulated, being a delightful mix of show tunes, standards and professionally played classical music.

In May, Don Walker was squeezed into a packed business-social-election meeting. Despite being rushed by time constrictions (the Hinsdale is an operating movie house) Don was able to play some nicely constructed medleys to illustrate why he is known as "The Thinking Man's Organist."

In May 23 public show at The Gateway Theatre drew more than 800 to hear Ken Double at the mostly reconstructed 3/17 Wurlitzer. Ken is always an affable entertainer with his folio of oldies at the console as well as in front of the mike — where he puts through golf stories with carefully measured strokes. The organ responded well and sounded great while the Gateway reflected the hard work volunteers have contributed to its regeneration.

The 25th convention meeting the following day was also held at the Gateway. It capped a busy May schedule with the promise that the convention would be a great success. The ATOS membership shall be the judge of that!
Hal Pritchard



CONNECTICUT VALLEY

Richard S. Simko:
203/268-4285

Joy did indeed return to the Thomaston Opera House on March 27 and 28 to lift the spirits of the winter-weary! The Saturday evening and Sunday afternoon concerts by Joy Zublena were played to most enthusiastic audiences. Joy is Director of Music at First United Methodist Church in Torrington, Connecticut, has performed with the Torrington Symphony and provided organ music for radio and television. She is a member of our chapter and has done several concerts for young people featuring "Theodora" (her nickname for the Thomaston 3/15 Marr & Colton).



Joy Zublena at Thomaston Opera House.

Joy opened her performance playing and singing "Connecticut." This was followed by medleys featuring the music of Sammy Cahn, Leroy Anderson and Dick Leibert. She finished the Anderson medley with "The Waltzing Cat" in which she created a musical cat and bird chase. Rounding out her program were several classical selections including the spectacular "Bach Fantasia." She ended the program by singing and playing "You're Just Too

Marvelous." Joy is very popular with Connecticut audiences and we are fortunate to have her belong to our chapter.

To wrap-up our Spring concert season we had another wonderful performer (at Shelton High School), Bill Vlasak. It soon became apparent why he was chosen Organist of the Year by ATOS in 1992. His program included: "Humpty Dumpty," "Minnie The Moocher's Wedding," "The Roller Coaster," "Ecstasy Tango," and "Beauty and the Beast."

Plans for our coming season are well underway with five concert dates scheduled. We think we have some exciting concerts planned and hope that those of you living in adjacent states will travel to Shelton and Thomaston to enjoy them.

Mary Jane Bates

CUMBERLAND VALLEY

Chambersburg, Pennsylvania
Robert Eyer, Jr.: 717/264-7886

The month of June was busy, productive, and fun for Cumberland Valley members and friends. Highlights included a double-header theatre organ event and a significant milestone in the chapter's ongoing restoration of the Capitol Theatre Moller theatre organ.

The chapter visited two residence installations near Thurmont, Maryland, on a gorgeous Sunday afternoon. First was the fine 2/6 Robert-Morton in Bob Leatherman's home, followed by Dick Kline's fabulous 4/28 Wurlitzer. Over 50 people attended the event, one of the chapter's best turnouts ever, and all the more enjoyable with Bob and Dick's hospitality and enthusiasm. At Dick's home, chapter President Bob Eyer, Jr. demonstrated the Wurlitzer's various ranks and then thoroughly entertained the audience with several numbers played in con-

(continued)

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CUMBERLAND VALLEY cont.

summate theatre organ style. Both events included open console, and trying their hands were Bob Carbaugh, Mike Cosey, Bob Maney, and Jack Umholtz.

Later in June, eight ranks of the chapter's Moller were returned to the Solo chamber of the Capitol Theatre in Chambersburg. The contents of the chamber had been removed by the chapter's organ crew for refurbishing over four years ago. It took a "bucket brigade" of about a dozen people nearly a day to return 584 pipes, and though some winding and wiring remain to be done, the Solo chamber is quickly nearing completion. Peter Moller Daniels, former president of M.P. Moller, Inc., stopped by with words of encouragement and support. Organ crew chief Mark Cooley and other dedicated

volunteers have done a remarkable job in the continuing effort to restore this local treasure. *Bob Maney*



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Robert D. Leutner:
414/639-1219

What is so rare as a day off in June? Time to make plans for the National next month. Time to reflect on good times already past. Like Bill Campbell's "socializing" at LOLTOS' March meeting; Don Springer's concertizing at the Hinsdale Theatre; Marilyn Stulken's recital at Racine; or Cory Olsen's playing sacred and classical music at an Oconomowoc church.

We said good-bye's, too. BARTOLA's computer elves, Dick and Irene Steffen, are moving out of the area,

leaving a big void in our Newsletter production. Superman to the rescue! Our new window-watcher is Fred Wolfgram.

An on-the-road social, June 6, hosted by CATOE at Organ Piper Music Palace featured the Kimball with Dave Wickerham mastering its controls. And on June 13, the Kimball at the Oriental Theatre will be benched by Bill Campbell, Ralph Conn, Gary Hanson, Gary McWithey, Perry Petta, Dave Wickerham, and John Weissrock at a benefit concert for Tiffany Miller, a 5-year-old needing extensive surgery.

June's nearly past, July's National Convention will have DTOS members in attendance, and August is reserved for Jack Moelmann's picnic. "Summertime ... and the livin' is easy!" *Dorothy Schult*

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Rich Lewis at the console of the Colonial Theatre Kimball. Marion Flint photo

DELAWARE VALLEY

Harry Linn, Jr.: 215/566-1764

On June 6 the Society and South Jersey Chapter, as guests of the Society, traveled to the Colonial Theatre, Phoenixville, Pennsylvania, to hold open console on the 4/32 Kimball and to hear a concert presented by Rich Lewis, winner of the 1992 Young Artist award.

Mr. Lewis presented a program of generous dimensions. His selections included show tunes, ballads, up-tempo tunes and classical numbers. Mr. Lewis possesses a smooth musical style of playing devoid of bombast. He knows the difference between making music and making musical noise. His crescendos provide drama, tension and contrast and do not punish one's hearing. He deserved the applause he received and the Society looks forward to having him return for another concert in the future.

Many people participated in the open console portion of the program. The Society thanks Mr. Sam LaRosa, theatre owner, for making the theatre and the organ available to us. The fate of the theatre and the organ is still in limbo.

On June 27 the Society returned to the home of Mr. and Mrs. Charles Hoffner, South Vineland, New Jersey, to hold open console and to hear fellow member Joseph Wintz, Jr. play the Hoffner's Marr & Colton 3/30 theatre organ.

As in previous performances, Mr. Wintz' program included something for everyone's taste. A highlight of the program was the seldom played, "The Sweetheart of Sigma Chi." Mr. Wintz retains that quality of knowing when to stop. In addition to his concert appearances, Mr. Wintz holds the position of house organist at the Keswick Theatre, Glenside, Pennsylvania.

Once again, the Society thanks Mr. and Mrs. Hoffner for inviting its members to their home.

Earl Strausser.

EASTERN MASSACHUSETTS

Wellesley
Donald L. Phipps:
508/990-1214

May 15 was concert night at Babson with Tom Hazleton our artist. It had been 19 years since he performed for us at the 2/14 Wurlitzer in Stoneham Town Hall, so the majority of his large audience had never heard him. Tom is equally at home on theatre pipes as he is on classical instruments, an all-round musician.

Our artist dedicated his concert to the late Don Hyde of the Connecticut Valley Theatre Organ Society who had done so much for that chapter and its instruments. A perky "On the Sunny Side of the Street" opened his fine program of familiar and unfamiliar like "You Gotta See Mamma Every Night or You Can't See Mamma at All" (raunchy as Don liked) and "Fidgety Feet." A beautiful medley from Kern's *Swing Time*

was much enjoyed as was novelty tune by Sidney Torch, "On a Spring Note." Another medley which made for great listening as well as bringing a few chuckles included "It's Only a Paper Moon" as a white spotlight rose from the lower half left of the stage arched across and "set" on the opposite side.

