

Theatre Organ

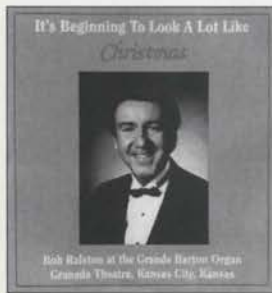
JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

November/December 1993



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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 35, NUMBER 6

NOVEMBER / DECEMBER 1993

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

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Hal Coffman/Coffman Studio photo

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President's Message



This has been a most successful year for ATOS because of our many dedicated members everywhere. Our Society would have slipped by the wayside a long time ago if it weren't for the many members who have given unselfishly of their time, talents, and financial resources. I personally wish to thank all of you for your contributions to ATOS, not only during 1993, but over the past many years. You are the life blood of ATOS, and I want each one of you to know that you are needed and greatly appreciated.

I am aware that there are those ATOS members who feel that they have little or nothing to contribute to our Society. You may feel that you do not possess a special gift or talent. You may not have extra time or financial resources to give, but I know that most of you meet people daily. Resolve this next year to become an ambassador for ATOS. Tell the people you meet all about your love for the theatre pipe organ, and let them know that ATOS is a vigorous and vital organization dedicated to the preservation and presentation of a very unique musical art form. Keep a few membership brochures handy, and give them to those you meet. When a special occasion comes around, and you desire to give a gift, consider giving a gift membership in ATOS to your relatives and friends. (Remember, membership brochures are available at no charge from Harry Heth, our Executive Director.)

I would like for every member to try and recruit at least one new member for ATOS in 1994. It is imperative to our very existence that we make our Society better known to the general public. Let's share our wonder-

ful world of theatre pipe organ music with those around us!

On behalf of your National ATOS Officers, the members of the Board of Directors, and the support staff, I want to wish each one of you a most happy holiday season. Thank you for making 1993 a great year for ATOS. With your help in 1994, ATOS will rise to even higher heights.

Vern Bickel

REMINDER
TO ALL
CORRESPONDENTS
The Editorial Office
of the ATOS
has moved to
5028 S.E. Woodstock, #4
Portland, Oregon 97206
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IT'S THAT TIME AGAIN!

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

Like the Marines, we are looking for a few good people to serve.

Harry Heth, Chairman
Nominating Committee
1247 Peden

Houston, Texas 77006-1130
713/527-8096

LETTERS To The Editor

Dear Editor:

I have enclosed some photographs of the latest work done on the Lowell Ayars Wurlitzer. The console was recently refinished to its original 1929 cream-white lacquer finish. Natural wood sections such as the back and stop rails, key cheeks and pedal board were refinished as well.

The original music rack was missing (Lowell had an inaccurate copy made in plywood). I went to the Smithsonian Archives where the Wurlitzer factory records and drawings collection now resides, and sure enough, an original full-size drawing of the music rack was found, xeroxed and then sent to our cabinet shop with instructions — "Make Two." Pretty neat — using the original Wurlitzer Master drawings! The second music rack was sent to the New York Chapter for use on their "Ben Hall" Wurlitzer console. Its original rack was in bad shape from many clumsy repairs over the years.

Although there was no evidence of gold trim found on the Ayars' console, I decided this time around it would receive this typical decorative treatment. Mr. Mark West, a self-employed restorer of fine art and antiques and a very good friend of mine, is seen in the photographs applying the 23K gold leaf to decorative trim and moldings. What a difference! The console is now gorgeous! The next step is to roll it out from storage to the adjacent "Ceremonial Court" (a re-creation of the reception rooms of the White



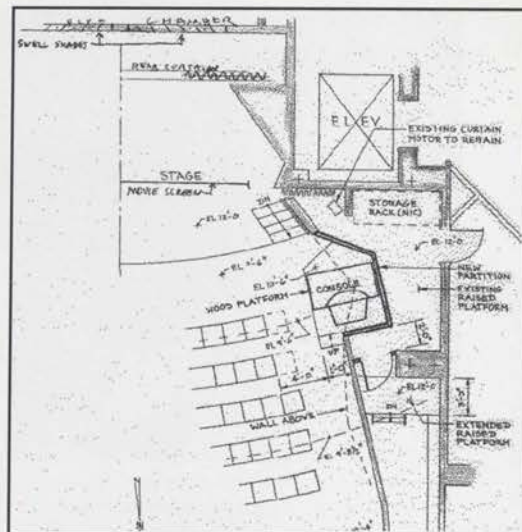
Mark West applying gold leaf to the Ayars Wurlitzer. Eric Long photo

House) and have color photos made. Would these be suitable for a future ATOS Journal cover?

In the meantime, final drawings are being made by an architectural firm of the modifications needed for chamber space and console placement in the Carmichael Auditorium. Unlike the original plan of having the console rolled on stage when needed, it now will be on permanent display in all auditorium functions in a newly created side wall niche. Additionally, I have just learned that the Carmichael is scheduled for a complete facelift — new seating, carpeting and drapes. This will facilitate silent movie presentations since the console on stage would have partially blocked the screen.

The biggest problem so far is raising the ceiling in the chamber area to a more suitable height. Unfortunately, above the present nine and one-half foot ceiling is the greatest mass of climate control ductwork, it seems, in the museum! The engineers, however, feel that the ceiling can be raised a foot without too much difficulty which will appreciably reduce modifications to the organ installation.

The other problem is scheduling a length of time in which to perform the construction work. The auditorium is in constant use and it appears that August 1994 may be the earliest period of sufficient time for modification work to begin. Until then there is a lot of preparatory work on the organ to be accomplished



Plan showing console placement in right side of wall, Carmichael Auditorium

(although mostly minor, the organ is in such great shape), and I'm considering acquiring an intern or volunteer to help out.

Enthusiasm still runs high here at the Smithsonian (especially now that the console is refinished), and many curious co-workers are awaiting anxiously for those first musical notes — who knows, we may be getting several new ATOS members by the time the Wurlitzer is finally up and playing!

Anyway, I'll try to keep you up to date with future photos and progress descriptions.

Yours (with tremors),

D. Brian Jensen, Project Director
Lowell Ayars Wurlitzer Project
Smithsonian Institution

P.S. We are still gladly accepting contributions from ATOS members since the Lowell Ayars Wurlitzer installation is privately funded and not supported by the Smithsonian. We have received several generous gifts so far which were greatly appreciated. Send contributions to: National Museum American History, 14th and Constitution Avenue NW, Exhibit Production Department, Washington, D.C. 20560.

Dear Editor:

Through the Journal may I say "Thanks" for a wonderful convention in Chicago and also ask openly to all those wonderful artists who played for us, why none of them thought of playing a selection from the stage musical, *Chicago*; we had Frank Sinatra's "Chicago," but no tunes from the musical. The tunes in this show would be a wonderful



Brian Jensen watches Mark West apply gold leaf. Eric Long photo



Fifteen-year-old Heath Whale may be the youngest resident theatre organist in the world.

vehicle for Ron Rhode's style of playing.

Sincerely,
Mr. R. Harkness
East Sussex, England

Dear Editor:

During the 1992 Convention in Philadelphia an accident happened to me as I stepped on the elevator July 5 about 2:00 p.m. I was about the fifth person to get on when I was struck very hard in the back by an employee housekeeping cart loaded with sheets and towels. The injury is still with me. I am now in a bout with the Sheraton Valley Forge Hotel insurance company.

What I need from the Journal is that my letter be printed asking the other people in the elevator to come forward and tell the insurance company what they saw. This will allow the insurance company to pay my medical bills caused by the accident.

Please send letters to me, and I will forward them to the insurance company. Thank you.

Sincerely,
Ken Resech
3357 East Highline Canal Road
Phoenix, Arizona 85040

Dear Editor:

Several times in the past, ATOS members have been able to help me in locating recordings and organists and once again I seek the following information: 1) An address for jazz organist Jackie Davies who, for many years, recorded for Capitol records. I recently acquired an undated LP of his which indicated he had engagements at Toronto's Park Plaza Hotel some years back. Does anyone know where he is now? 2) Recordings and

information on Brunswick recording artist Milt Herth. Although he made numerous 78s and V discs, it is possible some may have made their way onto LPs. 3) Can anyone confirm that Lenny Dee is still playing and living in the Florida area? I saw him there a couple of years ago and I have lost track of him since. He did indicate then that he might be moving to Holland.

Many thanks,
Alan Ashton
1 Acresfield Road
Middleton, Manchester M24 2WT
England

Dear Editor:

I am enclosing a photo of 15-year-old Heath Whale, who may be the youngest resident theatre organist in the world. Heath was appointed resident organist at Australia's famed Dendy Wurlitzer earlier this year. He is a member of Australia Felix Chapter and a winner of an ATOS Scholarship in 1993. He has successfully competed in many local Eisteddfods including Royal Ballarat South Street. He has played for TOSA Victoria for concerts as well as club nights.

Heath and the 3/15 Wurlitzer are featured at the Saturday film sessions and at other special screenings. Since his appointment last April he has been playing to capacity houses in the 500-seat cinema. His bright and friendly personality is gaining him a strong following, and he is in constant demand by local suburban organ clubs.

Sincerely,
Bruce Hester
Curator of the Dendy Wurlitzer
Victoria, Australia

Dear Editor:

There is merit to Geoffrey Paterson's critical analyses regarding the sound of "restored" theatre pipe organs. The use of electronics creates "sameness." This is a reflection of the age we live in.

It has been said that imitation is the highest form of flattery. If Mr. Paterson's assessment of today's organists and their repertoires is correct, George Wright should rightfully take a bow and bask in the warmth of such a tribute.

I wish someone would re-issue George Wright's HiFi record series in the CD format, especially the three made on the white, four-manual

Mighty Wurlitzer at the San Francisco Fox!

Sincerely,
Howard F. Grote, Jr.
Ft. Bragg, California
(Editor's note: Your wish has been answered. See the ad in this issue for the CDs you hoped for.)

Dear Editor:

One of the purposes to which all members of ATOS are pledged is the promotion of Theatre Organs and the music of Theatre Organs; getting the message to the public which knows us, and more importantly, to those who do not know us! Through the years, many methods of achieving this goal have been tried. During this past year we believe that we have found a new road previously untried, but already beginning to produce results. Yes, it has been a little slow, but it is beginning to take hold and we can see some positive results.

In August of 1992, a member of Eastern Massachusetts made a donation of a recent theatre organ compact disc to the local public library for inclusion in their inventory of CD recordings available for loan to the public. The officials at the library were most appreciative of this as their budget was very limited.

During a subsequent discussion with some chapter officials, this item was brought up and it was the consensus of those present that this matter should be investigated as to its possibilities for promotion purposes.

From then on, it was like Topsy — it just kept growing! With cooperation from friends, members, officers, directors, producers and artists we have now distributed well over one hundred CDs to about eighty public libraries.

We started with Dwight Thomas' recording of "The All-American Music of Irving Berlin." This recording had the benefit of being selected by Time Magazine as one of the top ten for 1990 giving us a little publicity to begin with. This was delivered to sixty libraries throughout the Greater Boston area.

We were now ready to select our second CD. This time it was to be Walt Strony's "The Modern Theatre Pipe Organ." It was to be an excellent choice. Both of these CDs have been received with great enthusiasm and acclaim.

After about six months, we asked

each of the libraries, "When did you put it on your shelf?" and "How many times has it been out?" Responses did not come as rapidly as we would have liked in many cases. This was to be part of our learning period. What we had asked was simple enough, but we hadn't given them an easy way to answer us. The next letters had an easy form to complete and return in an envelope we provided. Then the replies began to come in!

The information we received varied widely. The time it took for the library staff to catalog and shelve the CD went from a minimum of a few hours to many months. Some actually hadn't gotten the disk on their shelves when we contacted them six to nine months after having delivered the first disc. This was due primarily to their lack of staff or their existing system or lack of system.

Similarly, the amount of circulation the disc received varied from one library to the next. The time period from the date of shelving to our contact with them also varied. An actual pinpointing of number of times per week or other benchmark would be rather difficult to establish. However, there were several libraries which reported from four to twelve times out. One even reported twenty-two times out!

Some unusual cases came up. One library had theirs stolen. One couldn't find any record of having received it. One hadn't shelved it as yet due to the small number of CDs which they had to offer; but they had applied for, and been approved to receive, a large grant for the purchase of an inventory of CDs and associated equipment. They will be selecting their initial purchase soon. We helped them out by supplying them with a listing of five current theatre organ CDs.

The library which had passed out our original CD 22 times has a sizable inventory of discs and was getting ready to purchase some more. They were just short of ecstatic over the reception our first CD had received. We also gave them a listing of suggested CDs to consider buying.

We have included within each of these CDs (fastened to the information sheet included in the jewel case) a notice relative to the fact that this CD had been donated; by whom; and the fact that concerts of this nature

could be heard regularly at PIPE ORGAN POPS at Babson College, Wellesley, Massachusetts. A couple of telephone numbers are also included for further information.

We feel that there are several factors favoring this method of promotion. They include, but are not necessarily limited to:

(1) The reproductive qualities of the Compact Disc are so superior to anything previously available. Anyone listening to these discs should be pleased.

(2) Modern technology tends to drift to the younger generation. Therefore, the average age of the owners of Compact Disc equipment is probably much lower than that of the average member of ATOS. It could bring in some younger blood, the lifeblood of any organization.

(3) The number of listeners to which this form of music is now available has taken a major jump.

(4) All of these libraries are on our mailing list for our flyers and are most receptive to posting our flyers or posters for upcoming events.

(5) This has opened up a new avenue to reach a very large and enthusiastic audience. The favorable publicity for both the artist and the Theatre Organ is immeasurable.

Naturally, it has required some funds and work. We have been fortunate in that both of these have been available from our membership, and friends. Several are pitching in and it is going very well.

We are currently working on the distribution of our third disc. The libraries absolutely love the program. Their Eastern Regional Newsletter has given us very favorable write-ups in two issues and we look forward to more. If you're looking for something different, this is well worth your consideration.

Sincerely,
David J. Marden
Eugene M. Dolloff

Dear Editor:

I have read through several years of old THEATRE ORGAN magazines and have seen many a letter asking for help in researching technical or historical material. I am a beginning writer and a life-long addict of theatre organ music. I am getting into the final draft of a children's novel about a little girl who plays theatre organs and whose family owns one of these wonderful instruments. The

little girl talks about her pipe organ and has some television publicity when someone sees her at one of the organs in town and hears her play like the pros. The girl's regular classroom teacher doesn't believe anything about what the girl says about her organ, her playing, and the organ people she knows.

This fictional story is based on my own experience of being an avid listener to theatre organ music when I was a small child. I attended my first ATOE convention in 1967, in the company of my parents. I remember that convention vividly and treasure the recordings Dad made of the convention. The following year, I accompanied my parents to another theatre organ convention and brought along a little red, corduroy autograph album so I could collect the autographs of all the organists I heard in person. I collected autographs at a couple more conventions after my first two trips to hear all those wonderful organs. I still have the autograph album and it is quite a treasure because many of those organists who were so gracious and kind about signing in it are deceased.

I used to talk about my avid interest in theatre organs at school and most of my peers and many of my teachers couldn't believe a little child would willingly go along with parents to hang out with old people. When my peers were playing rock and country music and they were talking about their favorites stars, I was talking about Eddie Dunstedter, Gaylord Carter, Lowell Ayars, Rosa Rio, Jane McKee and many, many others whom I greatly admired. I would get Dad to put some of their recordings on the family stereo and beg him to crank up the volume so I could get the same thrilling sonic experience of being in the same room with a theatre pipe organ. Of course, my classmates thought I was really cracked and simply couldn't understand why I thought their brands of music were noise to me.