Tom seems to enjoy grouping selections as he played other medleys including a noteworthy one from Porgy and Bess. On a little more serious note, our versatile organist played a Virgil Fox arrangement of "Londonderry Air" and what he described as a "barn burner," a Russian Toccata called "Mushel." After a light-hearted sing-along of six numbers, the always popular "Lara's Theme" from *Dr. Zhivago* was enjoyed. Tom is known for his liking to play low-down songs and one was Gershwin's "Sweet and Lowdown" and his program drew to a close, but not before a grand encore of Sir Arthur Sullivan's, "The Lost Chord." Mr. Hazleton excelled on this particular piece and our Wurlitzer could very well have been in a large church or cathedral it sounded so "straight" and majestic. Tom was well pleased with our instrument and his audience was with him, so it was a mutual admiration society leaving pleasant memories.

Last year's "Music Madness" meeting with several invited organ clubs, both pipe and electronic, was so much enjoyed that it was repeated on May 23. Several of our members are also affiliated with other organ groups, so Mike Bigelow represented Cape Cod Organ, John Cook the South Shore Organ Society, Bob Legon the Pine Tree Chapter and John Phipps our EMCATOS.

Before music for the soul, there was sustenance for the body at the catered buffet. Round tables were set

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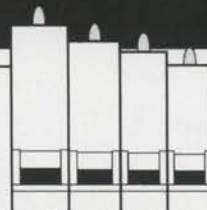
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EASTERN MASSACHUSETTS cont.
up throughout the auditorium making for a congenial and relaxing afternoon for the 87 present.

Our final gathering this season was on June 27 with Steve Schlesing our organist playing a paid concert with proceeds going to M.D. (muscular dystrophy), as was done last year. This young man is no stranger to us and can be counted upon to deliver, which he did in good measure. With his church playing, his theatre organ work (currently Senior Organist at the 4/36 Wurlitzer in the Detroit Fox), electronic organ for three seasons for the Detroit Tigers, concertizing and now at Wayne State University, Detroit, studying for a bachelor's degree in organ performance for the classical side, Steve is one busy individual.

To characterize this M.D. concert in a few words — great variety, well executed, easy outgoing personality. An animated "Consider Yourself" was a fitting opener and clued us for the program to follow which included a joyful "Mame" and "Hello, Dolly." A reflective "Through the Eyes of Love" *Ice Castles* theme) and an easy "You Are the Sunshine of My Life" were totally different moods.

A medley of five of the best *Sound of Music* tunes were beautifully registered. Being a Walt Disney fan and sporting a bright Mickey Mouse tie, our artist put much feeling into "When You Wish Upon a Star" as he did with "Tangerine." The "Liberty Bell March" and "Alexander's Ragtime Band" are so appropriate for a theatre pipe organ and Steve amplified this with all necessary traps and percussions.

The Yamaha grand piano was utilized once for a tune by Patsey Klein just before our organist launched into a bump and grind, raunchy "The Stripper" complete with sliding his jacket first off one shoulder then the other.

Steve played for sing-along slides with audience participation and followed by "Happy Birthday To You" for our secretary, Carolyn Wilcox's upcoming "day."

Before his finale, what Mr. Schlesing mentioned as a theme song for M.D., "You'll Never Walk Alone," was appropriately included and exquisitely registered with tasteful use of the chimes. With the 4th of July near, Steve ended with several patriotic selections with a real pro-

duction of "America, America." The applause was so long and vigorous that our artist returned for an encore of "Tuxedo Junction" to complete a most enjoyable concert. Steven L. Schlesing will make regular appearances for EMCATOS — a sure bet.

Stanley C. Garniss



GARDEN STATE

New Jersey
Michael Cippolletti:
908/899-1588

May 16 was a noteworthy date — we celebrated our 20th birthday with a super party at the Case Lido Restaurant in Trenton. It was a celebration to remember for some time to come.

Members arrived about 3:00 p.m., all eager to hear and see the jewel of the Restaurant, the "Big and Black Beauty," a 3/12 Kimball theatre organ which had recently been installed by owners Chuck McSloy, Ron Abata and Larry Ferguson. The console was centrally located with tables so arranged that all could see and enjoy. Exciting, wonderful music filled the restaurant throughout the day and night. The "Cavalcade of Stars" included Bernie Anderson, Martin Boehling, Candi Carli-Roth, Don Hansen, Don Kinnier, Rich

Lewis, Ashley Miller, Ralph Ringstadt and Jinny Vanore.

Delicious food and drink, old-time reunions with Charter Members, telegrams of congratulations and all surrounded by the marvelous hospitality of Case Lido's owners made it a perfect day. Special thanks go to the committee who planned and arranged the celebration: Robert Balfour, Virginia and Aaron Messing, Elaine Dawson and Michael Cippolletti.

As a charter member my thoughts went back to our organizational meeting at the Rahway Theatre, October 31, 1971, and the official recognition by National as a chapter on July 12, 1973. I would like to especially thank all our presidents who have guided and helped the chapter build our membership from the original 71 charter members to the present 210 members. Our bylaws have limited the term of office to two years, thus we have had many fine officers: Robert Balfour, Irving Light, William McKissock, Walter Froehlich, Peter Panos, William Smith, Jack Moelmann, Michael Cippolletti, Joseph Dorsey, Bruce Williams, Robert Norris, George Andersen and Michael Cippolletti.

(continued)



Left to Right: Martin Boehling, Candi Carley-Roth, Ashley Miller.



Charter members at 20th anniversary. Elaine Dawson photo



Left to Right: Don Hanson, Ralph Ringstad, Rich Lewis, Bernie Anderson, Don Kinnier, Jinny Vanore.

Along with the happiness of wonderful concerts, picnics, trips and socials that we have enjoyed through the years there also comes a sadness when I remember all the theatre organs we have been associated with and have lost. The Casa Italiana 3/11 Wurlitzer, Mahn's Bicycle Shop 2/9 Morton, Montvale Skating Rink 2/8 Morton, Suburban Restaurant 3/17 Wurlitzer, Surf City Hotel 3/15 Wurlitzer and William McKissock's 4/32 home installation.

As we start our 21st year Garden State will have a new slate of officers. We also joyfully welcome the newly installed 3/12 Kimball theatre pipe organ with its enthusiastic owners of the Casa Lido Restaurant. Here's to 20 more years of great theatre organ music.

Jinny Vanore

GULF COAST

Pensacola, Florida

Scott Brodie: 904/932-3133

Here in the Gulf Coast Chapter we are faced with another inevitable. Not much news. Still, I do not believe that "no news is good news." I'll just sharpen the pencil, shake out the old brain and try to come up with SOME news. Here goes.

We are still basking in the sounds of the music of Clark Wilson at our school kids and general public performances this past spring. At our Clark Wilson evening performance, we did a sneaky thing. Well, it was only a little bit sneaky. let me tell you. Our peripatetic president, Mr. Brodie, had persuaded a local department store to contribute some door prizes to us that we may present them to winners at our evening concert. Now for the "little-bit-sneaky" part. To win these delectable treats, you had to sign your name and address on a card for the drawing during intermission. Well, the winners went away happy and now we have all those lovely names to add to our mailing list! Don't you think that kind of "sneaky" is OK?

Speaking of our organ, which I love to do, I need to go public on one thing. I truly wish everyone could see, hear and play this instrument anytime they wished. Me included. But unfortunately, this is not to be. So many have called and said they would be in town on such-and-such a date and would it be possible for them to see this organ. As much as we would like to accommodate all these requests, it is impossible. Picture this: the organ "lives" in its locked garage in the Green Room, under the stage at the theatre. There is a whole stage affixed, the real stage that extends out; and over the orchestra pit that completely shuts off all access to the console and its garage. This auxiliary stage, and its necessary criss-cross scaffolding, remains in place permanently at the Saenger. The only time it is removed, is when we PAY the theatre, at the time of our programs. They (the theatre personnel) would not consider removing it for a friendly visiting organist. Nor can we afford to pay them to render this service. Since most organ installations are more or less accessible, it is hard for the pub-

lic to understand our position. All I can say is, believe me, it is so. Of course, everyone is invited to come anytime we are presenting our artists. Then the organ is rolled out for all to see and hear as it comes thundering from the pit on its lift.

Dorothy Standley



LAND O'LAKES

St. Paul-Minneapolis

Roger Dalziel: 715/262-5086

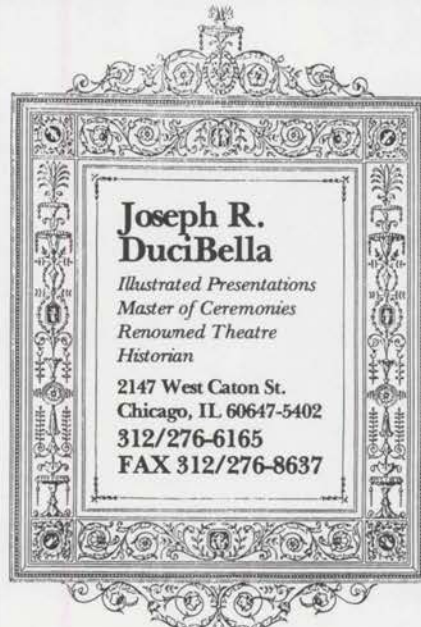
Three sunny days in a row — such a pleasure! We have had enough rain to last for a coon's age. But we worry about all the theatre organs located in and about the Quad Cities Area where most of the flooding has taken place, especially Des Moines and Davenport, Iowa.

The classical organ concert at the Cathedral of St. Paul on May 14, played by Dee Ann Crossley, former President of the American Guild of Organists, Helen Jensen, Nancy Lancaster and Jim Frazier was very impressive. The two organs played by Nancy and Jim, synchronized to each other, and their musicianship demonstrated thereby, was awesome! The Cathedral in itself is so beautiful and the acoustics outstanding.

The Organaires met at my home on May 20 and at Harold and Beryl Ponthan's on June 17, after which we break for the months of July and August.

On May 24 Tom Needle, LO'LTOS member, was our guest organist for an afternoon of a thoughtful and varied choice of selections at the Powderhorn Park Baptist Church in Minneapolis. He also played the grand piano, an exercise that he learned when he was a little boy, and didn't miss a note!

Ron Rhode, popular theatre organist, appeared as guest artist on June 12 at the Phipps Center for the Arts in Hudson, Wisconsin, playing the 3/17 Wurlitzer. What a repertoire he has, playing faultlessly and with such apparent ease. He played



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LAND O'LAKES cont.

"Pomp and Circumstance," which brought back memories of my graduation from high school at the St. Paul Auditorium (that organ now in Schenectady, New York). Later on in his program, Ron played "The Green Cathedral," another recollection from high school days because our Girls' Glee Club won 1st place in a State Music Contest singing that beautiful song.

Our annual cruise on the St. Croix and Mississippi Rivers, scheduled for June 28, was canceled because of the high waters, filled with uprooted trees, flotsam and jetsam and a chilly day predicted. The garden tour and luncheon at Mike Erie and Roger Dalziel's church/residence in Prescott, Wisconsin, was enjoyed by about 50 members and guests. Hundreds of Mike's lilies had not bloomed yet because we just haven't had enough sun.

A special organ concert with Minnesota Public Radio host Michael Barone, celebrating the release of the first Pipedreams compact disc, Pipedreams Premieres, was held at the House of Hope Presbyterian Church on Summit Avenue, St. Paul on June 30. The 820 seats were filled to capacity as Mike Erie and I finally found a place to sit. The House of Hope Church is blessed with a 4/98 Fisk Tracker in the gallery and a Joseph Merklin 15-stop in the Chancel. Guest organists were Michael Barone (also the commentator), Leonard Danek, Edward Berryman, Melanie Ninnemann and Michael Ferguson. The Gregorian Singers performed, accompanied by Mike Barone. The program was very classical; performed for the enjoyment of the Pipedreams' listeners, although Mike Barone assures us that he will have another of his Sunday evening programs featuring the theatre organ.

We were disappointed to learn from recent publications that because of contractual agreements there may be delays in the reinstallation of the Kimball. Michael Barone, a co-chair of the task force to preserve and restore the Kimball, had told me on July 6 that "the difficulties with the Kimball organ project have temporarily derailed progress on the reinstallation of the celebrated instrument into the Minneapolis Convention Center. Meetings are being held to find a resolution which

is hoped for soon. The previously planned January 1, 1994, celebration has been postponed. A new date will be set."

The organ world was saddened by the news that Clyde C. Olson, at the age of 71, died of kidney failure on June 23, 1993, in a Crystal, Minnesota, nursing home. Memorial services were held Tuesday evening, July 13 at the Northbrook Alliance Church in Brooklyn Center. Survivors include three brothers: Richard of Sonora, Texas, Russell of Steilacoom, Washington, and Wallace of Brooklyn Center, Minnesota.

Verna Mae Wilson



LAND OF LINCOLN

Rockford, Illinois

Donald L. Milne:

815/965-0856

Springtime was again a busy season for LOLTOS tour guides. Always a favorite for Rockford and Rockford-area school class trips, we hosted many bus loads of young people. Our program and tour is also very popular with various tour groups in Illinois and surrounding states. We welcomed several "mystery tours." A favorite portion of the tour is always a walk into the pipe

chamber to watch the percussion instruments at work as Don Milne or Art Anderson play the organ.

Plans are well underway for the 66th birthday celebration of the Coronado Theatre on October 17. We are happy to announce Gaylord Carter will be playing the Grande Barton organ for the Harold Lloyd Film Festival. Gaylord, a member of the theatre organists' Hall of Fame will perform selections from his home video score for *Wings*. In 1987 Paramount Pictures home video department contracted Gaylord to record organ scores for ten of their silent film classics including *Wings*, *Ten Commandments*, and *The Covered Wagon*. In addition Gaylord will play selections called "Hooray For Hollywood" and the Harold Lloyd Overture. He will accompany the silent films *Billy Blazes, Esq.* and *The Kid Brother*.

Please join us for a delightful afternoon. The program begins at 2:30 p.m., Sunday, October 17. Ticket prices are \$8.00 in advance, \$10.00 the day of the show. Student tickets for young people through college are \$6.00. Tickets may be obtained in advance by writing Box 118, Rockford, Illinois 61105, or they will



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LAND OF LINCOLN cont.

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LONDON & SOUTH OF ENGLAND

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Len Rawle played the Barry Anniversary Concert on March 7. He gave a super performance which was thoroughly enjoyed by the large audience. Wurlitzer Lodge was again very busy in March with Wednesday playing night, followed a week later by work night and then the last Friday an evening with Paul Kirner at the console. He gave a lively performance which was enjoyed so much by everyone that they would have stayed all night.

The Easter Bonnet competition was held during the April Tea Dance in Barry. Eight ladies showed their creations, the winner being Dot Marsh whose entry entitled "The Wind Beneath My Wings" was made of net, butterflies and Easter Chicks. Second was Josie John and third Mary Wakeham. If March had been busy April was to be even more so with the first visit to England by Trent Sims who came to play for our chapter in place of Bill Vlasak who was unable to leave the USA due to heavy business commitments. I met Trent at the airport on Friday morning and in the afternoon took him to the Memorial Hall, Old Windsor, where he was given the opportunity to play the Compton organ by the members of the Windsor Group. Trent enjoyed the experience even though he was by now suffering jet-lag. Trent played three concerts in England — first in the Victorian Town Hall at Burton-on-Trent where he gave a good performance and seemed quite at home on the organ. Next to Portslade in Sussex for a concert promoted by the South Coast



Trent Sims at Kilburn. Fred Gale photo

Theatre Organ Society. He played well and the audience was very appreciative. Trent played his final concert at Kilburn on Easter Sunday, where he played a good selection of music to suit all tastes. My particular favourite was "Beloved." Thank you to everyone who made Trent's stay in England so enjoyable and where he felt "at home."

Three more evening sessions at Wurlitzer Lodge made sure Les was kept busy. The 'tech team' and ladies were all in Wales again on April 29 for the second Tea Dance in a month. The 30th was the last April evening gathering at Wurlitzer Lodge to hear William Davies, who once again delighted his audience May 2 and back to Barry for our concert with Michael Wooldridge. He gave a very lively performance which included "The Ride of the Valkyries," and also some of his favourite Big Band sounds, with tunes by Glenn Miller. The programme delighted the audience. Players night at Wurlitzer Lodge continues to flourish with even more people turning up to try their hand at the Wurlitzer. We are

now looking forward to our next concert at Kilburn with Janet Dowsett at the console. *Jean Pitteway*



LOS ANGELES

Glendale, California

Donn Linton: 213/254-6985

LATOS was entertained by Bob Ralston on Sunday, June 13, at Founders Church of Religious Science in Los Angeles where he has been staff organist for the past five years. Bob's familiarity with the organ was evident. The theme of the concert was "Look for the Silver Lining" and the opening number, "Look for the Silver Lining/Glad Day," performed with the Cathedral Choir, set the tone for an upbeat concert.