If I had been old enough and big enough to drive the car to get to a place with a pipe organ I probably would have cut a lot of school to be around the music and people I liked. My parents were also addicts of theatre organ so the three of us went to just about every TO concert we could get to. Now I am grown up, I still have the mania of listening to the big TO sound. This mania has met my

other mania and so I am featuring the hobby as a major part of the many ideas I have for children's and adult's novels. I am setting the novels in the world of today because that is the time period I know the most about.

I think writing fictional accounts about people enjoying all aspects of theatre organ will reach many more people than just technical and historical books on the subject.

I would like to hear from organists and other addicts to this hobby and get ideas about how their teachers and peers regarded them when they were children. I figure many organists started playing when they were very young and could barely reach the top row of stops or the pedals. They kept on playing and practicing until they are what they are today. How did their teachers understand their abilities? According to the material I have read off the backs of record jackets and tape inserts, there have been many, many organists who did their first public appearances when they were still in grade school. From this information, I built my young organist and imagined what the people around her thought of her.

Maybe if children read about people enjoying the various aspects of the theatre organ hobby, they will get interested in finding out more. And if parents and teachers read novels featuring the theatre organ hobby or career, the theatre organ interest won't seem as strange and something only old people can be interested in. I have read about and heard people asking how we could get young people interested in theatre organs. Well, I am willing to try through the medium of writing novels.

Sincerely,
Beverly D. Harris
5225 Rambler Way
Sacramento, California 95841

Dear Editor:

I would like to add a note to Jack Moelmann's excellent article on improving the sound of an electronic organ. Add one of the current digital sound effect devices to your organ.

I am using the Alesis Midiverb III unit which adds reverb, stereo chorus, equalization and convolution (the order in which the effects are used) to the organ sound. Simply take the earphone signal from the

console, run it through the Alesis and on to your stereo amplifier and Hi-Fi speakers. The result is amazing when used in conjunction with the organ speakers because it adds a stereo chorus sound. This effect is achieved by splitting the signal, delaying half of it a little bit and combining it with a slow sine wave and playing it together with the original signal. Each original voice now sounds as if it were a vast multi-rank installation, and combined with the other effects, makes the average organ sound incredibly rich and full.

This unit retails for \$350 and is very easy to add. It comes with 100 programs for different acoustical needs and each can be edited to your taste. I am using #066 — Chorus Dark Reverb — which makes my Conn 652 sound almost like the Radio City Music Hall Wurlitzer. You have to hear this to believe it!

Sincerely,
Harry Lansing
Sarasota, Florida

Dear Editor:

Let me add my voice to the chorus of appreciators of the George Wright discography published in a recent issue. There are a number of recordings on the list which I don't own and have never heard — I only wish there was a source for them today! However, a check of my library did turn up several items which were not included in the discography, and I thought some readers might appreciate these additions to your published listing. These LP recordings, all on the HiFi label, did not appear in the discography:

HiFi #SL-1008:
"A George Wright Original"
HiFi#L-1011:
"Sweet and Low"
HiFi#L-1006:
"Command Performance"

To my knowledge, none of these recordings is a re-issue. However, in a conversation I had with George several years ago, he expressed great displeasure with the last mentioned recording, which he described as a collection of session out-takes and off-air recordings from radio. Personally, I don't think it's that bad! I have no information on the history of the other two.

George also made several great recordings under pseudonyms. I hope the compilers will continue their project with a published listing

of these recordings, as well as those which feature George Wright performing on electronic organs and in combination with other performers. Many thanks, gentlemen, for chronicling the recording history of this theatre organ legend.

Cordially,
David C. Kelzenberg
Iowa City, Iowa

Dear Editor:

I would like to make a few points supplemental to those in Jack Moelmann's ETONE article on speakers for electronic organs.

Although added speakers can improve the sound of an electronic instrument, Mother Nature sternly requires them to obey a law of diminishing returns. Before unnecessary speakers are purchased, other changes should be considered. One such change is to increase the number of separate output channels to four or more (as is done in most large electronics), each with its own amplifier and preferably two speakers. This would provide individuality to groups of voices both in sound and in location. Ideally, there should be a channel for every "rank," allowing all stops to have reproducers best suited to their character. Special circuit boards installed by a technician are usually required to re-channel an instrument; Lee Sundstrom has done this for some Rodgers owners.

On a few of the very large organs, certain one-rank outputs have several speakers connected so that each covers only a segment of the total frequency range. This is especially effective for the big reeds, where three or four horn reproducers of different sizes can give a Trumpet the appropriate "throaty" sound throughout its compass or project the incandescence of a Posthorn. In other instances, pairs of amplifier-speaker sets have been used diatonically, so that notes adjacent in pitch emanate from separate sources. I once applied this scheme to a digital Tuba designed to accommodate it, and effectively eliminated the slight phasing distortion inherent in a single-source setup.

Loudspeakers should be chosen thoughtfully. A hi-fi unit is not necessarily suited to an organ nor is it usually cost-effective. Speakers of the required robustness are carried by most electronic organ dealers, but don't buy the first one that you audit.

Comparison shopping can show that there are meaningful price differentials between units providing comparable sound.

Finally, a significant problem in adding speakers to a "packaged" electronic arises from compromises made in its design. To cut costs, many such instruments are given speakers of poor frequency response, their shortcomings disguised by increased tone generator output on several of the lowest and highest notes. When wide-range loudspeakers are fitted to these organs, they can sound shrill in the treble and unpleasantly loud in the low bass. If this happens, a quick cure would be to connect an equalizer in front of the amplifier, but a better remedy is to revise the oscillator levels. Unfortunately, most analog "sparkers" require component changes to do this, another job best left to a technician.

Sincerely,
Robert Gates
Mendham, New Jersey

Dear Editor:

In his dissertation on how the recognizable sounds of a particular instrument can be destroyed in your July/August issue, Geoffrey Paterson of Toronto lists the ex-Gaumont, Manchester Wurlitzer and says "I am told it is too late for Manchester" implying that this famous organ has been altered with the further implication that The Lancastrian Theatre Organ Trust is responsible for this.

I agree with a lot of what Mr. Paterson says, but much regret that he should be "told" certain things and then go on to publish them. It is, therefore, a matter of some importance that the record should be put straight and Mr. Paterson's "teller," whoever he/she may be, be equally told to shut up until ascertaining the facts.

The facts are that The Lancastrian Theatre Organ trust, has from the start taken a decision that the instruments with which it is involved in preservation, should NOT be altered from the original specification in any major way and this in spite of many buffs/organists who have suggested that the Trust should do this or do that. I can assure those concerned that, in spite of losing the console, some windchests and some reservoirs from the Gaumont Wurlitzer in

a fire, the replacements are either genuine Wurlitzer or new items made from original measurements. The Trust also lost the relays and it seemed logical that these should be replaced with solid-state and that the console actions be likewise all electric, both innovations offering many advantages. Had the original relays not been destroyed they would have been re-used. The pipework is complete and is reinstalled exactly as it was in the Gaumont and NO changes have been made to the specification or the voicing and regulating of the ranks, Mr. Paterson.

What Mr. Paterson seems to ignore in his letter are two factors, one of which has applied to all the instruments this Trust has been associated with bar one, which is the Willis Orchestral organ in Tatton Hall, Knutsford, a stately home near Manchester.

The first factor is that the instruments, including the Gaumont, have been relocated in completely different buildings. In the case of the Free Trade Hall this was fortunately in an auditorium of about the same size as the original Paramount Theatre. The Gaumont Wurlitzer has now to speak into a much smaller area and the swell fronts have had to be reduced to one set per chamber instead of the original two. Inevitably the original sound has to be slightly affected but what are we to do? The organ had been in storage for 16 years and the Trust search for a new home received many setbacks. This famous Wurlitzer is now playing again but I suppose that the likes of Mr. Paterson and his "tellers," whilst sitting comfortably on their backsides and not involved, would have us wait until the late Sydney Bernstein was re-incarnated and built us another Granada/Gaumont?

The second factor is the organist. The Gaumont was fortunate in having an organist, Stanley Tudor, who over the many years residency at this theatre, developed a unique style in utilizing the resources of this Wurlitzer. Like Sydney Torch, Stanley's style was instantly recognizable and so was the organ. I challenge anyone to reproduce this style — or Sydney Torch's — as their own style and not just for imitation purposes. Therefore it can be said that the Gaumont, Manchester Wurlitzer no longer sounds like it did because the man who created this instant

recognition factor is no longer with us. But as for the organ being messed about, I will repeat that this is not the case and anyone is welcome to visit us in Manchester and see and try it for themselves. Thank you for the space in allowing me on behalf of the Trust to enforce the message that we preserve our instruments as original as far as we can.

Yours sincerely,
John Potter
Record Producer and
Founder Member,
The Lancastrian Theatre
Organ Trust

Dear Editor:

I would like to have corrections published on our "Big Band" article (July issue). The number of people in attendance should have read "2000" not 200, and the amount needed for the Quarter Century Restoration should have read \$75,000, not \$175,000.

Thanks very much.
Sincerely,
Karen W. Coup
Wichita Theatre Organ, Inc.

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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A Kimball in the House by the Water

by Michael Cipolletti, Bill Daniels and Carole Fierro

As springtime arrived in the Garden State so did a new pipe organ installation. Chuck McSloy, Garden State chapter Vice-President, and Ron Abata are the proprietors of the Casa Lido Restaurant located at 120 S. Warren Street in Trenton, New Jersey. The idea of purchasing an organ for their restaurant had been on their minds for a long time. "It is very common to have a theatre organ in a restaurant in California or Arizona," McSloy said. "But it is very rare here on the East Coast, even though most of them originated here." The idea finally came to fruition when McSloy and Abata, business partner and secretary/treasurer of the Casa Lido, saw the 3/12 Kimball theatre organ advertised for sale at the National Convention in Philadelphia last July.

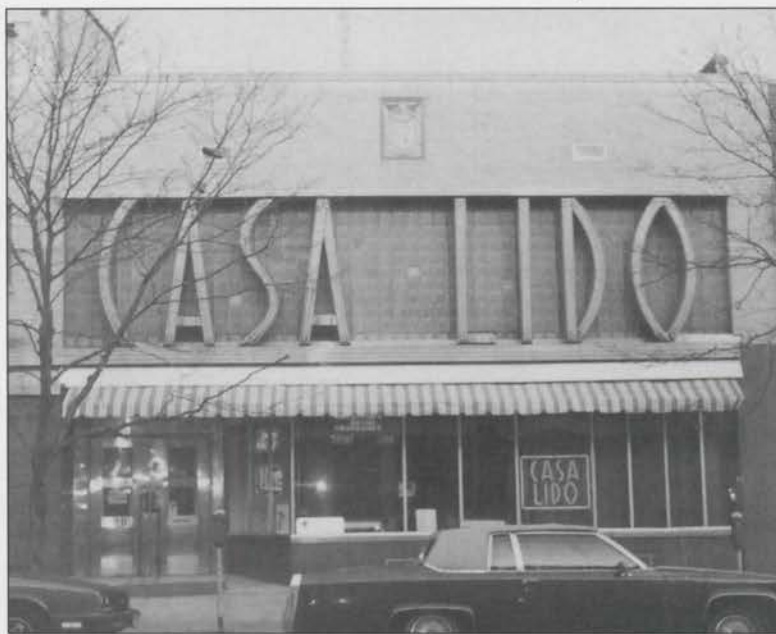
They wanted to buy the console with the three keyboards, but the owner had promised the widow of the previous owner that he would keep the instrument together and never sell it for parts. They then agreed to purchase the entire instrument, which was originally installed in the Bagdad Theatre in Portland, Oregon, at a cost of \$16,500 in 1926. During the 1940s it was removed and placed in a private residence. About seven years ago it was crated and destined for installation in a restaurant in London, Ontario, Canada. The deal fell through and it remained in crates until Ron and Chuck, fortunately, discovered it. They planned to drive a twenty-four-foot truck to Alymer, Ontario, to pick up the disassembled organ and return to New Jersey. All this appeared simple enough until they reached the Canadian-United States border. It seems that the cus-

toms officials are not accustomed (no pun intended) to seeing a manifest stating that a complete theatre pipe organ was on board. That was only one of the unique experiences one could imagine they had while transporting the Kimball to New Jersey.

It is now installed in the banquet room of the Casa Lido, which is a composite of stores in itself. The restaurant was built in 1947 by a

it was named Casa Lido, which means "house by the water" in Italian. On opening day, Wednesday, November 10, 1948, the city's major newspaper, *The Trentonian*, was filled with pictures, stories, good wishes and advertisements from all the area tradesmen who proudly proclaimed their involvement in the project. Every local dignitary was present at the dedication, including Justice

Hughes. Mary Roebing, wife and heiress to famous bridge-building family fortune, was given the honor of cutting the ribbon for a truly "grand" opening underneath the Hutchinson Sign Company's huge neon sign announcing the name Casa Lido, in eight-foot high letters. The Pontani family crest showing a bridge, with a creek flowing under it, was emblazoned on the wall and etched in the glass decorations on the stainless steel railing around the balcony. The terrazzo floors were identical to those in the War



Casa Lido -- The House by the Water. Bill Daniels photo

wealthy Trenton businessman named Paul Pontani whose ancestry traces back to the 14th Century Italian aristocracy. He had gone to New York City to visit a nightclub, possibly the Copacabana, and when he saw the layout he said, "I want that here in Trenton." He hired well-known architect Louis Kaplan who designed the Trenton War Memorial Auditorium, and sent him to New York to duplicate the nightclub's beautiful Art Deco theme, even though this style was not Kaplan's forte.

Construction was completed at the enormous cost (for its time) of \$330,000. Since the location is a short distance from the Assunpink Creek,

been built in the 1930s. In combination with a successful liquor store, the business prospered for many years.

When McSloy and Abata bought the restaurant in 1976, they relocated the kitchen in the back of the building, took out the liquor store and made it into a dining room. They removed the huge horseshoe-shaped bar and devoted more space to tables. About two years ago they changed the motif, moving from the Art Deco look to a "Casablanca" theme. However, it still retains its classic charm reminiscent of the elegance of an Astaire/Rogers musical. The disco lights were removed and replaced with a floating grid of spot-



Two-story pipe chamber at Casa Lido Restaurant. Bill Daniels photo

lights and lovely frosted mint green glass sconces on the walls.

When restoration architects from New York, who were commissioned to work on the Trenton War Memorial Auditorium, arrived in Trenton, for the Auditorium's current refurbishing, they were interested in seeing the Casa Lido and, naturally, they were welcomed by McSloy and Abata. They literally climbed all over the place and discovered the duplication of the terrazzo flooring. They also discovered the evidence which showed that Kaplan had pre-planned for future renovations at the Casa Lido by placing extra braces strong enough to support the relocating of the grand staircase at the front of the building.

It is in this grand setting that the Kimball has come to its current place of honor. Under the guidance and technical direction of Clark Wilson, popular theatre organist and technician, it found the perfect new home. McSloy says it was Wilson who "gave me the kick in the butt to get started." The restoration took hundreds of hours to complete with many people coming from New York, Delaware, and Southern New Jersey to help with various stages of the project. Most notable were Bill Smith, Jim Vitarelli, John Zepp, Tony Juno, who worked on wiring, and Larry Ferguson, who built the platform for the console, all experienced and devoted to the preservation of theatre organs. Yet, none of them had

ever seen the Kimball's Muted Cornet, which is so rare, it is only one of two known to be in existence.