Karen Yarmat, a lyric soprano, was well accepted in her renditions of "Wait Till Tomorrow" and "I Want to be a Prima Donna." Wardell Howard, a baritone also on the program, gave an impressive concert presentation of "I Got Plenty of Nothing" from Porgy and Bess. Ms. Yarmat has appeared with the New York City Opera, San Francisco Opera, and Lyric Opera of Chicago, among many others. Mr. Howard, an actor as well as a singer, has worked with Carol Channing, Cab Callaway, Ella Fitzgerald, and many others.

The concert was dedicated to Dr. William H.D. Hornaday, Founders Church Minister Emeritus. Dr. Hornaday has been the driving force in the upkeep of the organ and a champion of the overall music program at Founders. The organ is a 4/31 Wurlitzer donated by Marian Minor Cook to honor her late husband, John Brown Cook. This unique church with its round auditorium and equally unique organ, fully theatrically voiced, provides a magnificent listening experience. Those who were in Los Angeles in 1987 at the ATOS convention will remember the great concert on this organ by Chris Elliott, who was the staff organist at that time. LATOS is indeed privileged to have access to this great instrument from time to time.

The search for a LATOS club house for our recently donated organ continues and additional details may soon be available as negotiations are reportedly underway. *Wayne Flottman*

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ROLLING PIN PRODUCTIONS

MANASOTA

Brandenton, Florida

Vernon L. Blanch: 813/755-1058

Our June meeting was held at the home of Chuck and Joanne Pierson in Sarasota. The Central Florida chapter also met with us. After a very short business meeting, guest artist Al Hermanns played a nice selection of standard oldies on Chuck's pipe organ.

Following the concert, refreshments were served poolside, while Manasota conducted its annual election. As the afternoon concluded, the usual Florida thunderstorm and heavy rain drove everyone inside. The scurrying to close car windows was a sight to behold.

Progress on the restoration of the University of South Florida Ringling Aeolian organ is accelerating. Frank and Yvonne George and Lanny Hunter have recovered and repositioned hundreds of pneumatics. Norman Arnold is reassembling the console. Vernon Blanch, Burt Sahli, Frank Schertle, Don Laronge and others are replacing the grille cloth and generally cleaning the residue of 60 years of inattention.

Our next meeting will be at the showroom of, a local artist and dealer in electronic instruments. It will be most interesting to see the change from the electromechanical action of the Aeolian to the latest digital sampling techniques. *Carl Walker*



MOTOR CITY

Detroit

S. Raymond Nickel:

313/937-3895

The kickoff to National Historic Preservation Week was a walking tour of Detroit's majestic movie palaces sponsored by Preservation Wayne on May 8. The tours began at the State Theatre where Jim Teen, Van and Margaret Tapler promoted theatre organ and distributed information on Motor City Chapter and the Detroit Theatre Organ Society. The Redford Theatre was also featured during the nine-day festival.

Lance Luce performed in concert to an enthusiastic audience at the Redford Theatre on May 22. Having begun his theatre organ studies at the Royal Oak and Redford theatres in the seventies, it was his first official concert at the Redford since returning to Michigan following eight years as featured organist at the Organ Grinder in Toronto. Sharing



Mike Przybylski and Lance Luce performed at the Redford Theatre in May. *Bo Hanley photo*

the program with Lance was Mike Przybylski, a chapter member who is heard regularly in several Detroit area establishments. The organ and piano duets won unanimous audience approval in one of the most popular concerts we have had in some time.

We hosted another group of students from Elementary School in Detroit at the Redford Theatre on May 25. Several hundred children listened intently as Steve Schlessing accompanied the Laurel and Hardy silent short *Leave 'Em Laughing*, a silent Mickey Mouse cartoon and a sing-along. Steve explained what a theatre pipe organ is and asked several students to blow through various pipes. The films were from the collection of Andrew Coryell who also served as projectionist. The program was coordinated by Dorothy VanSteenkiste.

The Redford Theatre was one of the many Detroit stops made by the League of Historic American Theatres during their Michigan Conference in June which began on Mackinac Island and ended in Ann Arbor with visits to an incredible number of restored Detroit theatres. Representatives from across the United States and Canada were most impressed by our all-volunteer operation at the Redford. Don Lockwood and Donald Martin spoke about the history, operation and restoration of the Redford and answered many questions from the avid audience. Tony O'Brien performed at the 3/10 Barton and refreshments and tours of the facility topped off their brief stay at the theatre.

The second of our fall back-to-back concerts with DTOS will occur on the weekend of October 16-17. Father Jim Miller will appear at the Senate Theatre (DTOS) on October 16 at 7:00 p.m. and David Wickerham



Motor City members were on hand to host the League of Historic American Theatres Conference visit to the Redford Theatre. *Ray VanSteenkiste photo*

will be the artist at the Redford Theatre on Sunday, October 17, at 3:00 p.m. Tickets are \$10 for the Senate program and \$8 for the Redford concert and may be ordered from Dorothy VanSteenkiste at 313/383-0133.

Tony O'Brien will accompany *The Phantom of the Opera* in a joint presentation of the Motor City Chapter and the Detroit Theatre Organ Society at the Redford Theatre on Saturday, October 2. Soprano Deborah Frontczak will be the featured soloist. Ron Rhode will be the featured artist for our Christmas program at the Redford on Saturday, December 11.

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



Russ Collins, executive director of Ann Arbor's Michigan Theatre, organist Tony O'Brien and speakers Don Lockwood and Donald Martin who talked to the League of Historic American Theatres about the operation and restoration of the Redford Theatre. *Ray VanSteenkiste photo* (continued)



Jim Teevin, Dorothy VanSteenkiste and Margaret Tapler distribute information about the Motor City Chapter and the Detroit Theatre Organ Society at Detroit's State Theatre during the Historic Preservation Week tour of downtown movie palaces. Ray VanSteenkiste photo



Marty Martin, Dorothy Van Steenkiste, Mary Przybylski, Margaret Tapler, Gill Francis, Virginia and Bob Duerr and (front row) Mary Jane Lewandowski, Mary Estes and Mary Behm welcomed Holcomb Elementary School students to the Redford Theatre.. Ray VanSteenkiste photo

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NEW YORK

David A. Kopp: 201/305-1255

New York chapter and New York Military Academy presented Allen Mills in concert at the Academy's 4/31 Moller in Cornwall on May 22. Allen enjoys tapping the orchestral properties of the big Moller, and rather than beginning the show with the typical full up-tempo theatre organ sound, he chose "Spring Is Here" as his opener, starting with a haunting solo on the orchestral oboe, and gradually building the registration to a dramatic full organ. He then picked up the tempo with "That's the Story of Love," followed by a seldom heard oldie, "Me Too," which he presented as a vocal. Allen particularly enjoys playing what he calls "schmaltz" on this organ, and outdid himself with such ballads as "My Buddy," and his encore, "May You Always." Other program highlights included "Amazing Grace" and "How Great Thou Art," as well as toe-tapping tunes from the Broadway musical *Me And My Girl*. Allen's original composition, "Bridal Processional For Amy," which he created for his daughter's wedding, based on the tune "Once In Love With Amy," showed off his creative musicianship as well as the majestic tonal resources of the NYMA Moller. The audience responded to his program with a standing ovation. Thanks to the efforts of Tom Stehle and Bob Welch, with assistance from Lowell Sanders and Al Schroer, the NYMA Moller never sounded better.

June 12 brought us to Long Island University in Brooklyn for an open console and mini-concert on the LIU-Brooklyn Paramount 4/26 Mighty Wurlitzer. Some forty chapter members took advantage of the opportunity either to play the big organ or just to gather with friends over coffee and refreshments and enjoy the magnificent sound of this mightiest of Wurlitzers. After open console we were treated to a wonderful mini-concert by Dan Bellomy. Dan opened his twenty-five minute medley-style program with, "Cosi Cosa," and proceeded to put the Wurlitzer through its paces, playing a varied program that included ballads, jazz numbers, and dramatically arranged and performed selections from *The King And I*. His mini-concert allowed us to enjoy the full resources of the LIU Wurlitzer at the hands of one of the leading concert artists, and topped



Jim "Skip" Paulin at open console at LIU.

off a delightful morning of theatre organ activity. Thanks, as always, to the efforts of Bob Walker and crew members Chris Attison, Keith Gramlich and Warren Laliberte, the Mighty Wurlitzer was in top form.