The console is moveable and centrally located to provide an easy view from any seat in the banquet room or the balcony. The twelve ranks of pipes are enclosed in a two-story glass chamber in the front of the banquet room directly opposite the entrance and etched with chaser lights and a colored light system as well. All ranks are Kimball specification just as they were stated in the original 1926 contract.

The toy counter is located on the mezzanine level above the entrance and front window so it is easily visible to the patrons. All can be controlled from the organ console and include such special effects as snare drums, cymbals, and a gong. The percussion section also includes the marimba harp, the xylophone, the glockenspiel, and orchestral bells and chimes. There are controls for the autohorn, fire engine siren, fog horn, castanets, tom-toms, shuffle, triangle, and bird calls. The ranks include Tibia, English Horn, Diapason

its twentieth anniversary. The gala event would feature the fine food and drink for which the Casa Lido was really known. Guests would include charter members, local dignitaries, friends, and members of GSTOS. It certainly looked as if spring had, indeed, brought the rebirth of another theatre organ to the Garden State.

Then came the big event. "This is like a mini-convention" was the most frequently heard comment at the celebration. Indeed, a mini-convention was the appropriate expression, for nowhere, excepting ATOS's annual gathering, would anyone find so many talented organists performing in nearly continuous progression from three o'clock on a gorgeous Sunday afternoon until the very late hours of the evening when the organ became available for open console. It was the culmination of weeks of planning by a committee headed up by Bob Balfour, the first president of the chapter, who was brought out of his radio endeavors and dusted off to return in an official capacity. He was ably assisted by charter member



Larry Ferguson in Kimball pipe chamber. Bill Daniels photo

Phonon, Violin I, Violin II, Vox Humana, Oboe Horn, Muted Cornet, Solo Cello, Kinura and Flute.

McSloy and Abata were very pleased with the way the installation progressed and began planning to inaugurate the organ Sunday May 16, 1993, which just happened to be the day the Garden State Theatre Organ Society would be celebrating

Virginia Messing, who handled the myriad of details most people never think about. Aaron Messing another charter member, handled the printing and computer generated materials for the celebration.

The Casa Lido was festooned with banners and a flag announcing the event, the tables glittered with stars,

Continued ...

all created by the talented Elaine Dawson. Jinny Vanore and Michael Cipolletti, as officers, worked with the committee on behalf of the chapter. Vice-President Chuck McSloy handled the catering. The event was flawless.

It was a splendid coincidence that the chapter's twentieth anniversary occurred at the same time that the Casa Lido was completing the installation of the Kimball. It is a significant, intact original musical instrument and it's nothing less than thrilling to know that it is so conveniently located one block from the War Memorial Auditorium. For everyone on the committee, the Casa Lido was a "hands down" decision that the event should be held where a "new" theatre organ was being featured.

Arriving at the restaurant was an exhilarating adventure somewhat akin to entering Radio City Music Hall. Although this building was completed some twenty years after RCMH, one gets the distinct feeling that the Music Hall lobby and the Casa Lido were built from the same blueprints. One observes the Art Deco neon sign, passes through the brushed stainless steel doors, observes the oval ceiling, walks across the geometric terrazzo floors, sees the mezzanine wrapping around the dining room floor in horseshoe fashion, and feels the flow of the architectural curves which fill the building. Lastly, one observes the black lacquered console and the two story pipe chamber that was so well integrated into the dining room that it might be believed it was always there.

The Casa Lido is largely responsible for the success of the gala because of the variety and abundance of the menu beginning with a cocktail hour, transforming into dinner, and culminating with a dessert table. It was quite obvious to all that we were preferred guests. In total, approximately 135 people attended so that it became a reunion of more people than we have seen in a social setting since the Casa Italiana days.

Promptly at three o'clock, Bob Balfour welcomed the guests, and introduced President Michael Cipolletti who expressed his good fortune at being the officer for the twentieth and for having the privilege of presenting this organ in its new home. The opening fanfare was



Casa Lido Kimball, Trenton, New Jersey. Hal Coffman/Coffman Studio photo

provided by Ashley Miller who has made fanfares his trademark. The instrument's a natural for the environment and truly had a thrill in its voices. The audience was "wowed" by the rich opening tones of this organ. The cavalcade of stars included: Bernie Anderson, our nominee for Young Organist from GSTOS; Rich Lewis, the current ATOS Young Organist, Candi Carley-Roth and her unique styling which kept the audience clapping with her rhythm; the traditional styling of Martin Boehling and Don Hansen; the lively arrangements of Don Kinnier; the upbeats of Jinny Vanore; and the orchestral styling of Ralph Ringstad. Patti Simon, who had played in concert earlier elsewhere, joined the festivities toward evening and added her touch to make the program complete.

Letters and phone messages of congratulations were received from Frank Cimmino, Robert Maidoff, David Messineo, Jack Moelmann, and Lew Williams who regrettably were unable to join the cavalcade this day. Charter members numbering about fifteen were introduced and commended for having been supportive over these twenty years.

As the darkness of evening permitted the subdued lights of the Casa Lido to illuminate the purple color tones, a warm glow surrounded the

guests. People settled into the euphoria which made all the efforts of maintaining a volunteer organization become worthwhile. Congratulations were offered to every person who has, even in the smallest way, contributed to the chapter over these twenty years. It was those efforts which really were celebrated that day for it is in the satisfaction of a job well done that every person is thanked and commended. It is also wonderful events which encourage us to do more in the future, and keep us going. As guests departed for home, not only in New Jersey, but also New York, Pennsylvania, Delaware and Massachusetts, they took the lasting gift of memories of a splendid event which will be remembered as a highlight of our society's history.

When asked how he felt about the celebration, McSloy said he was flabbergasted at the way everything came together. "Reality didn't hit until five o'clock when it came to life for me" he said. "The beauty of this playing ... every stop, every voice, crystal clear!" He vowed that this (the Kimball) is an instrument to be used and to be shared. He and Ron then began planning to offer a musical accompaniment for lunch time, perhaps one day a week. He also mentioned the possibility of offering

a musical Sunday Brunch later in the year, with an open console for anyone who may want to play.

Well, the musical lunch has arrived with wonderful results. "The joint is jumpin," literally, every Wednesday from 11:30 a.m. to 1:30 p.m. when their usually brisk lunch time trade swells to capacity to enjoy the delightful tunes from the magnificent theatre organ. On a recent visit the place was packed with parties of two to ten or twenty, of state office personnel, lawyers, judges and lovers of theatre organ music who all seemed to know they were in for a real treat.

The piece de resistance, of course, was the beautiful tone of the Kimball. On this occasion, the organist was Ralph Ringstad, Jr., who is also the musical director of St. Gerard's Church in Paterson. He also does productions for institutions which need concert or special events planning. He entertained us with a wide range of lovely old standards and added a bit of humor when he played "Pennies From Heaven" and "We're in the Money" in honor of our legislators (at the nearby state capitol) who finally passed the

budget.

As a happy coincidence, Candi Carley-Roth happened to be lunching there that day with dear friends Jim and Dorothy Shean. She says the Casa Lido puts other restaurants to shame. Ralph asked her to play and she treated everyone to a lovely medley, from "Satin Doll" to "Margari-taville." At one point she hit the gong at exactly the same moment the policeman on the beat stopped in. He was directly under the toy counter in the entrance when the gong sounded and he covered his head and ducked. As amusing as she was, Candi's thrilling talent and wonderful sense of humor were the highlight of the day.

In talking with the proud proprietors, Ron and Chuck, who are a wealth of information on the restoration of the restaurant and the instal-



Owners of the Casa Lido: (Left to Right) Ron Abata and Chuck McSloy with Larry Ferguson. Bill Daniels photo

lation of the organ, one can sense their pride and dedication. Alternately manning the kitchen, sneaking out to play the organ, socializing with customers and generally thinking up new ideas for improvement, these two men certainly deserve their success and our gratitude for saving one of that magnificent endangered species known as the theatre pipe organ. They had a dream and saw it through. Thanks to both of them for their vision and perseverance. There couldn't have been a more wonderful twentieth anniversary gift than that for the Garden State Theatre Organ Society and all its members. ♦

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1993 ATOS National Convention Chicago, Illinois

by Stephen L. Adams and Tom DeLay (with other contributors as noted)

For decades, Chicago has been Mecca for theatre organ enthusiasts throughout the world. The fabulous Chicago Theatre's Mighty Wurlitzer and the incredible Stadium Barton have been the cornerstones upon which record-setting conventions have been based.

Personality problems and political debacles within CATOE threatened to mar the pleasure of returning to the venues for which Chicago has become famous. But in a final-hour effort at solidarity, thousands of details were met and problems solved, providing conventioners with yet another enjoyable experience in the Windy City.

Seven days were packed to the gunnels with events steeped in a nostalgic past as well as excursions into the future. The venerable Palmer House Hilton Hotel once again played host to ATOS Conventioners. Deluxe coaches efficiently ferried 704 devoted theatre organ enthusiasts to and from events throughout suburban Chicago. All of which affirms the value of the ATOS Convention Planning Handbook which has set the standard for successful convention design and organization.

A hearty "Thanks!" is extended to CATOE's rugged Convention Committee for their countless hours of dedicated service to conventioners. As the costs associated with national conventions continue to rise, so must our efforts to assure a fair value for the money spent. A new level of achievement has been set by CATOE of which future conventions should be mindful.

Again, THANKS CHICAGO!

Saturday, July 3

PREGLOW by Dennis Wolkowicz

For those Preglowers who chose to set sail on the high seas of Lake Michigan aboard the USS CATOE (actually, the Spirit of Chicago), a terrific dinner followed by the Fourth of July fireworks, and all this with the most spectacular city skyline in the world, stepped off the convention on the right foot. Somehow our ship managed to tie up harbor traffic while trying to get back to the pier because of an emergency (passenger

illness). Thus the unscheduled return to port.

At the Arcada/Baker Preglow, first off was CATOE Chairman Chris Nelson playing the 3/16 Geneva-Marr & Colton in the Arcada Theatre in St. Charles. Chris did his usual steady good job here, although a dead microphone upset one patron in the back of the theatre who shouted to Chris to speak "slower and louder!" Needless to say, the grumblings about turning up hearing aids were prevalent in the lobby.

Next, at the Baker Hotel, Leon Berry performed on the 3/10 Geneva. The receptive crowd enjoyed the stately old hotel, and the dinner in the Rainbow Room (with the lighted dance floor) was a big hit.



Waiting for the Spirit of Chicago. RVS photo



Patty Simanski



Officers and Board of Directors: (L to R) Byron Melcher, Tom DeLay, Jeff Weiler, Jim Riggs (back row) Steve Adams, Alden Stockebrand, Harry Heth, Vern Bickel; (front row) Paul Quarino, Bob Markworth, Dorothy VanSteenkiste, Allen Miller, Jack Moelmann. RVS photo



Baker Hotel. CW photo



Baker Hotel cocktail hour, Trophy Room. CW photo



Loading on Wabash Avenue. Simanski photo



Leon and Mildred Berry. CW photo



Chris Nelson at the Arcada. C.W. photo

Sunday, July 14

ARAGON BALLROOM RALSTON/BARRON

Stephen L. Adams

The union of Bob Ralston and the Tony Barron Orchestra at the Aragon Ballroom, was a match made in heaven. Cocktails, dancing, conversation, touring the ballroom, or just plain listening to the music, provided everyone with something to tantalize the senses at this opening event.

Stepping inside the marvelous Aragon is akin to entering an attraction at Disneyland. At once, one is transported back to a day when an evening spent dancing with your honey under an indigo sky dotted by twinkling stars, was the entertainment of choice. More than 60 years and millions of people later, the Aragon is still a bastion of civility that delightfully engages the senses.

Tony Barron and his orchestra captivated conventioners at the Indiana Roof Ballroom in Indianapolis during the 1991 convention. This year, Bob Ralston joined the band, playing the 3/10 Wurlitzer installed in the ballroom back in the 1930s. A remarkable fusion of organ and orchestra enchanted an eager audience. Surely there could be no finer way to begin a convention!

Tom DeLay

This combination of the Tony Barron Orchestra and Bob Ralston was a fine musical match. In fact, it was the first time we had heard Bob playing live with an orchestra. It was nothing short of superb. It must have taken a fair amount of tempo anticipation to keep the entire work together: the console, located on a



Board at work. RVS photo



Tony Barron Orchestra. PJQ photo



Ida Sjoquist, Art Sjoquist, Judy Shortt, Ray Ratajczak, Ruth Ratajczak in - Palmer House Lobby. MLV photo



Dee Williams, Bill Brown, Warren Lubich, Joel Kremer at Palmer House. MLV photo



Jonas Nordwall, Larry Donaldson, Buddy Boyd, Brian Jensen in Palmer House Lobby. MLV photo



Pat Lajko, Don Lockwood, Tom B'hend. PJQ photo



Hi-stepping dancers on way to Aragon: Michael Keating & Shannon. Simanski photo



Jelani Eddington, Richard Sklenar, Sean Henderson waiting for the bus. MLV photo



David Fielder, Joe Butler, Harry Heth, Ralph Beaudry in Palmer House Lobby. MLV photo



Standing: Pat Roach, Byron Melcher, John Seng. PJQ photo



Mr. & Mrs. Bob Arndt. PJQ photo

balcony at stage right, the orchestra at stage center, and the chambers located a long distance away at stage left. This is to say nothing of the fact the Aragon is one of those semi-parabolic atmospheric rooms, with sound seeming to come from all directions.

If we had any complaints at all, it was simply that the "atmosphere" of the ballroom was so dark (because of dimmed lights) most of the beautiful Eberson designs could not be seen without a blast from a flash bulb. It is a gorgeous, historic old room.

The good combination of organ and orchestra is a marriage we do not hear too often — at least in this sort of setting. Many couples were viewed dancing about on the dark ballroom floor. Most had enough radar to stay away from the cluster of recording enthusiasts near the center of the floor.

CHICAGO OPERA HOUSE DENNIS JAMES - THE NAVIGATOR

Stephen L. Adams

Silent film accompaniment artist Dennis James took to the console of the Chicago Opera House 3/50 E.M. Skinner to accompany Buster Keaton's *The Navigator*, Sunday evening. While some may have been put off by the thought of accompanying a silent film on a classic organ, Dennis proved their fears unwarranted.

The elegant art deco Chicago Opera House has been home to the world famous Lyric Opera Company of Chicago since it was constructed in the late 1920s. Looking no worse for its years, it provided conventioners with sumptuous decor, perfect sight lines, and a grand organ for accompanying Buster and his cast.

One trademark of a Dennis James program, is the fascinating history of the film while in production. *The Navigator* is an instance where the circumstances surrounding production are almost more interesting than the movie itself! Yet Dennis skillfully brought the story to life, keeping those in attendance rapt with a most unusual plot.

Your editor wishes to thank
all of you who sent
Get Well Wishes
from Chicago. It worked!

Gracie

Monday, July 5

Officers and Board at Rialto Theatre
Membership Meeting. RVS photo



ATOS MEMBERSHIP MEETING RIALTO SQUARE THEATRE JOLIET, ILLINOIS

Stephen L. Adams

Perhaps the most important single event in an ATOS Convention, is the Membership Meeting. To some, the time spent conducting Society business cannot pass quickly enough. And yet it's a significant opportunity for members to learn of the state of the Society, and voice their concerns. Programmed prior to Simon Gledhill's concert, the proceedings were kept appropriately brief without sacrifice to its purpose.