Elsewhere in the chapter, the 2/7 Style E-X Wurlitzer at the Bardavon 1869 Opera House in Poughkeepsie, is now playing. John Vanderlee and crew are putting the finishing touches on their work of restoring and re-installing the theatre's original Wurlitzer, now owned by the New York Chapter. The organ will be premiered at a grand opening concert featuring Allen Mills on Sunday, September 19, marking the beginning of the theatre's 125th season.

Tom Stehle



Left: Dan Bellomy at the LIU 4/26 Wurlitzer. Right: Allen Mills at the New York Military Academy 4/31 Moller.



Larry Hazard at open console. New York Chapter Chairman and LIU House Organist Dave Kopp looks on.



NOR-CAL

San Francisco Bay Area

Frank LaFetra: 415/854-4013

Dean Cook played an enjoyable concert for us on April 18 at Cap'n's Galley in Redwood City on the four-manual Wurlitzer from Seattle's 5th Avenue Theatre. It's the instrument he regularly plays, and he's very comfortable with it. In addition to the expected show tunes and WWII era pops, he played the saxophone live in solo, accompanied by recorded theatre organ, and at another time soloed on the Wurlitzer, backed up by recorded Wurlitzer. There are technical terms to describe the new technology that makes this possible, but it isn't as familiar to me as it is to Dean. One's timing is very important in making music this way, as the equipment doesn't wait for your registration changes, and Dean did well at it.

David Hegarty entertained us May 15 at the Oakland Paramount, in a more conventional Wurlitzer program, with some medleys of beautiful songs, light classics, and some titles we had heard seldom or never. A quiet, low-key artist, he plays regularly at the Castro Theatre in San Francisco, and might not be well known outside the Bay Area. We enjoyed his well paced and varied program very much, noting that some of his registration is very innovative and refreshingly different.

On June 27, we heard Larry Vannucci play the Robert-Morton at the Cinema 21 Theatre in San Francisco, the Bay Area's only theatre pipe organ still in its original location. It's a 2/6, but don't underestimate its potential when being played by Larry. It's his own instrument, and, as usual, it was so carefully tuned it was incredible. In no other theatre have I heard a melody begin in one chamber and seemingly spread across the screen to end up coming from the other chamber in a smooth trip. Add that to "the Vannooch's" jazz renditions, and the result is wonderful. We look forward to hearing Larry's soon to be released CD.

Work continues on refining the voicing on the chapter organ at Berkeley Community Theatre, and the instrument we thought sounded great gets better and better. Local Allen Organ dealer John Nelson has

been giving NorCal'ers seminars on organ registration immediately before our monthly open console sessions, discussing a different song each session. For some people, it's inspiration, for others it's variety.

At 2:30 p.m. on Sunday, October 3, NorCal will present Tom Hazleton and Walter Strony in a program at Berkeley Community Theatre on the chapter Wurlitzer and an Allen organ. We expect it to be an exciting performance, and we look forward to being there to witness it. See you there!

Evelyn Woodworth



"The Vannooch" gave us a lot of cool Jazz, and we loved it.



NORTH TEXAS

Dallas-Fort Worth

Dr. William P. Hanson:

214/821-0701

While the Lakewood Theatre is on its summer schedule of early matinees, Manning Trewitt sought an alternative site for our June meeting. What he arranged was a real treat and combined a rarely heard organist with a large electronic organ in a home. With some mild "arm twisting," he persuaded Kathleen McDonald to host the meeting in her Dallas residence where she has a 652 Conn electronic theatre organ. The instrument is augmented with external tone cabinet and two sets of Conn electronic pipes. For the organist, Manning got Gene Powell who is a natural for this performance. Gene, was the Conn dealer at the time Kathleen bought the organ, and he has devoted his care since then to keep it in top notch playing condition.

Gene is certainly no stranger to North Texas Chapter, being a past president and having hosted our group for several years at his Organ World store and studio. He and his wife, Denice, diligently directed many money-raising concerts and



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NORTH TEXAS cont.

events to provide a nest egg in support of restoring the Wonder Morton we planned to install in a North Texas venue. He also contributed greatly to the initial restoration and installation of our 3/8 Robert-Morton in the Lakewood Theatre. Besides, Gene is a very fine musician, always willing to share his music with any of the several area organ clubs. Gene's program on the Conn was a real treat and included many of our favorite popular melodies. His arrangements and registrations, as always, added greatly to his performance and our enjoyment.

Irving Light



North Texas members took all available seating to hear Gene Powell.

Gene Powell entertained North Texans in June.



OREGON

Portland
Donald James:
503/245-5972

On June 4, we closed the Cleveland High Concert Series with a fabulous concert by Patti Simon at the 3/25 Kimball. The performance had to be rescheduled from February 19, due to heavy snow forcing the closure of the school. Patti began with Lyn Larsen's rousing "Sounds of Wonder." Several Ragtime selections were featured, including Joe Lamb's entertaining "Patricia Rag." Patti performed many types of music throughout the evening. Her arrangements were pleasing to hear. She closed her concert with "Dance of the Comedians." For an encore, Patti played "Miss Celie's Blues," for a most appreciative audience.

We would like to thank Patti Simon for her enjoyable performance. It was a nice way to end the series.

Rick Parks



Patti Simon at Cleveland Kimball. Irv Ewen photo

ORLANDO AREA

Orlando, Florida
Wayne Tilschner: 407/331-4271

May was a busy month for our organ crew members and good progress has been made on our DON BAKER MEMORIAL Wurlitzer project. The momentum is continually escalating. Ted Campbell, Wayne Tilschner, Ron Bower, Warren Thomas, and Ed Nielson have been busy with planning, organizing, and building this magnificent instrument. Red Carlson, of Artisan Instruments, came to Orlando in April to go over the final planning of the relay system before the actual hard-wiring begins. We are so fortunate to have working members like electronics expert, Ed Nielson, who understands this phase of the operation.

During the month of May, the wind trunks for both chambers and the wind regulators for the Solo chamber were built. Most of the wood has been cut out for the Main chamber regulators. Work parties have been organized on evenings and weekends to accomplish this goal. The Solo chamber has been cleaned out and painted so that this chamber can be put together during the summer months while school is not in session and the auditorium will be more accessible.

The work crews and members are getting excited. We have many dedicated members who are ready, will-

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ORLANDO cont.

ing, and able to go into action whenever called. Jackie Laval and Hazel Hensing are examples of "ever-ready" workers who are always on hand when anything has to be done; and there are many more who have indicated their desire to work as the project progresses. A very promising sign of progress is that we are beginning to acquire new members who are young, able-bodied theatre organ enthusiasts, some of whom have previous experience and knowledge of pipe organs and electronics and are anxious to work with us on the project. Things are really looking up! We are starting to see our dream become a reality. We have set forth some ambitious goals, but our theatre pipe organ expert, Ted Campbell, thinks they can be accomplished by continuous hard work and perseverance.



OATOS President Wayne Tilschner, cutting out one of the sixteen openings on the wind trunks for the regulators.

During June, July, and August, no formal chapter meetings will be held. Instead, these dates have been designated "working meetings." Also during the summer months, we are hoping to arrange some money-making projects that will help to bring in some of the needed funds to keep us going without further delays.

This brings you up to date on the things that have happened behind the scenes. We will continue to keep you informed as time moves on.

At our May 16 meeting we were eloquently entertained by Al Hermanns from Central Florida chapter. Al is a renowned organist, lecturer, and teacher. As you are probably aware, he writes the



Ted Campbell (left), Ed Nielsen (right rear), and Red Carlson of Artisan Instruments, go over the final phase of the electronic relay installation.

"ORGANizing Popular Music" column in this Journal. He performed on our chapter's Hammond Colonnade and did a fine job of showing it off with music from the 60s, 70s, and 80s. We are very grateful to Central Florida President Bill Shrive for arranging to bring Al Hermanns to Orlando to play for us, and to Al for traipsing so far to provide us with a program of enjoyable easy listening music. After the concert, Al and Bill mingled with the audience. Bill told us about the work being done on the Tampa Wurlitzer, and Al helped some of our members with information about harmonizing and musical theory.