Left: Simon Gledhill. MLV photo.
Right: Lee Maloney emcee at the Rialto.
PIQ photo

SIMON GLEDHILL RIALTO SQUARE THEATRE JOLIET, ILLINOIS

Stephen L. Adams

For many, neither Simon Gledhill nor the Rialto Theatre need any introduction. However, the 4/24 Barton did. Only two days before Simon's concert, the famous Barton was inoperative! Having undergone 12th-hour major alterations, rumors passed about the Palmer House grand lobby that the organ might not be playing by the appointed hour. Fortunately for all, the Barton sprang to life just in time like a true thespian.

Listening to Simon at previous conventions charts a remarkable musical path that began for Americans only a few years ago. No one would dispute his incredible talent and innate sophistication. And yet with each convention, one can feel the emergence of his personality as a musician.

We are all fortunate indeed, to have Simon help carry on the grand tradition of theatre organ music into the next century.

The Rialto Theatre remains today a focal point for Joliet and surrounding communities. Having played an important role in the resurrection of the beleaguered commercial district, the theatre continues as an important reminder of the vitality that exists in a healthy community. The Barton is a significant fixture in the community.

Tom DeLay

For many weeks prior to the convention, the ATOS rumor lines had been abuzz that the four-manual Barton in the Rialto Theatre Joliet was in pieces, chambers empty, unplayable, and so forth typical of an organ undergoing a major rebuild. The biggest problem was convention was mere weeks away.

Apparently, Simon was well aware of the stories. The bottom dropped out of the stories by having them confirmed; but he was told not to worry as the organ would be playable by convention time. It would seem not advisable to rebuild any organ this close to a convention, but situations seemed to dictate it. Hats are off to Bob Maes, Terry Kleven, Bob Swaney, Lee Malony and JATOE. The organ sounded wonderful, aside from a Solo chamber swell shade squeak, and some overly emphasized Main treble squeals. The organ is not 100% Barton, but it has not been for decades. It is a fine sound and as was said during the opening program comments, "... it is an organ worthy of the Rialto ..." We heard the poor thing in 1977 when played by Don

Baker under severe conditions. We heard the organ in 1985 and it sounded much better, but by no means as fine as it is now. Until a computer glitch shut it down, the one-rank lobby organ was heard hooting and tooting high above the rotunda.

If Simon had any concerns about playing a 'new' installation, they were not obvious. His program was actually the finest I've heard him do in years. Good show, Simon. Thanks to the organ crew and JATOE for one of the smoothest and finest events of the convention. This Barton should be a welcome addition to the national concert circuit!



Kay McAbee at the Rialto. MLV photo

KAY MCABEE

Jim Stemke

After Simon's concert, those who had opted to stay for dinner and the Kay McAbee concert went to the rotunda for a delicious meal catered by JATOE Honorary member Bud Zink and his Town & Country Catering company. A fabulous meal of rock Cornish game hen in an apricot/champagne sauce with double baked potatoes, vegetables, salad, etc..., pleased our stomachs almost as well as the Barton pleased our ears! This was truly one of the finest meals I've ever experienced in a banquet-type setting and Bud and his staff should be praised for going out of their way to present a culinary coup!

The only possible way to add to this monumental day's activities would be the talents of Kay McAbee. Lee introduced Kay by saying, "light the lights, Mr. McAbee," and light them he did. Kay opened with "Everything's Coming Up Roses," and then, at the request of the Rialto work crew, played a few of his old "chestnuts" such as "Land of the

Pharaohs," "Deadwood Stage," "Secret Love," and "So in Love." Kay also prepared some new numbers. His "Overture to Carnival" was a real treat and showed that Kay hasn't lost his touch in arranging "production numbers!"

McAbee was as magnificent as ever, and the crowd expressed their feelings by insisting he come back for not one, not two, but THREE encores! Friends were calling out tunes from the audience and wishing that the night would go on forever.

The Barton team proved themselves proud this day. Simon, Kay and the Barton were absolutely phenomenal. I don't think there was a dry eye in the house all day long. Monday, July 5 will stand as a day of tribute to the efforts of JATOE and the great team of workers who brought this project in on time and in perfect playing condition. The Barton Grande itself and its new specification and sound will stand as a tribute to everyone involved for many years to come!



Lili Zuber and Paul VanDerMolen at the Rialto. MLV photo



Rialto: Jeff Weiler, Simon Gledhill, David Lowe, Jim Riggs. PJQ photo



Winners of the Young Theatre Organist Competition: Rich Lewis, Mark Hawn, Susan Lewandowski, and Christopher McPhee. Patio Theatre, July 5. WS photo



Tom Gnaster, Rialto Theatre. MLV photo

Tuesday, July 6



Jonas Nordwall at Mundelein. MLV photo

JONAS NORDWALL ST. MARY OF THE LAKE SEMINARY MUNDELEIN, ILLINOIS

Stephen L. Adams

The sense of adventure, was palpable by this, the third day. While the venues are quite familiar to the inveterate convention-goer, the artist pairing in 1993 teased one's imagination. In a curious way, each instrument became new again.

It's been a great many years since John Seng held forth at the Mundelein console, and since his departure the august Wurlitzer/Gottfried theatre organ has undergone extensive tonal revisions. With Jonas' concert Tuesday morning, theatre organ buffs were charting new territory for this historic instrument.

The trademark acoustics and lighting-fast response of the organ were

delightful reminders of its undeniable exuberance. Under the ministrations of Jonas Nordwall, little else could have been explored in this transmuted instrument. We are indebted to Cardinal Bernardin for allowing us to use the Seminary theatre so that we might relive the memory of Mundelein.

Tom DeLay

The combination of Jonas Nordwall and the famed Mundelein organ was in many minds a great musical combination. For the outset of the program, the organ seemed vastly different from our last hearing in 1985. It was more Tibia dominant than in the past.

Jonas was up to his musical best, though the organ Main chamber soon began ciphering and making a pain of itself. Undaunted, Jonas played right through the fog of ciphers. Once these were cleared, the organ (nearly) behaved itself for the remainder of the program. The one exception was during Bach's (Little) Fugue in G Minor when a Xylophone stop-switch cipher rendered the accompaniment manual useless, except for the powerful percussion. Two or three selections later, Jonas had all four manuals again at his disposal.

Artist that he is, Jonas did not outwardly let the periodically misbehaving organ "get to him." Jonas delivered a superb program.



Allen Miller workshop. PJQ photo

ALLEN MILLER TECHNICAL SEMINAR

Stephen L. Adams

For decades, Allen Miller has been a leader in disseminating technical information to the ranks of ATOS members. His technical manual which is still available to members through the Archives remains today one of the most important documents to come from ATOS. Without Allen's leadership and passion for the art of organ building, the theatre organ would be diminished.

In an all-too-short hour, Allen responded to questions on a wide range of subjects from techniques for re-gasketing bottom boards, to solving cross-talk in Syndine stop action magnets. There is always something even a well-seasoned organ builder can learn from another. This was amply demonstrated once again, by Allen Miller



Alice Ehlers, Joyce Ehlers at Mundelein.

MLV photo



Together again at Mundelein John Seng and Leon Berry. Hal Pritchard photo



L to R: Bob Smith, Marion Flint, Doug Fisk.

PJQ photo



Allen Showroom. Joy Collins and Greg Owen. PJQ photo



L to R: Chuck & Kay Lyall, Ron Larko.

PJQ photo



John Muri workshop. PJQ photo

JOHN MURI A PERSPECTIVE ON THEATRE ORGANS

Stephen L. Adams

One of the handsome qualities of growing older, is the wisdom and perspective gained by years of experience. John Muri graciously imparted a few highlights of his career, which spans more than 60 years. The room was filled with eager enthusiasts, many taking notes or holding tape recorders so as to be sure not to miss a thought or fact.

Concluding his allotted hour, it was clear that John had much more he wanted to tell us. But how can one condense the joys and sorrows of a lifetime into an hour? An appreciative audience left hoping to hear John speak to them at the next convention in Seattle.

LAUREL HAGGART PIPE ORGAN OWNERS GROUP

Stephen L. Adams

An informal gathering of members who own pipe organs was staged again this year, to talk about what they enjoy most: theatre pipe organs. Led by the incomparable Laurel Haggart, there was a healthy exchange of opinions, repair tips, and on-going organizational thoughts. With the Glue Pot as their official newsletter, a discussion of its contents proved to be a lively topic. Thanks are due to John Ledwon and Laurel Haggart for their continued efforts to unite this group through the annual meeting and the Glue Pot.



Left: Jack Moelmann, emcee at Gateway. Right: Dick Smith at Gateway. PJQ photos

DICK SMITH AT THE GATEWAY THEATRE

Stephen L. Adams

Now known as the Copernicus Center, the Gateway is a marvelous Rapp & Rapp atmospheric house that was built in 1930 primarily for talking pictures. Now a cultural arts center, its elegance and fantasy have been preserved for generations to come. And in the chambers, resides a 3/17 Wurlitzer/Kimball that generously fills the house.

Seated in the magnificent atmospheric setting, conventioners were treated to a program of variety that is the hallmark of a Dick Smith program. Yet the pairing of organ and organist saw its greatest moments in the performance of ballads. The lovely, soft sounds heard in the spacious room under twinkling stars, lulled the listener into a state of tranquillity.

Tom DeLay

After last year's performance at the Sunnybrook Ballroom, we were looking forward to Dick Smith's offerings in a Chicago convention setting. The unique presentation displayed during this year's program gave us a finer appreciation for the better qualities of theatre organ. His version of "Slaughter on Tenth Avenue" transcends any previous



Dick Smith, Gateway. MLV photo



Madeline LiVolsi, Larry Donaldson, Jan Challender. PJQ photo

rendition yet heard. His playing of "Caravan" was of much the same musical idiom. Dick's liberal use of the "re-it" bells, etc., brought back many memories of theatre organists of a former era. Without a doubt the percussions on the Gateway organ are most prominent. The ensemble of the Gateway organ also provided its share of intrigue. No one can argue the organ hasn't vastly changed from the 1985 Convention. The little Tibia cipher even added some interest; it provided a distinct lead-in to "Caravan," assuming it was a cipher.

Dick's endings were a never ending source of surprise, featuring tremendous registrations with re-it bells, re-it Xylophone, traps, and chromatic crawls up and down the manuals. One could only leave this program in utter amazement. Many of Dick's legion of admirers present for the finale leaped to their feet in appreciation of a truly memorable concert.



Gene Thompson and Donna Parker from Oregon Chapter. PJQ photo



Diane and Mel Whipple from Puget Sound Chapter. PJQ photo



*Jam Session - Con Docherty from England.
PJQ photo*

JAM SESSION

Jack Moelmann

A Jam Session was held at the Gateway Theatre following the Dick Smith Concert. A wonderful buffet was provided by the Gateway Theatre Organ Crew. Jack Moelmann orchestrated the Jam Session and some good music was heard by the many who were there. Those who performed on the Wurlitzer were Jack Moelmann, Jelani Eddington, Paul Quarino, Kylie Mallett, Dave Moreno, Con Docherty, Greg Owen, Melissa Ambrose, Mark Gifford, and Pat Lajko. At the end, Dick Smith returned to the console to close the jam session. A good time was had by all.



Jam Session Buffet - Gateway Theatre. MLV photo

Wednesday, July 7

WALTER STRONY THE CHICAGO STADIUM

Stephen L. Adams

Many conventioners fondly recall hearing the Stadium Barton played by Tom Hazleton during the 1985 convention. One of the most important sonic events in theatre organ history, it was the Stadium that many waited for impatiently, this year.

From the first notes Walt played, an air of excitement and anticipation swept over those in attendance. Once again, those thunderous, commanding sounds excited the faculties, and dared to surprise even the jaded listener. Walt was in fine form, assisted by Clark Wilson and Chris Elliott who changed stops for him at the massive red and gold console.

As an added treat, house organist Frank Pellico played the latter half of the program. Performing popular music of today in an astonishingly entertaining manner, Frank took us on an endless tonal tour of the organ. Before long, it was clear that his talent extends far beyond just the keyboard. An accomplished vocalist, Frank also accompanied himself with superb command over his voice, the organ, and the acoustics.

It should be noted that Mr. Pellico

plays an extremely influential role in attempting to save the Barton from being removed from the Stadium. After hearing his performance at the keyboards, it's hard to imagine how management could part with such a valuable asset. Yet the future is still uncertain.

Tom DeLay

The program in the Chicago Stadium was probably the single most looked-forward-to event in years. Those attending the 1985 Chicago convention, and hearing this same 6/51 Barton in Tom Hazleton's

hands, will never forget the experience. Such will certainly be the case for years to come where this year's attendees were concerned; to say Walt and his "combination action" (aka Clark Wilson and Chris Elliott) had a memorable session would be an understatement. One would surely be well drained after such



Walt Strony and his human combination action: Clark Wilson and Chris Elliott. PJQ photo

practice sessions.

However, whatever the artists may have had to deal with, the glorious sound of this one-of-a-kind Barton and Walt's musicianship, were a breath of fresh air. For many decades, Walt's teacher, the late Al Melgard was staff organist for the Stadium. Walt appropriately chose Melgard's "My Vision" as a tribute to his teacher — and let it be known,



Record Shop. PJQ photo



"Tapers" at Chicago Stadium. Fred Folwell photo

Melgard was a superb musician in his day. Walt's interpretation of Wagner's "Liebestod" immediately brought to mind Virgil Fox's long ago recording of the same composition played on another 6-manual organ — Wanamaker's in Philadelphia. Walt may have had several dozen fewer ranks of strings at his disposal, but the playing was, nonetheless, dramatic, particularly as the full power (or nearly full) of Barton's big opus was obvious.

Present stadium house organist Frank Pellico also presented a fine program. We suspect his program was quite typical of what we might hear if we were to attend a Blackhawks game. It was very well done musically, and his vocals were an added bonus. Mr. Pellico was also a former student of Al Melgard, so it was equally appropriate that Walt Strony and Frank Pellico should play at the Chicago Stadium. Rumors and stories have been flying about the possible demise of the Chicago Stadium. We certainly hope this will not be the case — the big Barton and the stadium are a unit; one without the other would be a great loss. We must all strive to write letters of support to keep the Barton and the stadium as one.



Kurt von Schakel at the Tivoli. MLV photo

KURT VON SCHAKEL TIVOLI THEATRE DOWNERS GROVE, ILLINOIS

Stephen L. Adams

A testimonial to the fact that single-screen theatres can operate profitably, the 1,044 seat Tivoli stands in downtown Downers Grove as a spotless, elegant part of a vibrant community. Owned by ATOS members Willis and Shirley Johnson, CATOE has installed a vintage 3/10 Wurlitzer which is used on a regular basis in normal theatre operations.

Listed as a Kurt von Schakel concert with a cameo by John Muri, this event turned out to be a variety show. On the bill: Vocalist Jacque Wagaman, Jay Miller, Harpist; Steve Gems, Pianist; Matt Roberts, Drummer; Kurt von Schakel, emcee, organist, accompanist, humorist, and vocalist. Each performer was a superb musician, and each did their best to knit this highly varied program together in a delightful pot-pourri.

Conventioneers boarded buses having thoroughly enjoyed the scant hour-and-a-half program at the Tivoli Theatre. Our thanks to Willis and Shirley Johnson for allowing the use of their theatre, and to the excellent cast of the show. Thanks also to John Muri for sharing a few moments of his musicianship with an appreciative audience.