Our hope is that all of our Florida ATOS Chapters will begin working together to foster an artist exchange program for the benefit of all of us. As you may recall our first such exchange occurred in February, when Marty and Carrie Renwick of the Jacksonville ATOS Chapter came to Orlando to perform for us.

Along the lines of "outreach" and in our efforts to perpetuate interest in organ music and knowledge of the ATOS and our Orlando chapter as well, we continue to encourage intercommunication among the local electronic organ clubs. One way of accomplishing this is for our talented members to perform at their meetings. In the past months Leroy Lewis graciously performed for the Orlando Organ Club and the Titusville Organ Club. Leroy is always a good advertisement for our chapter, and we are indeed grateful to have our DON BAKER MEMORIAL WURLITZER project advertised in this manner.

In late May and early June we were visited by some very interesting ATOS members from England and Australia. The couple from England, Derek and Val Collins, are members of the South of England ATOS Chapter and the British Cinema Society. Derek is an accomplished theatre organist, having studied at an early age under Harold Coombes (now deceased) on the 4/20 Compton in Bournemouth Pavilion Theatre. Mr. Coombes was Music Director of A.B.C. Cinemas. In their home, they have a three manual Artisan Electronic Organ imported from Pasadena, California. The Australian couple, Kylie Mallet and Ross Lange who visited in our home, are members of the South Australian Division of the Theatre Organ Society of Australia and of ATOS Australia-Felix Chapter in Adelaide. Kylie is an accomplished musician and performs equally well on theatre and classical pipe organs and electronic organs. She graciously played our 652 Conn while visiting with us — a real treat. Ross's interest lies primarily in the theatre end of things, but both are avid theatre organ enthusiasts. *(continued)*



Ted Campbell and OATOS Vice President Ron Bower work on the construction of the wind trunks for the main and solo chambers.

ORLANDO cont.

One of the joys of writing for our Journal comes from correspondence from and meeting with so many theatre organ enthusiasts from all over the world, and the resulting exchange of information.

Our President, Wayne Tilschner, and others from our Chapter, will be talking with many of you at the July Convention in Chicago. We look forward to hearing the glowing reports they will bring back to our members and the articles which will appear in subsequent issues of this Journal.

Lois M. Thomson

CORRECTION: On page 45, May/June 1993 Journal in the list of Presidents and Secretaries Lois Thomson's name and address were incorrect. Correct your lists to read: Lois Thomson, 14428 Pebble Beach Blvd., Orlando, FL 32826; phone 407/282-0911.

The address of your new Executive Director is:
Harry Heth, Executive Director
P.O. Box 130463
Houston, Texas 77219-0463
713/523-8214

POTOMAC VALLEY

John L. Little:
301/652-3222

Veteran Potomac Valley members Doug Bailey and Dick Sullivan presented a fascinating program at the Harris Theatre, home of our chapter-owned Wurlitzer, on the campus of George Mason University, Fairfax, Virginia, on June 13. Doug had the audience recalling theme songs from many old radio shows of yesteryear. He also played many musical selections just for fun, which it proved to be, judging by the enthusiastic applause.

Dick Sullivan revealed an astounding collection of historic organ slides of many famous organs, organists, and theatres in the Washington, DC, area and in other locations around the U.S. This was an enjoyable show for theatre organ lovers.

Another chapter veteran, Vice-Chairman Floyd Werle, had a full schedule of silent movies using the Wurlitzer in the Weinberg Center for the Arts in Frederick, Maryland. There were feature films on July 3, 9 and 11 with four more due in late July, August and early September.

Chapter members Manuel Flores and Howard Rogers attended the Grand International Theatre Organ Festival in Great Britain from May 22 to June 2, sponsored by the Cinema Organ Society to celebrate its 40th anniversary. Manuel and Howard were truly thrilled by it all.

Jack Little



Floyd Werle has a busy silent film schedule at the Weinberg Center. Marion Flint photo



Doug Bailey prefers to play on the black keys! Frank Stoner photo

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PUGET SOUND

Federal Way, Washington
Jo Ann Evans: 206/485-5465

On May 9 we were fortunate to have Tony Fenelon return to the Pacific Northwest to perform for us at the Johnson home in Gig Harbor. The organ is a 4/48 Wurlitzer.

Tony opened our chapter organ in 1969 and this was his first visit since. In addition to playing the organ, Tony is an accomplished pianist and played selections on the grand piano in the Johnson residence. A large crowd enjoyed his music. Tony was accompanied by his lovely wife to whom he dedicated one of his numbers, "Nola." They were hosted by our chapter president, JoAnn and Russ Evans. We were fortunate to have longtime member Thelma Barclay visiting. Thelma now lives in Arkansas and was visiting friends in the area and we all enjoyed our visit with her.

On June 13 members journeyed to the Gig Harbor area again for open house at the home of Beth Adkison who has the Wurlitzer 2/7 originally from the Liberty Theatre in Astoria, Oregon.

Also, on June 27 we were fortunate to have Walt Cook in Renton host an open house, open console afternoon in his home. Walt's organ is a 3/13 home theatre style pipe organ. Many of the club members were able to participate in these afternoon outings and have an opportunity to play the different instruments.

The Convention Committee, headed by Patrick Lajko, is continu-



Thelma Barclay at the console of Johnson's organ

ing to work on the 1994 convention and more information will be forthcoming. We are looking forward to an interesting and successful coming year.

Jack and Mary Lou Becvar have recently acquired the E.M. Skinner console (opus 217) that originally graced the Alaska Theatre in Seattle. This is the organ that Jesse Crawford played as a first paying job in Seattle before moving on to the "Big Time." This instrument was a 3/23. The remaining organ is in St. Paul's Episcopal Church in Bellingham. The metal harp is in the Neptune Theatre in Seattle. The console was completely disassembled to remove it from its previous setting.

It will be completely restored and possibly be connected in part to the 2/16 Wurlitzer/misc. that they are currently reinstalling in their newly enlarged home.
Jack Becvar



Tony Fenelon and wife, Nola, after his delightful concert.

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Our May 15 meeting was hosted by Bill and Maurine Durand at their Sky Ranch Airport and lovely home in north Omaha. A morning work session in our organ studio gave everyone an opportunity to see the progress on rebuilding our Barton theatre organ. After an enjoyable potluck lunch we adjourned to the hanger for a short business meeting chaired by Greg Johnson. Bob Markworth, crew chief on our Barton project, gave us an update on project costs and Bill Durand discussed chamber layout and console decor. Then we were treated to a video featuring Lyn Larsen performing on an Allen digital organ.

Our June 26 meeting was hosted by George Rice at the Bellevue Little Theatre (formerly the Roxy Theatre) in Bellevue, Nebraska. Prior to the meeting we met at an area restaurant for a buffet lunch and then reconvened at the theatre. Following a short business meeting which included the election of officers, George Rice presented a short history of the theatre's 2/5 Wurlitzer which came from a theatre in York, Nebraska, and played several numbers to show off the instrument. George also introduced a guest, Ted Lloyd, from Australia who discussed his chapter's activity in Adelaide. Dick Zdan skillfully accompanied an early Charlie Chaplin silent film, and the meeting was concluded with open console. Many thanks to George Rice and the Bellevue Little Theatre for their hospitality.

The job of rebuilding our chapter's Barton theatre organ is progressing nicely, thanks to our cadre of dedicated workers. We especially recognize the tireless efforts of Bill and Maurine Durand, Jim Durand,



Harold Kenney refinishing the keys. Swell shade pneumatics are seen in the background.
 Tom Jeffery photo

Bill Montague, Joe Hoga, Werner Moss, Harold Kenney and Bob Markworth. All of the pipe storage boxes have been moved into the studio so that racks can be built in the hanger for relays, switches and setter boards. Work is proceeding nicely on refinishing and recovering keys, pedal board details, and the swell shades and their pneumatics. We expect to start work on refinishing console wood shortly. Expenses have been reduced by generous donations of various materials and supplies; George Rice has provided substantial amounts of wire and cable for the project.

Tom Jeffery

**From the Wurlitzer Cookbook:
 FOR A CROUP COUGH**

Beat up a yolk of egg with a tablespoon of strained honey and a tablespoon of castor oil; beat it all up thoroughly and give the child a teaspoon of this now and then.



Bob Markworth investigates a balky blower motor. Tom Jeffery photo



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- Ed Stout, organ curator, says "The magnificent Dennis James will carry you on a carpet of sound to make every seat a musical loge."

Contact the Stanford Theatre box office directly for individual performance dates and times.

ST. LOUIS

Missouri

Doris Erbe: 314/481-1840



Left: Steve Tate at 3/20 Kilgen. Rick Oberle photo. Right: Marlin Mackley performing on Jim Ryan's Wicks as Jim looks on. Dale Boring photo

Jim and Dee Ryan hosted our May meeting. Their organ is a two-manual Wicks console having 14 ranks of pipes; the instrument was originally in a church in St. Charles, Missouri. Jack Jenkins' program included some lively, well-known selections, such as "Music Box Dancer," "Dream," and "Joyful, Joyful, We Adore You." Marlin Mackley followed with "St. Louis Blues" and selections from *Fiddler On The Roof*. After a sing-along accompanied by Fran Ettling, we socialized and enjoyed refreshments which included a birthday cake for Jim.

Rick Oberle and Marvin Eichenlaub co-hosted our June meeting at Trinity United Church of

Christ. Marlin Mackley and Dale Boring worked diligently prior to our meeting to tune Trinity's 3/20 Kilgen. Steve Tate included Chopin's "Nocturne" in his repertoire while Steve's friend, Roger Craft, performed Bach's "Tocatta in D Minor." Marlin Mackley treated us to a portion of the composition *Carmina Burana* by Carl Orff. To conclude, Jack Moelmann played "The Church's One Foundation," "Bless This House," and "Christ the Lord is Risen Today." At Jack's request the audience sang two verses of each of the two hymns. We were happy to share the music and the afternoon with so many guests from Trinity and elsewhere. Melba Oberle and her kitchen crew served delicious refreshments to top off a lovely Sunday afternoon.

Doris Erbe

SANTA BARBARA

California

John M. Oien: 805/682-1604

Santa Barbara concluded another busy season of concerts and silent films with Gaylord Carter performing for a large regional AGO convention. From every report the 250+ church organists reported the silent film and open console that followed was the best event of their convention. The organ is still played for

movie intermissions and it is planned that by next summer we can provide an opportunity for a young organist to be our "house organist" for 2-3 weeks when the theatre is filled many times daily for the openings of big blockbuster films.

A new venture for us will be our Halloween "Spooktacular". Dennis James will play for the Lon Chaney film *The Monster* on Sunday, October 31, at 7:00 p.m. Tickets are \$13 for 2 people. This rarely shown film is so scary you cannot attend alone ... you must attend with a friend. A nurse will be on duty during the showing.

Bob Ralston will perform on February 5 and Jeff Weiler will play for a silent film in May. Many other events are also scheduled. Again this year local organist Jerry Gerard will play the organ with the Santa Barbara Symphony for their New Years Eve Pops Concert. Last New Years Jerry's playing was the highlight of the New Years Eve concert.

This coming season will also see two additional ranks added to bring the organ up to 28 ranks. Tonal finishing will hopefully be completed in early 1994. We have committed to having Dennis James make a CD on the Arlington "Wonder Morton" and have it ready for next summer's convention.

John Oien

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Charlie Balogh made the Robert-Morton talk.

Charlie Balogh was presented at Hartzell's Blue Barn Studio and gave us one of the finest concerts we have had in ages. He is, no doubt, one of the top ten organists in the country. The fabulous Robert-Morton never sounded better. His personality and talent had the audience in the palm of his hand, and he brought the house down after each selection. We hope to have him back next year.

May 21 was the first evening concert to be presented at the Towe Ford Museum on the ATOS Wurlitzer. We



Lew Williams gave us a fine concert.

featured Lew Williams, a young man with oodles of talent and personality — the audience went bonkers with the great sounds he got out of the Mighty Wurlitzer. It never sounded better! We are mighty proud of this instrument and will certainly make good use of it as often as we can. For one who has "kinda given up" on the concert field of playing, Lew Williams has not forgotten anything he was once capable of playing; his technique and registration are very theatrical and enjoyable. The audience loved every note. Thanks, Lew, for a great evening of entertainment.

Our picnic, which was to be a barbecue, turned into a potluck as it was

just too hot to stay outside. So the large barbecue that Andy Munyon picked up for us was placed on the back porch of the clubhouse and we stayed inside where it was nice and cool. The thirty people in attendance all seemed to have a good time as Bud Taylor had them introduce themselves. Bud also told of the fine lineup of concerts planned for the rest of the year at the clubhouse and the Towe Ford Museum.

We had open console and were entertained by: June Anderson, Opal Boast, Samuel Holsenger, Ernie Giles, Pete McCluer, Gerald Miller, Dave Moreno, Andy Munyon, Kay Ruland, Betty Taylor, Bud Taylor and Sam Weller. We also wish to thank our faithful kitchen crew. It was a fun afternoon and we all went home happy!

The new phone number for our secretary, Craig Peterson, is 916/682-9699.
Bud Taylor

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Our May meeting was an enchanting departure from the ordinary — we met in the home of Dan and Barbara Kimes for music on their 2/4 Wicks theatre pipe organ upstairs, and music on their Gulbransen (electronic) Rialto II organ downstairs (with some piano music thrown in downstairs for good measure). Listeners were divided into two groups, trading off at the halfway point, in order to hear both instruments.



Zack Parsons at the 2/4 Wicks with vocalist Bonnie Duncan. Dan Kimes photo

Zack Parsons, a newcomer to our group, presided at the Wicks. Zack is a talented church organist and party pianist, and demonstrated his expertise by accompanying soprano



Sam Collier at the Kimes' Gulbransen. Listeners are (L to R): Barbara Hamilton, John McConnel, Lee Lomas, Jane Ferguson and Martha Lou Nelson. Don Kimes photo

Bonnie Duncan in several songs, and then treating us to organ alone for several other selections. We especially enjoyed "Memory" (from *Cats*), and a (very pretty) hymn, "Day By Day." Their duplicate performance the second time around was essentially the same.

Meanwhile — downstairs — Sam Collier was on the bench at the Gulbransen. He played a marathon performance of some 33 selections for his combined program, with only six pieces played twice! Especially delightful were a sprightly "Canadian Capers," a foot-stompin' "Up A Lazy River," and a wild "Galloping Comedians."

Several persons played at open console on each instrument, and then things really got wound up when

Don Kimes began playing gospel music on the Gulbransen. Next thing we knew, Joyce Hatchett had joined in on the piano, and then Zack Parsons made the piano music a four-hands duet ... talk about a gospel music revival! It was sure fun!

In June we made our now-annual trek to Pryor, Oklahoma, for a meeting in the home of Hervey and Janice Barbour. Hervey demonstrated his 2/11 Kimball pipe organ by playing a short program for us, and then six persons played at open console. Katy Dennis drew a number to play "If somebody would help me figure this thing out ..." Paul Craft stepped forward with "Well, these are keys ..." (You gotta know that Katy's been playing theatre organ all her life!) We had some more gospel music this

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Console of the 2/4 Wicks in the home of Dan and Barbara Kimes. Dan Kimes photo

SOONER cont.

time, too, with Zack Parsons on the piano again, Don Kimes and Carolyn Craft taking turns on the organ, and vocals by Paul Craft. It was a delightful evening.

Crew chief Harry Rasmussen says our Robert-Morton console modifications are moving right along. Work is limited to just mornings during the summer — J.A. Swartz' shop is not air conditioned, and Oklahoma in the summertime is hot. As of this writing, "they" (Harry, J.A., and John Schwenker) are hooking up the crescendo pedal, with indicator lights, and they are about ready to install a kick switch to turn the tremulants on and off. Harry is saying "September" for a completion date.

Dorothy Smith



TOLEDO AREA

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It was Rock and Roll and Rally by the River. Each Friday evening, a huge TGIF "Party in the Park" kicks-off the weekend on the downtown Toledo river front. The Rallies draw anywhere from 5,000 to 50,000 and are under the auspices of CitiFest, co-sponsored by a non-profit organization selected by lottery. TATOS sponsored the June 11 Rally, and it was a smashing success.