Paul Quarino, Kurt von Schakel.
Ken Federick photo



At the Chicago Stadium. MLV photo



Harpist Jay Miller at Tivoli Theatre. MLV photo



Steve Adams, Tom B'hend. PJQ photo



Above: David Tuck, Jeff Jones, Kurt von Schakel, Ken Federick.



At left: Allen Miller, Richard Rogers.
PJQ photos



Vern and Marian Bickel. PJQ photo

ANNUAL BANQUET THE FIELD MUSEUM

Stephen L. Adams

The Field Museum of Natural History is an imposing structure of Grecian architecture overlooking Lake Michigan and Grant Park in the heart of Chicago. The great central hall was selected for the Banquet because of its timeless architecture and massive proportions.

Bill Tandy regaled a fascinated crowd with his remarkable synthesizer and sequencer set-up. In the reverberant great hall, sounds blended magnificently suggesting that a large orchestra was actually playing. Bill is a remarkable talent, and was a wonderful addition to this luxurious setting.

Elegantly served, the prime rib dinner proved a feast for hungry conventioners as they talked with table mates. One couldn't help but wonder what the two-story-high dinosaur just a few feet away, would think if he could see the 300 diners seated at his feet.

At Right: Chris Nelson presents award to Mildred Berry PJQ photo.

Far Right: Chris McPhee from Australia with Dorothy and Ray Van Steenkiste.



Winners of ATOS Young Theatre Organist Competition: Mark Hawn, Susan Lewandowski, Chris McPhee. PJQ photos



Clark Wilson accepts Technical Award from Steve Adams.

Byron Melcher, Organist of the Year Walt Strony and Jack Moelmann. PJQ photo



ATOS President Vern Bickel and Marian; Convention Chairmen Bill and Charlotte Rieger. RVS photo



Left: Honorary Member Vern Bickel accepts award from Byron Melcher. Center: Marian Flint is awarded an Honorarium for chapter and historic organ display. Right: Stan Kann accepts Hall of Fame Award for Billy Nalle. RVS photos





Mr. & Mrs. Don Robinson. P/Q photo



Malcolm Creighton, Brant Duddy. P/Q photo



Charlotte and Bill Rieger.
P/Q photo



Stan Kann, Henry Hunt, Warren Lublich.
P/Q photo



Mr. & Mrs. Con Docherty from
England. P/Q photo



Mary Lee and Clyde
Atkinson. RVS photo



Con Docherty lends a hand to Bill Tandy. P/Q photo



Bob Balfour, Gary and Rachel Zenk. P/Q photo



L to R: Kay and Chuck Lyall, Warren and Jane
Tisdale. P/Q photo

Thursday, July 8



Stan Kann with his vacuum cleaners. PJQ photo

STAN KANN AT THE CONGRESS

Tom DeLay

Chicago never did things in a small way. Such is the case of the huge mid-twenties Congress Theatre. A neighborhood theatre by Chicago standards, it must have been a glorious theatre in its cleaner days. The acoustics of the near 3000-seat room are superb. Also far from small is the 3/43 Kimball. Originally a typical 3/8-ish Kimball, it has more than slightly grown in size. At least the theatre has not become any larger.

Stan Kann is no stranger to large theatres or large theatre pipe organs. Stan did his typically fine program beginning with "It's Today." Stan's great sense of humor and timing are always at work. He may be clowning with the audience, but he is never more serious than when he is playing the organ. Stan's musicianship is beyond reproach, but it is his comedic side for which he is best known nationally. Stan can even turn a plate of breakfast pancakes into a comedy routine. He had his zaney "staff" of non-electric vacuum cleaners (for the people who only have gas), tie pressers, shoe stretchers and so on. Many have seen his show before; personally, I never tire of it. Humor is something we all need in



Stan Kann at the Congress Theatre 3/43 Kimball. WS photo



Jack Moelmann at Congress Theatre



Mark Gifford sings with Stan at the organ. PJQ photo

great doses. None can deliver it in the same way Stan Kann. Cheers to the Chicago convention committee for having the vision to have Stan as a musician and entertainer.



CHICAGO THEATRES JOE DUCIBELLA

Tom DeLay

A highly recommended seminar started in 1991 by Steve Levin, a local theatre historian Joe Ducibella presented his version of local theatre history. Many ATOS members are highly interested in the theatres of the era that spawned the theatre organ. Aside from a balky slide projector, this program was very educational as well as entertaining. It is amazing so many photos still exist of the really old theatres as well as the many magnificent interiors. Chicago more than had its share. As an aside to future convention planners, it is highly suggested a respected Theatre Historical Society member be found to present such a slide show during future conventions. This is a great seminar plan!

THE ETONES

Jack Moelmann

A meeting of the ETONES was held on Thursday, July 8. Jack Moelmann, the head of the group, presided over the meeting. The room was full of people who were members of the group plus many who wanted to know more about it. Questions and answers were provided, also a chance to meet some of the active people in the electronic organ field for the exchange of information. Several people joined the ATOS special interest group during the meeting.



L to R: Mike Anklam, Art Fike, Stan Kann and Fred Arnish at Congress Theatre. PJQ photo



Wurlitzer Widow Jane DeLay reads another chapter in "Where's Thomas?" PJQ photo



What are they spelling? Why YTOE! Simanski photo



Dick Willson, Tom B'hend, Floyd Broussard.
PJQ photo

RON RHODE CHICAGO THEATRE

Tom DeLay

Ron Rhode brought up the venerable 4/27 Wurlitzer for the final show of the convention. Many things had changed since the 1985 convention; most notably was the restoration of the 1921 Chicago Theatre. For the most part, it is a magnificent redo, not 100% a restoration as in the case of the Oakland Paramount, yet very tastefully accomplished. The organ, too, has changed a great deal since we last heard it. The console is now back to its original mahogany finish. The relay and console have been "zapped;" the magic of solid-state has made its way to the last in-place Wurlitzer Jesse Crawford played. Tonally, it bears little resemblance to the Chicago Wurlitzer of years past or the Wright recordings of the late 1970s. Only a droning Tuba Mirabilis cipher soloed for a few moments after the second selection.



Russ Joseph and Tim Needler. PJQ photo

PRODIGY INTERACTIVE PERSONAL SERVICE MEMBERS MEETING

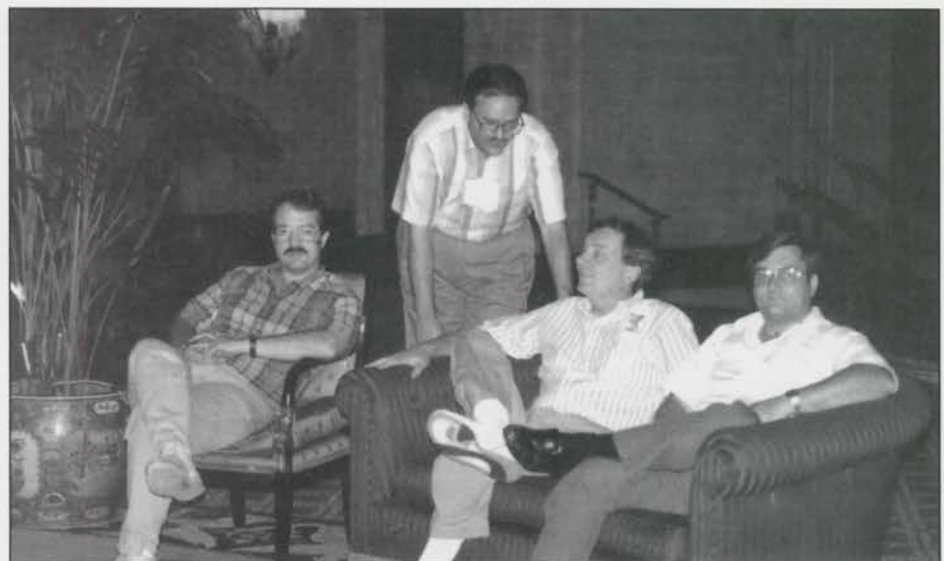
Jack Moelmann

A meeting was held for those who subscribe to the Prodigy Interactive Personal Computer Service. Jinny and Vic LaFave of Tucson, Arizona and active Prodigy members, conducted the meeting. An even dozen members of Prodigy who have been active in the "Organ Chat" bulletin board of the service were there. Information of all sorts was exchanged along with names and addresses. It was fun seeing each other fact to face rather than just through a keyboard and monitor on a computer at home.



Ed Mahnke and Gene Hovde in Record Shop.
PJQ photo

Thanks to photographers: Paul Quarino (PJQ), Madeline LiVolsi (MLV), Warren Sunkel (WS), Ray VanSteenkiste (RVS), Chuck Wlodarczyk (CW), and others individually noted.



Scott Smith, Ron Carter, David Tuck, Ken Fedorick catch a quiet moment. PJQ photo



Ron Rhode at Chicago Theatre. CW photo

However, midway through Ron's third selection the organ absolutely died a death worthy of Torch's "The Merry-Go-Round Broke Down." The organ died like a set of bagpipes with a hole punched into its reservoir. It is understood the organ is not under the care of CATOE. After a few moments of Ron's chat with the audience, the Wurlitzer belched back to life with a cacophony of residual magnetism ciphers. All were gone in fractions of a second, and Ron continued his program, all presented with the usual care and polish typical of his programs. Ron presented the piece that acted as his call to the theatre organ, Ashley Miller's recording of "Waltz at Maxim's" — except it was Ron's own arrangement.

During the second half of the program, Ron began having trouble with a key physically sticking down on the Great. During an Eric Coates' composition, Ron seemed to have added a new fingering — continuing to play without missing a note and clearing the sticky key with a free finger. A tour of the Chicago Theatre followed Ron's program, led by Chicago area theatre historian Joe DuciBella. It gave many theatre buffs a chance to photograph and video the historic theatre. This last tour was a practice that is highly recommended for the many theatre buffs in ATOS circles.



Ken Whiting, Don Lockwood, Tim Charlton, Pat Lajko join Our Lady of Chicago in the fountain. P/Q photo



Tom Gnaster at grand piano on balcony of Chicago Theatre. CW photo

POSTLUDE

Stephen L. Adams

With each year that goes by, we're reminded by our annual pilgrimage to the National Convention, of the inevitable and unavoidable passage of time. And it's human nature to care about the continuance of those features of our lives that we so treasure.

The 1993 Chicago convention reassures us all that, while the world changes rapidly and often ruthlessly, there are still many vestiges of civility and dignity that endure. The durable Chicago Theatre, the industrial-strength Stadium, the enduring Congress, and the elegant Palmer House Hotel top the list. In an age when many cities wish they still had their movie palaces and stately hotels, Chicago is indeed blessed.

If one thing became clear in 1993, it was how dearly we all still care about theatre organs, and wherever possible, their settings. But perhaps we're overlooking the equally important need to care about each other. If we cared for each other as passionately as we do about historic restoration, or the alternative "hot rodding," surely the Society would do a better job of attracting the love-starved youth of today. Have we now become the adults we eschewed when were the youth of ATOS?

Life continuously gives us the prospect of trying again. And with each convention, we have a new chance to explore Love, Hope, and Charity; the three conceits that well-up within us all whenever we hear the sounds of the theatre pipe organ. With this in mind, we hope to meet again in Fresno in 1994.



Trio con Brio plus one: Tom Hazleton, Arthur D. Griffin, Donna Parker, Jonas Nordwall. MLV photo

Friday, July 9

Tom DeLay

It has been quite a trip for the Krughoff residence Wurlitzer; basically beginning in the Egyptian Theatre in Hollywood, it next had a life in the residence of Harvey Heck in Tarzana, California, then a decade at the Phoenix Organ Stop restaurant, and now Krughoff's.

The organ is typical of the superb projects crafted by the late David Junchen; during his too short life he left us with some magnificent musical installations. Charlie Balogh opened his fine program on the 4/33 with "Here Comes Charlie." As we assumed room temperature in the intimate studio, we suspected the organ might be a bit much. Not to worry! The organ is fabulously regulated to suit the room. The Von Suppe Overture showed off the fine reeds in the organ, to say nothing of Charlie's well planned and played transcription. We need to hear much more of this guy, Charles!

After a poorly planned lunch in some sort of hotel beanery, Afterglow subscribers made their way to the home of Paul VanDerMolen. This is a very powerful 3/19 late model Robert-Morton we believe once in Loew's Fairmont in the Bronx. This scribe had a very poor seat from which to listen to Clark Wilson's well-played program — about five feet from the chest-level height shades of the "Right" chamber. It is understood that those seated in the far end of the room had a more advantageous listening point.

Clark gave up the bench to one of 1992's Young Organist winners, Sean Henderson. As would now be expected of Sean, he played a very



Charlie Balogh at the Krughoff Residence, July 9. WS photo



Clark Wilson (left) and Sean Henderson at the Van Der Molen residence, July 9. WS photos

fine mini-program. Good show, Clark and Sean!

The final afternoon event was Trio con Brio, presented at the First Congregational Church in Chicago. Located a few blocks from the Chicago Stadium, this venerable old church houses a 1920s vintage four-manual Kimball. This event provided some excellent views (musically) of Jonas Nordwall, Donna Parker and Tom Hazleton. Each played his/her own respective electronic instruments as well as the Kimball. However, Jonas had to steal the show when he sat down to a greasy old Hammond B-3 and tore the Gospel socks off the church. Watching Jonas at the old-money-maker B-3, he seemed to have a sort of demonic gleam in his eyes as he had the Leslie speakers whirling out some of the jazziest blues/Gospel sound around. What a hoot!



Smile, the party's over! Hal Pritchard at the Victorian Palace. Ralph Beaudry photo

AFTER THE AFTERGLOW: THE MUSICAL EVENT OF THE DECADE

as observed by Jim & Cyndae Koller

On Saturday morning, July 10, 1993, the long-awaited musical event of the decade took place at the Victorian Palace in Barrington Hills. The Victorian Palace is the new addition to the Jasper SanFilippo residence, which had its roots in Jasper's magnificent collection of turn-of-the-century antiques and a dream by the late David L. Junchen. Antiques that include Victrolas, penny arcades, player pianos, orchestrions, kaleidoscopes, elaborate hand-painted carousel horses, circus band wagons are considered museum pieces. Remarkably, they are in mint condition and all function.

The dream became a reality, thanks to a large number of contributors extolling their multitude of talents (crafts) to bring about the finished products. Dave approached Jasper with the idea of creating and installing, perhaps the largest theatre pipe organ ever, in a private residence. The Victorian Palace is home to that said instrument: a 5-manual, 78-rank Wurlitzer. It made its debut to an anxious audience of approximately 400 people: ATOS members (a majority of those who extended their say after the ATOS National Convention), Hopeful Heart Productions volunteers, and other distinguished friends of theatre organ.

Father Tom Vitro blessed the room and event with words of love and encouragement. Jasper briefly

told us how it all began and the purpose of the charity for which we were all assembled. In short, moneys realized from generous donors will go into this special account, for people with life-threatening illnesses. Jasper then introduced the artist for the morning and Musical Director of the Victorian Palace.

America's Premiere Organist, Lyn Larsen, "belted-out" three songs in rapid succession. After his first selection, he turned around on his Howard seat, acknowledged his audience's applause, and simply said, "Let this instrument introduce my songs for me!" Each phrase from each song was punctuated with distinctive colors ranging from the thunderous 32' reeds to the quietest celestes. This reviewer felt his pulse race with excitement and a lump in his throat every time another rank was chosen to speak its turn, changing registrations in a split second. Even tears seem to have welled up inside at the tender, lyrical ballad "Somewhere In Time!" written by John Barry (from the motion picture of the same name) sending a message to Dave from us all.

Another tear of joy occurred when Lyn introduced an apparatus built by Nelson and Wiggins and once owned by Junchen on which a special arrangement was displayed. Jasper inherited this item from Dave's estate. Holes are punched on a special card, then fed and passed through certain air valves producing musical sounds duplicating the thrilling sounds of a calliope or a down-scale circus band organ. However, there was a slight flaw. To

make it work effectively, a nickel was required in the slot. Said Lyn to Jasper, "Gotta nickel? I haven't any change!" Needless to say it got a chuckle! Jasper smiled obligingly at Lyn's embarrassed state and Dave's musical artistry was exhibited. "Music! Music! Music!" was spotlighted in a cameo all its own.

The first half concluded quickly and Lyn disappeared from sight and back into the pit. A special caterer provided a vast array of hors d'oeuvres and finger food. Ample time was given for mingling. Then a loud hand bell was heard throughout the palace, indicating the start of the second half.

Without too much hesitation, Lyn rose again from the pit. As an added feat to his great return, upon reaching the top of the stage level, the console swung on a turntable 90° to the right and 90° to the left. This allowed for photographers to snap their pictures easily from the front row. Lyn posed for them willingly.

At the end of this glorious concert, Lyn played a bombastic arrangement of Frederic Chopin's "Fantasy Impromptu!" With its fiery introduction and dreamy and subtle interlude, this reviewer's tears of joy could no longer hold back. His heart beat faster and faster as well as his pulse rate quickened.

No doubt Dave's presence was felt the entire day. Simply, David Junchen has earned his place in the pipe organ chamber in the sky.

Thanks Dave! Thanks, Jasper and Marian! Thanks, Lyn! Thanks, Hopeful Heart Productions! Thanks to all who put their God-given skills into this wondrous piece of architecture! And thanks to you who attended!



The Victorian Palace, Sanfilippo Residence. WS photo



Lyn Larsen at the Victorian Palace, Sanfilippo Residence. WS photo



Dave Wickerham running the elevator at the Victorian Palace. Hal Pritchard photo



Main floor of the Victorian Palace, Sanfilippo Residence, July 10. WS photo



The faces tell the story: Bill Wilson and Dave Weaver return home aboard Amtrak on July 11. WS photo

Once again, it's time to enter...

The ATOS Young Theatre Organist Competition
Hobbyist Division!

When you submit your entry you...

- Learn more about the instrument we all love;
- Receive a helpful written evaluation of your performance by this year's competition judges, John Ledwon and Jim Riggs;
- Receive an attractive, signed Certificate of Participation;
- Have fun helping to raise funds for the ATOS Young Organist Competition!

First, Second and Third place winners will receive plaques awarded at the 1994 ATOS convention in Fresno, CA!

Competition rules...

The Hobbyist Division Competition is open to all non-professional organists, ages 22 to 105. (If you're over 105, enter anyway—we'll fudge the rules a bit!) Entries must be played on a theatre pipe organ. (No electronics, folks!) Each entry must be submitted on a separate cassette tape. (If you use Dolby noise reduction, please indicate type "A" or "B" on your tape.) You must play two selections of your choice, but both selections combined must not exceed six minutes in length. **Your entry will be judged on the following: Accuracy & Clarity, Registrations, Phrasing & Dynamics, Use of Theatre Organ Stylings & Resources and General Musicality.** Please list the titles and composers of your selections on your entry tape. Do not write your name on your entry tape. (The tapes will be numbered as they are received.) Do include a separate piece of paper with your name, address and phone number, along with a listing of your selected pieces.

Send your entry, along with a check or money order for \$5.00 payable to "ATOS Hobbyist Division" to:

Dorothy Van Steenkiste
ATOS Hobbyist Division
9270 Reeck Road
Allen Park, MI 48101

All entries must be received by May 1, 1994. Entry tapes will not be returned.

Get your fingers limber, your arrangements polished and plan to enter the ATOS/YTOC Hobbyist Division Competition TODAY!

The Chapter Representatives Meeting

1:00 p.m., July 4, 1993

Wabash Room, Palmer House Hotel

The meeting of the representatives from the various ATOS chapters was called to order by President Vern Bickel at 1:00 p.m. He then introduced the Officers and Board of Directors.

Board Member Jeff Weiler described the new Education document soon to be available to the chapter presidents.

Board Member Jack Moelmann described a document, which is now available, as an aid to producing successful concerts.

Vice-President Dorothy Van Steenkiste reported on the display which has been developed by Marion Flint. The display is a wonderful collection of theatre organ memorabilia.

President Vern Bickel began the Chapter Roll Call. The sequence of the roll call was determined by the order in which the chapters were formed and chartered.

Eastern Massachusetts - The continued affiliation with the Muscular Dystrophy Association has been very successful. The work on the order in Babson College continues with very good results.

Delaware Valley - Membership is stable. Two of the area organs have a very uncertain future.

Los Angeles - The written report had been previously sent to President Bickel. Chapters Note: The postage discount for non-profit mailing will be eliminated over the next six years.

NorCal - Concert attendance is down a little.

Ohio Valley - Will be using the 3/29 Wurlitzer for the 15 year anniversary of playing for weekend movies.

Connecticut Valley - Back in the Thomaston Opera House with two concerts per year and two concerts per year Shelton High School. Opening this season with a concert sold out to the Eastern Star who then sells the tickets.

Puget Sound - Chapter chartered in 1955 with 15 members, now 220 members. Looking forward to host-

ing the next national convention. Successful concert and silent movie productions, home organ visits, white elephant sales to raise money, activities coordinated with Oregon Chapter.

Chicago Area - Welcomed the members to the convention. Eleven programs a year. Plan to install the organ from the Oriental Theatre in an unnamed location.

St. Louis - The only organ in the area is the 4/36 in the Fox Theatre but is infrequently available for concerts.

New York - A written report has been submitted. Membership holding fairly stable. Chapter has been successful in receiving grants and matching funds. Some members pay additional money over and above the dues to help the finances. Two major projects: The installation of the 2/10 Ben Hall Wurlitzer in the Lafayette Theatre still needs Orchestral Oboe and piano but is played every Saturday night before the movies; 2/7 Wurlitzer is being re-installed in its original location; some successful concerts.

Piedmont - Reintroduced the Chapter's 3/11 Wurlitzer in the Paramount Center, Bristol, Tennessee, with a successful opening concert series for the public/senior citizens. Next project is the High School installation of the 3/22 Wurlitzer in Burlington, North Carolina.

Oregon - Finished 2nd year of concerts at Cleveland High School. Other concerts at the local Pizza Parlors and home installations. The 3/8 Wurlitzer in the Sherwood Oriental Theatre is under new ownership and now playing again.

Pine Tree - Experiencing budget problems. Annual concert included a silent movie. Starting to rebuild the console. Membership continues to grow slowly.

Wolverine - They continue to hold their monthly meetings at various theatre organ clubs and private homes where they have installed either electronic or pipe organs. They

sponsored a young organist in the Young Theatre Organist Competition this year. Dual membership is still a problem when listing ATOS memberships.

Rocky Mountain - The Paramount Theatre suffered water damage in 1991. The theatre is now in chapter 11 and unavailable at this time. The Wicks organ from the Aladdin Theatre is now being installed in East High School. Have received several grants. Planning a "Mile High Weekend" August 7-8, 4 concerts, \$38.00. Had two concerts in private homes.

Motor City - Continuing work on heating/air conditioning system in the Redford Theatre. Many concerts, but attendance is down. The school programs have been successful. Restoration continues on the Redford Theatre. Looking forward to the '95 convention. The 3/17 Barton from the Royal Theatre is removed and is for sale, minimum bid of \$10,000.

Sierra - Hosted '92 regional. Installed marimba/harp donated by Dale Mendenhall on chapter organ. Presenting *Phantom of the Opera* in the fall. President Bickel extended thanks to the Sierra Chapter for the outstanding work done on the organ in the Towe Ford Museum.

Sooner State - 4-manual Robert-Morton was removed from a church and is being installed in a theatre in Okmulgee, Oklahoma. The Chapter organ in Broken Arrow is being updated.

Central Indiana - Chapter will be 30 years old next year. 181 members, down a little. Successful 3rd year of young people concerts at Manual High School with Dwight Thomas at the Wurlitzer. The profits from last year's concert series were used to buy a new Tuba Mirabilis and a Brass Trumpet to replace the rank which has been on loan from the St. Louis Chapter. The piano has been restored. Next project is to install the 3/17 Barton from the Indiana Theatre in Warren Central Performing Arts Center, a fairly recent High School Auditorium with

organ chambers. Paramount Music Palace still in operation.

North Texas - Still maintaining 3/8 Morton in the Lakewood Theatre in Dallas. Working toward the installation of a donated organ in a local high school.

Joliet Area - Have just completed the re-installation of the 4/21 Barton in the Rialto Theatre.

Garden State - The War Memorial, Trenton, New Jersey, will be played for another season. The Asbury Park organ up and playing and ready for the upcoming season.

Southeast Texas - Alive and well. Membership is up. Artists are calling to play the 3/8 Morton in the Jefferson Theatre.

Central Florida - Starting an educational program in the fall. Installing organ in City Auditorium, originally a 2/4 Wurlitzer, Style 140 Special, will be 2/9 Wurlitzer. Membership is increasing. High School in Pinellas Park, Florida, where an organ is being installed, wants to learn about the organ and be involved in the instrument. Some members have offered to sponsor children's membership for those who cannot afford to join. Tampa Theatre combination action with 24 levels of memory is ready to go, useful for the seven house organists.

Sequoia - Concert attendance down a little. *Phantom of the Opera* with Jim Riggs very successful. Received donation of 3/17 Wurlitzer by Harvey Heck, looking for venue.

Buffalo Area - Don't own organ, don't put on concerts, but have Shea's Buffalo Theatre. Concert attendance up to 1000. Theatre sponsors programs with young school children to hear performers before the scheduled concerts. Theatre issues 2 for 1 coupons. The success of Chris Elliot's CD, "Shuffle Off To Buffalo" brought Chris back last June for "Shuffle Off To Buffalo, Volume 2." Chapter is looking forward to the Regional convention in '94.

Orlando Area - Internal chapter problems; new blood is settling things down. Membership is increasing. Membership age ranges from 29-85 years of age. Work continues on the Don Baker Memorial organ, hope to have it playing in the fall of '94. Do not charge admission, but ask for donation from people who attend meeting and chapter concerts. Working with other organ clubs to increase recognition of the chapter.

Outstanding success with Barry Baker, Mark & Carrie Renwick in concerts. Still need to raise funds for completion of the Don Baker Memorial Organ.

River City - Jeff Weiler played *Phantom of the Opera* last October. Received a grant from the Historical Preservation Services Fund to update/renovate the organ in the Orpheum Theatre. The city, which owns the theatre, is dragging their feet on approval for the projected work to be done. Studio in the hangar is progressing and work is progressing on the 2/5 Barton to be installed after the first of the year.

Southwest Michigan - Successfully produced *Phantom of the Opera* with audience attending in costume. Have monthly meetings at members' homes. Have received mini-grants in putting on some of their programs. The State Theatre is undergoing renovation and will have a grand re-opening in September of 1993 with a concert on the Barton Theatre Organ.

Cumberland Valley - Banner year, but organ has been down for three years. 27 members. Have decided to take the Capitol Theatre 3/14 Moller to a 4/28 Moller with a solid-state relay. Solo side to be playing by the end of the year. One member made a loan to the chapter, but when the chapter became non-profit, the loan became a gift. Theatre owners donated the organ to the chapter.

South New Jersey - Working on contract with Broadway Theatre, Pittman, New Jersey, to take over the maintenance and repair of the 3/8 Kimball organ which has been installed for 67 years.

Alamo - Have doubled membership. Will be rebuilding the Robert-Morton currently installed in the Majestic Theatre in San Antonio.

President Bickel announced the formation and charter of the Susquehanna Valley Chapter. Also, the re-instatement of Santa Barbara Chapter since the chapter bylaws and membership are now in compliance.

President Bickel reviewed the need for updating the Chapter Handbook with contract samples.

There was a discussion on concert attendance numbers.

Bill Shrive suggested that the Chapter President and Secretary be listed by name, address, and telephone numbers with the chapter notes in the Journal.

Some chapters noted that they have local telephone listings to provide information on chapter activity and presentations.

Jim Riggs and Ashley Miller suggested that the thrust of advertising be on entertainment and/or composers such as Gershwin rather than theatre organ. This would appeal to a larger audience which could then become acquainted with theatre organ.

Twyla Landau commented on the success of silent films as a drawing card.

Bill Shrive recounted on the use of the house organ after a puppet show which was very well received by the school children in the audience.

President Bickel encouraged all chapters to study the Education Document as prepared by Jeff Weiler. The information is directed toward acquainting school children with the theatre organ.

Ashley Miller extended thanks to Allen Miller and Tom Stehle for their efforts in preserving the Ben Hall organ.

Allen Miller extended compliments to the New York chapter for their efforts in the rebuilding of the Ben Hall Organ.

Dorothy VanSteenkiste talked about re-dedicating ourselves to the growth of the awareness and presentation of the theatre organ.

Donald Phipps talked about using the term "POPS" in advertising.

President Vern Bickel adjourned the meeting at 2:25 p.m.

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ATOS Annual Membership Meeting Minutes

2:30 p.m., July 5, 1993

**RIALTO THEATRE,
JOLIET, ILLINOIS**

Convention emcee, Jack Moelmann made some opening remarks and introduced the ATOS Officers and Board:

President.....Vern Bickel
Vice-President

Dorothy VanSteenkiste

SecretaryHarry Heth
TreasurerAlden Stockebrand

Board members:

Steve Adams, Tom DeLay, Bob Markworth, Byron Melcher, Allen Miller, Jack Moelmann, Paul Quarino, Jim Riggs, and Jeff Weiler
Executive DirectorDoug Fisk

President Vern Bickel welcomed the membership to the opening of the 1993 ATOS annual membership meeting. The minutes of the 1992 meeting were approved as printed in the Journal (George Webster, Alamo/ Greg Simanski, CATOE).

Alden Stockebrand, ATOS Treasurer reported as of June 30, 1993:

Cash and checking accounts.....	50,474.55
Accounts Receivable.....	1,000.00
Fixed Assets.....	113,200.00
(Towe Ford Museum Organ)	
Investments	26,431.33
Investment Fund.....	190,555.13
Endowment Fund.....	115,454.51
Total Assets.....	495,115.52

The Treasurer's report was approved as presented (Ashley Miller/Greg Simanski).

Executive Director's report, Doug Fisk - Down three members in last year. Current membership is 5962. Encouraged members to give gift memberships. Expressed his pleasure of having worked with the organization.

Young Theatre Organist Competition and Scholarship, Dorothy VanSteenkiste: 11 entries - 3 Junior, 4 Intermediate, 4 Senior. Judges this year - Scott Foppiano, Dennis James, Ron Rhode, Rob Richards, Bill Vlasak, Lew Williams. Dorothy thanked the teachers who have

worked with the young organists. There were three Hobbyist winners. There were 11 scholarship applications submitted, 10 given out.

Education Report: Jeff Weiler talked about chapters which have been successful in cooperating with local schools in presenting programs featuring the theatre organ to school age children. The education report will be available to the chapters.