Approximately 7,000 gathered on the downtown riverfront to celebrate the start of the weekend as TATOS sponsored the Friday night Rally.

The previous week's Rally was a disaster; cold, windy weather devastated attendance. And for the entire week prior to our event, the weather was marginal — major thunderstorms, overcast and gloomy. But Friday was a meteorological "miracle" — blue skies and green lights. The temperature climbed to 80°, and it was a magnificent, sunny, balmy evening.

TATOS's 120+ volunteers gathered around 4:00 p.m. at the designated check-in for final work assignments. Each volunteer sported a colorful Rally by the River tee-shirt with an Always/Coca-Cola insignia on the back and the TATOS logo on the left sleeve.

By 5:00 p.m. we were ready, and the crowds came. Thousands of party-goers swarmed to Promenade

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TATOS volunteers sell tickets at the Rally. From right to left: Virginia Walker and Stella Coine in the foreground, and Dick and Barbara Bonczak in the background.

Park to socialize and drink along the esplanade and to enjoy the music of two local "oldies" bands. TATOS recruited workers from among our ranks, our families and friends, and from several generous "corporate citizens" who came to our rescue with people willing to work the five key areas: ticket sales, ID checks, soft drink and beer sales, and perimeter security. Members Ken Bowman, Mike Hornyak, Paul Wasserman and former member Bob Bevec, served as the four beer captains. Kevin Oberle was the volunteer coordinator, and Bill Coine was financial chairman.

About half way through the event, a huge foreign ship silently slipped past the park, glided up river to the grain elevators, and made a most impressive picture. By 8:00 p.m. when the rally was officially over, TATOS associates and members were elated with the results. All sponsoring non-profits are guaranteed a minimum of \$3000!

Those volunteers who supported our efforts are to be commended and have our undying gratitude. Without them, the project would have been totally impossible. All involved can take a big bow and know that they

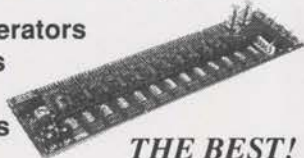
were part of the most significant fund-raising event — ever — in the history of the club.

To give all non-profit organizations a fair shake, there is a three year waiting period before re-applying to be a sponsor. All our volunteers said they "had a ball and would do it again in a heartbeat." We plan to toss our hat back in the ring again when we're eligible. Proceeds from this Rally will be used to buy more ranks and enlarge the chapter's instrument— perhaps even adding a third chamber of the right side of the theatre *(continued)*

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TOLEDO cont.

Two days later, instead of our regular chapter meeting, TATOS hosted a special appreciation picnic-party at the Ohio Theatre, our home base. Since no Rally workers were permitted to drink beer while on duty, we decided to have our own celebration on June 13 complete with a keg of beer, soft drinks, and an old-fashioned summertime picnic supper. This was our way of saying "thanks" to everyone who came forward and helped make the Rally a huge success

At 3:00 p.m. we tapped the first keg, and the festivities were underway. Everyone lined-up for the picnic supper, set up on the main stage, followed with music from our Marr



TATOS Board Member, Ken Bowman, with his Official Rally by the River tee-shirt and TATOS logo on the sleeve, was one of four "beer captains."

& Colton. Members Martha Riseley, Lenny Norman, Pat Hunter, Bill Coine, and a guest of Lenny's from Warren, Ohio, Dave Calendine, took turns entertaining the party-goers. Some non-TATOS volunteers had never heard the organ, and Dave even joined the club as an associate.

Our focus is now squarely on the fall and Bob Ralston's return this October 9 and 10. Although the club takes a two-month summer hiatus, the program committee plans to spend July and August preparing all the communications and media materials so we can make a "big media splash" around Labor Day.

The local PBS affiliate has once again agreed to promote the concerts

during their weekly broadcasts of The Lawrence Welk Show on TV30 and to air spots on the classical radio station FM91. With our TV spots "in the can" and with public broadcasting's pledge of support, we're well on our way to, hopefully, another two sell-out performances.

Bob has put together an all-new show, performing on the chapter's Marr & Colton, a 9' Baldwin concert grand piano, and the latest Yamaha instrument. The diversity and mix of instruments is the real appeal to the masses. Everyone agreed that Ralston is the consummate entertainer after his first Toledo appearance last fall, and while normally an artist is not repeated for three or four years, the Ralston show was a "must" again for '93.

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Many members attended two area concerts as Hector Olivera breezed through the Cleveland-Akron area on April 14 & 16. Concerts at the Cleveland Museum of Art and Holy Trinity Lutheran Church featured performances on those sites' Holtkamp and Berghaus instruments combined with Hector's own electronic "O-1 Orchestra" in programs ranging from Broadway medleys to Bach classics. Especially phenomenal was Hector's production of J. Jongen's "Symphonie Concertante" for organ and orchestra in which

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Hector accompanied himself by pre-performing the orchestral portion into the O-1 and playing the organ solos live.

April 24, WRC assisted the Cleveland Grays in presenting Rosemary Bailey at the Grays' Armory 3/16 Wurlitzer. Along with a silent movie, Rosemary Bailey performed a delightful program including "Brazilian Sleighride" and a medley of popular show tunes.

May 16 found us back at Cleveland Grays' Armory for a business meeting and concert by new chapter member Maggie Falcone. Although she has been a professional musician and teacher for many years, this was her first concert at a theatre pipe organ; the result, however, was that of a seasoned concert veteran. Her varied program, played to a record-setting 68 members, included popular, romantic and ethnic favorites and featured a duet with daughter Margie singing "You're Nobody 'til Somebody Loves You." Light refreshments and open console closed out a pleasant Sunday afternoon.

Our June 7 social was held at the Cleveland Palace Theatre with veteran chapter member John Lane at the console of the 3/14 Kimball. This installation is just one facet of a \$37 million (and counting) restoration project at Cleveland's Playhouse Square three-theatre complex, the largest theatre restoration in the world! The W.W. Kimball Organ Co.'s Opus 6941 was originally installed in Pittsburgh's East Liberty Theatre where it barely escaped the ravaging Johnstown Flood in 1936. Expanded to 15 ranks under the direction of the late Bill Taber in a volunteer restoration that began in 1975, the instrument responded to John Lane's touch with remarkable beauty. John's program was divided into three medleys, closing with a collection of patriotic tunes and marches.

Jim Shepherd



John Lane at the Cleveland Palace 3/14 Kimball. R. MacCallum photo

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Wolverine Chapter is still alive and well. After a very successful home visit in April with the Mumbrues in Bloomfield Hills (where that rising star in ATOS, Scott Foppiano, entertained us on Roger's fabulous Wurlitzer) and in May with Joe Kehborn in Belleville (where that effervescent young lady, Sharron Patterson, demonstrated Joe's splendid Allen), we have now entered the summer season.

It started off with a bang when V.P. Lawrie Mallett and wife Rosemary invited the chapter out for a picnic at their recently acquired new home near Ortonville, Michigan. In its beautifully secluded setting on rolling land with many trees, the Malletts' home was a great place for a picnic. Unfortunately, because of the possibility of a shower and the fact that a few people would have some difficulty with the stairs, the focal point of the gathering was moved from the outdoors to the living room with its cathedral ceiling and loft for the "electronic pipe chambers" for Lawrie's Allenitzer (an Allen 3600, revoiced by Lawrie according to his own ideas as to what it should sound like).

After his "Welcome to Ortonville," host Mallett introduced us to the organ by playing a program of varied tunes that took us to the Red Mill (Moulin Rouge), Manhattan (the Serenade) and eventually had us "Waiting for the Sunrise." We were really impressed with what Lawrie had done with the Allen.

Following in Grandpa's footsteps, Granddaughter Trisha got on the bench and gave us a sampling of what she had learned since she had started piano lessons not so long ago. She had come with brother Joey and father and mother Clint and Linda Wells to help Grandma and Grandpa during the day. Half a dozen open console artists enjoyed a chance to play the Allen, after which one of the Malletts' neighbors, Paul Manners, arrived at the console. With eyes closed, Paul just let one captivating melody after another ooze out of his fingers. Wonderful entertainment. But then, Paul is manager of the Evola Music Center in Bloomfield Hills, Michigan. *Charlie Baas*



Scott Foppiano at Mumbrue's 3/39 Wurlitzer.

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