Jack Moelmann talked about a concert productions checklist which will be sent to all chapter presidents.

Secretary Report, Harry Heth: The Officers and Board began meeting on July 2, 1993. The minutes of the 1992 Board meeting were accepted. The corrected minutes of the October 25, 1992 telephonic Board Meeting were accepted and ratified. The post card vote awarding the 1995 National Convention to the Motor City Chapter was ratified. Moved unanimously to move \$1,000.00 from the General Fund to the Lois Segur Memorial in the ATOS Endowment Fund. The treasurer's report was accepted and approved.

The Officers were appointed for 1993-1994 as follows:

President.....Vern Bickel
Vice-President

Dorothy VanSteenkiste

TreasurerAlden Stockebrand
SecretaryHarry Heth

Russ Hamnett reported that 42 of the scheduled 52 radio programs are now available to the NPR network. The Executive Committee was formed of the 4 appointed Officers and 2 Board Members, Jack Moelmann and Jeff Weiler. Harry Heth was appointed to continue as Nominating Chairman.

A Committee was formed to develop guidelines and procedures for the preservation of older magnetic media in the archives. Archivist Vern Bickel is concerned that we may be losing valuable recordings due to the aging of tapes.

A David Junchen scholarship award was established in conjunction with American Institute of Organ Builders so we may provide a learning experience for a technically oriented person to learn more about the workings, repair, and maintenance of a pipe organ.

Bob Markworth explained the need to update the chapter handbook. Jeff Weiler presented his document on education. Jim Riggs presented information on application for

funds, challenge grants and suggestions for remembering ATOS in wills/estates.

Funds were approved for the completion of the rebuilding of the Towe Ford Museum Organ. The Board wishes to thank Dale Mendenhall, Dave Moreno, and the members of the Sierra Chapter for their diligent work in having the instrument playable for the 1992 Regional. Tom DeLay has been appointed as the Liaison between Sierra Chapter and ATOS.

The Board appointed Harry Heth to the position of Executive Director upon the termination of the contract with the current Executive Director, Doug Fisk. The Board extended thanks to Doug Fisk for his fine efforts in he past.

Jack Moelmann was appointed to replace Harry Heth as Secretary as of August 1, 1993.

The Chapter Charter of the Susquehanna Valley Theatre Organ Society of York, Pennsylvania, was approved by the Board. The Santa Barbara chapter was re-instated.

New Business:

A concern was voiced with regard to the membership meeting being held on a day when the convention is away from the hotel for the entire day. A suggestion was made that all chapters promote the young people as they are the future of ATOS. A suggestion was made that when the busses arrive at the concert venue, the people should be admitted to the venue and not be made to stand and wait to enter. A suggestion was made that there be a National Convention one year and Regional Conventions the next year as is done in AGO. A member voiced his displeasure with the sign in the Record Room regarding shoplifting. A member voiced his concern about the need for constraints when the funds are distributed from the Endowment Fund. A member voiced his concern about being unable to acquire Volume III of David Junchen's Encyclopedia. Volume III is scheduled for release in December. A member voiced his concern about being out all day from the hotel. A member voiced her concern with regard to the lack of information regarding venues with limited or no access for the handicapped.

Motion to adjourn (Ron Larko, CATOE; Connie Purkey, Joliet Area.

Harry Heth Secretary

1993 ATOS Awards

Hall of Fame BILLY NALLE



The 1993 selection to the Theatre Organ Hall of Fame is Billy Nalle. Billy began his musical career in 1925 at the ripe old age of four. In the fall of 1940 he was accepted by the Juilliard School of Music in New York City. While there, he pursued a double major: piano and organ. This ultimately allowed him to study with the great jazz pianist, Teddy Wilson who would have a major influence on Billy's theatre organ styling.

During WWII Billy was inducted into the United States Navy where his talent was soon recognized, and he was selected to join the musical show, *Hook, Line and Sinker*. After his tour of duty, he returned to Juilliard for post-graduate work.

Billy subsequently auditioned for NBC TV and his television career was launched. He became associated with many well-known television shows like *Suspense*, *Kraft Theatre*, *Hallmark Hall of Fame* and *Studio One*. He also played an organ solo on the *Ed Sullivan Show*.

Billy was contracted by RCA Victor to cut a record on the 4/36 Paramount Theatre Wurlitzer featuring music presented by the late Tommy Dorsey and his orchestra. The album was titled "Swingin' Pipe Organ" and swing it did!

Billy also has a number of firsts to his credit: he was the first theatre organist to play a concert for the American Guild of Organists (this was on the Atlanta Fox Moller); he was first to use a theatre organ for a television commercial; the first to record the theatre organ in quadraphonic sound, and first to play the New York Paramount Wurlitzer after it was installed in the Century II Center in Wichita, Kansas.

Honorary Member of the Year VERN BICKEL



Vern Bickel has been a member of ATOS since 1970. As a member of the San Diego chapter, he served in every elected position and has been on the national board since 1987. He is currently serving his third year as President of ATOS.

In 1981 Vern was appointed curator of the ATOS Archive and Library, a job he has performed superbly. He catalogued and organized the entire ATOS collection, a task which fills 550 pages. He has also assumed responsibility for mailing back issues, binders, and other ATOS products, an invaluable service to our society.

Organist of the Year WALT STRONY

Walt Strony was elected Organist of the Year for 1993. This is the second time he has been so honored. Walt has carried his love for the theatre organ all over the world, and has made many new friends for ATOS. His work with the young theatre organists has been a great help to these newcomers.

Walt's recordings showcase an impeccable style and mastery of registration. He is on the PRODIGY network bulletin board dealing with and answering questions about theatre and classical organs.

His tireless effort and dedication to the art of theatre organ music make him the ideal choice for a second nomination as Organist of the Year.

Technician of the Year CLARK WILSON



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

Clark Wilson has been building pipe organs since he was ten years old. His grandmother was a church organist and he would watch the technicians at work. Since then, he has worked on church organs, theatre organs and player organs. He apprenticed as a tonal finisher and reed voicer with the Schantz Organ Company. In 1985 he formed Clark Wilson and Associates and has since worked on more than 50 pipe organs in the U.S. and Canada.

He hopes to participate in the restoration and preservation of fine theatre pipe organs for many years to come.



Walt Strony

PAST PRESIDENTS

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

HALL OF FAME

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

MOVING?

Send your
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Harry Heth
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Houston, Texas 77219
or call
713/523-8214

HONORARY MEMBERS

1959	Jesse Crawford
1960	Fanny Wurlitzer
1961	Mel Doner
1962	Leonard MacClain
1963	Eddie Dunstedter
1964	Reginald Foort
1965	Dan Barton
1966	W. "Tiny" James
1967	Erwin A. Young
1968	Richard C. Simonton
1969	Judd Walton
1970	Bill Lamb
1971	George & Vi Thompson
1972	Stu Green
1973	Al & Betty Mason
1974	Lloyd E. Klos
1975	Joe Patten
1976	Floyd & Doris Mumm
1977	Les & Edith Rawle
1978	Len Clarke
1979	J.B. Nethercutt
1980	Sidney Torch
1981	No Selection Made
1982	Lloyd G. del Castillo
1983	Marian Miner Cook
1984	William P. Brown
1985	Preston M. "Sandy" Fleet
1986	Robert M. Gilbert
1987	Lowell C. Ayars
1988	Lois Segur
1989	John Muri
1990	Timothy Needler
1991	Warren D. Mendenhall
1992	Grace E. McGinnis
1993	Vern Bickel

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Page Pipe Organ

Avalon Casino Theatre Catalina Island, California

News of the arrival of the Casino organ was reported in the local newspaper in April of 1929. Installation of the organ, built by the Page Pipe Organ Company, Lima, Ohio, involved placing 16 ranks in ceiling lofts on either side of the proscenium arch and covering them with grille work. When all was completed, at a reported cost of \$40,000, the organist had at his disposal a highly unified, four-manual keydesk with a bank of three curved stoprails and a complete set of sound effects. The Casino organ was used for movie accompaniment until sound was firmly established, but it is best remembered for the concerts given before film showings or in the afternoons. Leonard H. Clark was the first organist for the theatre. Mary Oswald was organist in 1933-34. Sherwood Mertz, featured as the "Singing Organist," during the 1935-37 seasons gave very popular afternoon and evening concerts that

included novelty songs and community singing. Miss Sybil Thomas was Casino organist during 1938-39. After WWII the free afternoon concerts were resumed with organist Gil Evans at the console from 1947-50. The organ has been used only occasionally during the past 30 years.

In 1958, Dr. John Gilkerson, Jr., a chiropractor and amateur organist, became interested in the organ. He and building superintendent Dale Eisenhut undertook the refurbishment of some of the leather parts. Also in 1958, young (age 15) Robert Salisbury was organist until 1964. In the 1970s Dr. Gilkerson again began working on the instrument. The organ also attracted the interest of the Los Angeles chapter of ATOS, and six dedicated men, Harvey Heck, Gene Davis, Harold Donze, Paul Birk, Mike Ohman and Bob Smith, spent many days during the spring of 1979 replacing leather and felt parts, repairing electrical connec-

tions and otherwise refurbishing the instrument for the 50th Anniversary of the Casino. These gentlemen explained that moths, mice and salt air corrosion are the principal enemies of the Avalon theatre organ. High and dry in their lofts, the pipework and chests look almost like new.

In that same year, Bob Salisbury returned as manager and organist of the Avalon Casino Theatre. Since 1980, Bob and Jim Spohn, of Bakersfield, have been largely responsible for the outstanding condition of the Page organ.

On June 20 of this year, after Gaylord Carter had finished his concert and film accompaniment, the theatre was closed and plans put into motion for Robert Salisbury to record the Page. The organ had not been recorded since Gil Evans had produced a four-record set some 43 years ago. Bob is pleased with the recording as it is something he has



Avalon Casino Theatre - Catalina Island

wanted to do for years. It is only the second recording in the 64-year life of the Avalon Page organ.

Information about the recording may be found in For The Records.

Ranks in the Avalon Casino Page Organ

Tuba
Tibia Major
Clarabella
Vox Celeste
Open Diapason
Clarinet
Krumet
Vox Humana
English Post Horn
Oboe Horn
Tibia Minor
Major Violin
Minor Violin
Stentorphone
Saxophone
Kinura

Lobby of Avalon Casino Theatre



Opening of Nominations for 1994 Election of Directors

Note: Deadline is February 1, 1994

It is time to nominate National ATOS Board of Directors candidates for the three-year term from July 1994, through June 1996. All regular ATOS members who have maintained membership in good standing for at least the last two years are eligible for nomination and may nominate themselves or be nominated by another member, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

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

both Board and Committee meetings.

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

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

PROCEDURE TO BE OBSERVED IN THE NOMINATION PROCESS IS AS FOLLOWS:

1. Each nominee shall furnish a small black and white photo, together with a statement, not to exceed 100 words, including personal data, work and theatre organ experience, a short platform statement, and an evening/weekend telephone number. Statements exceeding the 100-word limit will disqualify the candidate.

2. All candidates must have their statements and photos sent by Certified Return Receipt mail to the ATOS Nominating Chairman, 1247 Peden, Houston, Texas 77006-1130 to

arrive no later than February 1, 1994.

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

If you have questions, please write or call: Nominating Committee Chairman, Harry Heth, 1247 Peden, Houston, Texas 77006-1130. 713/527-8096.

COUNTING WORDS:

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



ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

There is no reason to become tired of all the old Christmas popular songs. Think of them as a challenge to your arranging ability. Most of them are quite adaptable to all kinds of treatment. They represent many styles and degrees of difficulty.

THE PARADE OF THE WOODEN SOLDIERS by Leon Jessel was copyrighted in 1905 but is still heard frequently during the Christmas season. For best results, use the original piano solo version and adapt it to the organ by separating the melody from the accompaniment. Most published organ arrangements are simplified and shortened.

TOYLAND (1905) is probably the oldest and also the easiest popular song. Advanced players can make interesting arrangements using many substitute chords. When playing the verse of a song such as RUDOLPH or SILVER BELLS, use the verse as a middle theme: play introduction, chorus, verse, chorus. Advanced players can transpose the last chorus to other keys. Songs with three themes, including the verse, will require three contrasting registrations.

One of my favorites is C-H-R-I-S-T-M-A-S by Eddy Arnold and Jenny Lou Carson. In addition to

being a nice organ solo, it is one of the few with Christian lyrics. It has been sung by soloists and junior choirs in many churches. The verse can be played with open harmony.

For those with some imagination, try playing such songs as RUDOLPH, FROSTY, SUZY, JINGLE BELL ROCK, etc. as waltzes, tangos and marches. In this way you can make the second chorus sound entirely different than the first chorus. The first theme of RUDOLPH, with only two chords, is the easiest piece to practice transposing to other keys.

WINTER WONDERLAND is very arrangeable. The first theme can be harmonized three different ways. For advanced players, Mel Torme's CHRISTMAS SONG offers opportunities to substitute 7-5 chords and long descending pedal parts.

For best results, always work with the original sheet music arrangements — NOT easy play in the key of C.

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Pipe Piper Update:

As always, I wish to thank our members for submitting corrections to this ever-changing column. This month, most changes have been supplied by Marion Flint. Please continue to keep us informed of any and all changes, corrections, errors, additions or deletions. *Thomas L. DeLay*

ADD:

Connecticut
Thomaston
Thomaston Opera House
3/15 Marr & Colton
New Jersey
Trenton
Casa Lido Restaurant
3/12 Kimball
New York
Poughkeepsie
Bardavon Opera House
2/7 Wurlitzer
(original organ returned to theatre)

DELETE:

Ohio
Columbus
Campus Center, Capitol University
2/12 Wurlitzer
North Carolina
Elon College
War Memorial Gymnasium
3/12 Wurlitzer-Kimball
CORRECTION:
New York
Suffern
Lafayette Theatre
2/9 Wurlitzer

Statement of Ownership, Management and Circulation
(Required by 39 U.S.C. 3686)

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

Signature: *Al Hermanns*
Date: *9/25/93*

Walt Strony Forced To Cancel Concert Date

Organist Walter Strony was forced to cancel his Oct. 17 Twin Cities Regional Meeting concert date after being admitted to Phoenix Baptist Hospital Oct. 12. He was diagnosed having contracted Valley Fever.

He had just completed a three-week concert tour during which time he had been fighting the flu bug. Lack of proper rest and medical care was responsible for the worsening of his condition.

British Manager Promotes Use Of Odeon Compton

Last December, in London, the Odeon Leicester Square Cinema celebrated its 55th anniversary. "The Duchess," Odeon's five-manual, 20-rank Compton organ figured in the event. And this flagship house of the Odeon circuit, under management of William Weir, is keen to make good use of the organ, not only for Royal Premieres, gala performances and in concerts, but at every opportunity when the film program is suitable and time permits interludes.

Such an opportunity occurred last month. From Oct. 18 to 23, a special presentation by the Odeon circuit and Cinema Organ Society entitled "Focus On Odeon," featured illustrated talks and organ interludes.

Organman David Pawlyn's
— See ODEON, page 4—



Douglas Fairbanks Jr. and Chris Elliott discuss showing of Fairbank's silent film, "The Power of the Press," at the Stanford Theatre, Palo Alto. The actor praised Elliott for compiling and playing his new score for the feature last Sept. 7. Stanford Theatre Foundation owns the only surviving print of this feature which had been restored by UCLA Film Archives prior to being shown at the theatre.

Here's Proof It Pays To Advertise!

Trite as it is claimed to be, it does pay to advertise!—and ATOS has benefited directly as a result of a news feature that related a story about two members and also included an ATOS address for interested parties to contact for information.

In her nationally syndicated feature "Old Pipe Organs Still Give Chills," Orange County (Calif.) Register writing coach Lucille S. deView noted she was thrilled as a child when attending the Detroit Fox Theatre and hearing the 4/36 Wurlitzer organ.

And with that opening she introduced her readers to Les and Olive Pepiot, a husband/wife organbuilding team, who donated the DeMille Wurlitzer that made possible the ATOS organ now in Towe Ford Museum, Sacramento, Calif.

The rest of her article described how the Pepiots became organ technicians. Near the end of the feature, deView added that the Pepiots are among 6,000 members of ATOS . . . and that the Society sponsors concerts, silent film shows, etc. She gave the name of ATOS Executive Director Harry Heth and his address for those who might wish to write for information.

This was the advertising that paid off. Shortly after the article appeared nationwide, Heth began receiving letters. At press time 30 inquiries were received and 15 people became members!

There is an important message in this one media release—any ATOS member who has an opportunity to talk to reporters, appear on radio or TV shows, etc., can help build ATOS. Give your own address and/or telephone number for interested people to call, or supply a national address that will furnish complete ATOS information. One good address to keep in your wallet or purse: ATOS, Atten.: Harry Heth, P. O. Box 130463, Houston, TX 77219.



Volume 8

November 1993

Number 3

Organ Planned For Kansas City Theatre

Larry Sells, who recently purchased the long-shuttered Uptown Theatre in Kansas City, Mo., has authorized organman Robert Maes to find a theatre organ to install in the theatre.

Maes advised the NEWS he is looking for an instrument of between 18 and 22 ranks and prefers a Wurlitzer. "We now have the Granada Barton 3/20, and the former Midland Theatre 4/28 Robert-Morton just became playable in the Kansas City Music Hall, in Civic Center, on Oct. 7. A Wurlitzer would give us three different make instruments," he said. He noted that this could put Kansas City in the running to promote an ATOS convention.

The Uptown will be a performing arts center and new recording sound stages are to be built adjacent to the theatre. Cabaret seating will remain on the main floor and regular theatre seating will be installed in the balcony.

FRESNO DATES SET

Next year's convention in Fresno, Calif. will have a six-day run, from June 28 to July 3.

ATOS Should Join OHS In Sales Store

Jan W. Feller, Sunnyvale, Calif. member, was "very grateful" when he read in the NEWS that Organ Historical Society produces a record catalogue and offers a few theatre organ recordings. "I have been purchasing from OHS for several years and am quite satisfied with both price and service," he noted.

But he was disturbed to learn that ATOS might compete with OHS and believes the two groups should form a joint operation "to make their (OHS) already successful operation better."

Up to the present time there has only been nonofficial talk about ATOS opening a sales store; recordings would be a prime item, but there would also be other merchandise that might not be suited to OHS tastes.

However, OHS will undoubtedly remain the only organ group to have a selling project—no one in ATOS has thus far indicated an interest in becoming a theatre organ merchandising king or queen! Of course, there is always the chance some member or members might start something.

ATOS Enters Tenth Year Competition

ATOS enters its tenth year in sponsoring the Young Theatre Organist Competition for the 1994 event. All chapters and members have the opportunity to find and encourage young talent to enter the contest.

Chairman Dorothy Van Steenkiste offers help with any questions or problems that may be experienced. Letters should be sent to her at 9270 Reeck Road, Allen Park, MI 48101, or by telephoning 313/383-0133.

Rules, regulations and taping requirements have been sent to all chapters. Individual copies are also available by contacting the chairman.

Chapter Restoring Organ In Theatre

Southern New Jersey Chapter has a project of restoring the 3/8 Kimball theatre organ installed in the Broadway Theatre at Pitman, New Jersey.

Much work and cleaning have been accomplished so far. Interested organ buffs are invited to the work sessions held on Saturday mornings, it was reported in "Vox Humana," newsletter published by the Dickinson Theatre Organ Society.

Two Men Promote Radio Organ Show

Organist Dr. Larry Kass and Cleveland radio personality Wayne Mack teamed to create the "Mighty Wurlitzer Radio Hour." With Kass at the console of the former Kansas City Plaza Theatre Wurlitzer, now installed in his residence, and Mack narrating, the program was broadcast live with an audience over WCLV (Cleveland's "Fine Arts" radio station) on October 10.

This was their second collaboration in a series billed as "The
—See ORGAN SHOW, p. 4—

ATOS Radio Series Show Ended Oct. 4

On October 4 the last in the ATOS series of "Theatre Pipes" was sent to radio stations, it was announced by Russ Hamnett, who headed the project.

He said tapes for the series are still available and arrangements for receiving them can be made by calling him at 602/523-4241, or addressing letters to him at 2918 North Tindel Blvd., Flagstaff, AZ 86004



Barbara R. Johnson, President, Central Indiana Chapter, and Dr. Don Pennington, Superintendent of Warren Township Schools, Indianapolis, sign contract papers for installation of the chapter-owned 3/17 Barton organ (originally installed in the Indiana Theatre, Indianapolis) at Warren Center for the Performing Arts last Sept. 1.

Work Started On Organ Installation

Work has already begun on the installation of Central Indiana Chapter's 3/17 Barton organ in Warren Center for the Performing Arts, Indianapolis. Holes have been cut for windlines and a blower room is being built below stage level.

Chapter volunteers have begun the tedious chore of washing and cleaning many years accumulation of dirt and grime from pipes and other parts of the instrument.

It is estimated two to two-and-a-half years will be required for installation.

"We are very excited about this project," said CIC President Barbara Johnson. "Warren Center is a first class venue and a perfect setting for this old jewel."

Blackmore To Continue Concert Appearances

British organist George Blackmore, who had the lower part of his left leg amputated due to infection and was in the hospital for ten months, has been taking physiotherapy treatments. He is now to the stage of walking "without sticks," and is planning to return to his concert work. "Adjustments to a left shoe have enabled me to play foot pedals," he advised in the COS Newsletter published last month.

Music House Will Have Big Organ

The Music House, located near Traverse City, Michigan, has announced that the remains of three instruments—two Wurlitzers and a Barton—will make a composite organ of 28 ranks that is being designed on the Wurlitzer configuration. Also, construction is about to begin on a four manual console replicating the Wurlitzer Waterfall console design using authentic patterns and moulds.

The organ will be a major feature in an addition to the museum that is located at 7377 U.S. 31 North (north of Acme, Michigan), and is open from May 1 through October 31 daily 10 a.m. to 4 p.m. Exhibits feature historic musical instruments of all types, including juke boxes.

The two Wurlitzers were originally installed in the Cinderella and Broadway Strand Theatres, Detroit; the Barton came from the Majestic Theatre in Grand Rapids.

Lobby Organ Played During Phantom Run

Andrew Lloyd Weber's "Phantom of the Opera" was in St. Louis at the Fox Theatre for a six-week run, and in addition to the organ used on the stage in the musical, the 3/10 chapter-owned Wurlitzer in the Fox lobby was played nightly before and after performances.

Members of St. Louis Chapter who took turns at the lobby organ each evening were Denny Ammann, Fran Ettl, Les Hickory, Ken Iborg, Gerry Marian and Col. Jack Moelmann.

The big 4/36 theatre Wurlitzer was tucked safely away and not used during the run of the stage attraction.

Outdoor Organ Was Twenty Ranks Short

Listed in a brief announcement in the September issue concerning public concerts played on the famed Spreckels Austin organ in San Diego's Balboa Park, it was stated the instrument is a 4/52 concert organ. This was in error, according to Edward S. Barr, of the Spreckels Organ Society—the organ has 72 ranks and can be heard for three miles!

The organ is heard in free public recitals during the summer. In the past year, 10 concerts were heard by 20,000 people.

Allen Mills Produces Show, Opens Organ

by Barry Goodkin

After an absence of over 20 years, the two-manual, seven-rank Style E Wurlitzer organ, Opus 1861, was premiered Sept. 19 by Allen Mills, who also produced the show for the opening program at the Bardavon Opera House in Poughkeepsie, N. Y.

The organ, which was sold and removed from the theatre in the early 1960s, was rediscovered and purchased in 1986 by New York Theatre Organ Society, and reinstalled under direction of John Vanderlee, crew chief for the project.

Not with a roar, but a definite powerful voice, the organ was demonstrated by Allen Mills. He performed solo work and accompanied a ten unit variety program, which he also produced, to a near capacity audience.

Mills not only presented a brief concert, but also accompanied a 1926 International newsreel, a Harold Lloyd silent film, "Never Weaken," and a sing-a-long using vintage slides for audience participation.

Star of the show was clearly the mighty Wurlitzer. May its voice be heard for many more years in the 125-year-old Bardavon Opera House!

Pipedreams Went Pop-Dreams On October 4

Michael Barone's classical "Pipedreams" radio program went popular on Oct. 4 and featured 11 theatre organists in the "Indian Summer" program "on theatre organs large and small."

Barker Recommends Listening To An Orchestra When Learning New Piece

by Jeff Barker

When I was about 17 or 18, I had access to the organ at the Odeon Cinema, Sale (Great Britain). It was a 3/8 Christie. At this time, my friend, Keith Phillipson, who was Northern Secretary of the Theatre Organ Club, introduced me to Eric Lord, formerly organist at the Manchester Odeon.

Eric was now running a very posh pub on a golf course in a more affluent area of town, and was still doing an occasional organ broadcast. He was a good friend to TOC and liked to encourage younger players.

I had played several events at the Manchester Odeon and was paid in cash, so Eric kind of wanted to keep the standard up and agreed to give me some pointers on how to register the beast and advice on phrasing.

The main piece of advice he gave me—When learning a new piece, wherever possible, listen to a dance band or orchestra playing it. Not other organists. That way you will not mistake the proper places where solos, like trumpet or clarinet, come in.

I have heard other organists who are otherwise playing well but just flip stops on and off for no particular reason, and, of course, it is very annoying to the listener when that is done. (To be continued.)

Souvenir Program Sale Aids Project

Approximately 150 souvenir programs remaining on hand following the reopening of Minneapolis' historic State Theatre are for sale, post paid at \$2 each.

Programs have a brief history of the theatre, photos of organist Eddie Dunstedter, who opened the house, the theatre auditorium information on the reopening show, "Carousel."

All profit realized will be given to Land O'Lakes Chapter for the chapter organ project. Check or money orders payable to cash should be sent to ATOS International NEWS, P.O. Box 40165, Pasadena, CA 91114.

Hazleton Bows Out Of Twin Cities Regional

Organist Tom Hazleton, it is reported, bowed out of his concert appearance at the Twin Cities Regional Meeting because he was unable to play on the date he was given. Chris Gorsuch, San Diego artist, replaced him.

Paul Quarino played in place of Walt Strony due to his hospitalization for Valley Fever.

Devtronix Prices Due To Go Up

Multi Action System computer prices will be raised for the first time in nine years starting January 1, it was announced this month by Ray DeVault, of Devtronix Organs Inc.

Multi Action Organ Control has been installed on many organs throughout the world and is noted for its excellent recording and playback capabilities.

Strony Closes Jobi Season; Plays To Full House On Very Short Notice

by Joe Colliano

For the past 15 years, Jobi House, the residence of Joe Colliano and Bill Hastings, on North Union Field Road, North Truro, Mass., has been presenting concerts for charitable causes. The 2/10 Wurlitzer has attracted summer tourists and local townspeople to hear local artists. But on September 24, an extra concert became possible.

Whoever said: "Be careful what you wish for—you MIGHT get it," was right. Of course, it works both ways, good or bad. I'm happy to report in our case it was GOOD! And a standing room audience agreed it was fantastic. Walt Strony performed a final formal season concert on our Jobi 2/10 Wurlitzer.

We were nearing the end of our own concert series for the Truro Historical Society, our fifteenth year, when we were told Walt Strony was doing a series of Allen Organ concerts on Cape Cod.

I've always wished that more world-class organists would leave the rarefied atmosphere of humongous organs and perform their magic on smaller instruments. Our wish did come true. I made a few phone calls, and in less time than it is taking to write this, we had a full house!

Everyone arrived on time—they had never heard of Walter Strony, and for the next two hours, Walter had the entire audience under his spell. He said he enjoys playing to a small audience. And this audience will never forget that beautiful, intimate evening.

He took full advantage of our modest ten ranks, and we'll never know where all these glorious sounds came from. He MUST have had a 3/24 stashed in his pocket—the Jobie Wurlitzer never sounded like THAT before!

LATOS Produces Its Fourth Catalog

Los Angeles Theatre Organ Society announced availability of its fourth edition of the "LATOS Catalog of Popular Theatre Organ Recordings" last month.

Listed are 73 artists, 133 cassettes, 72 compact discs and 13 videos. No new long play recordings have been issued and ten fewer are listed in this edition than in the previous issue.

Price of the catalog is \$3. It is ordered from "LATOS," P.O. Box 1913, Glendale, CA 91209.

Magazine Pictures Olivera Sans I.D.

"Ambassador," Trans World Airline's monthly magazine for September, has an article entitled "Southern Charm," which is a feature on Atlanta, Georgia.

Starting on page 12, the article extends to page 26, and on page 22 there is a color photo montage.

In one of the scenes Hector Olivera is shown at the console of the Fox Theatre Moller, dressed in a colorful sports shirt and jeans. He is not identified in the photo nor is he mentioned in a brief description of the theatre published on page 25.

Nemo Trades In Morton Console

For those who remember the Disneyland diorama made up of the sets from the film "Twenty-Thousand Leagues Under The Sea," they might recall the Robert-Morton console in Captain Nemo's salon. Early photos showed normal tabs but these were replaced before filming began with drawknobs.

That exhibit was closed and broken up and the Morton console ended up in the Haunted Mansion. George Wright provides recorded haunted music on his original studio organ.

When EuroDisney recreated the exhibit for the French park they had no console. Enter Ken Eaton and Cliff Luscher with a Style D Wurlitzer. Disney purchased the console which will be made over for the Nautilus exhibit. Drawknobs are due for it.

It is reported that Walt Disney had planned a Wurlitzer installation for his California Disneyland but passed on before that goal could be realized. One wonders if the Disney people could be talked into a few ranks behind those wild case pipes? It would create great interest!

Theatre Installation Progress Reported

Work on the Wurlitzer organ owned by National Director Tom DeLay that is being installed in the State Theatre, Monterey, Calif., is progressing favorably, it is reported.

The blower has been connected and the organ's relay has been bolted in place backstage permitting its wiring to begin. Several thousand electrical connections must be made.

It is expected the instrument will be playable by Christmas.

Moelmann Will Play Third New Year Show

Col. Jack Moelmann returns to Springfield, Illinois December 31 for the third time to take part in the city's annual New Year's Eve Show. He will play the 3/11 Barton in the high school auditorium. The organ was originally installed Springfield's Orpheum Theatre.



"Friends of the Wicks" Chairpersons Twila Landau, Secretary and David Love, Chairman, which is a committee of Rocky Mountain Chapter, meet with members to discuss getting word out about the chapter-owned Wicks theatre organ currently being installed in Denver's East High School. Secretary Landau is also an expert at grant writing and her proposals have helped open purse strings of local businesses for contributions to help with the organ project.

Band/Organ Shows Prove Popular

"They seem like strange bedfellows: big band and pipe organ. But the combined sound is stupendous.

On October 9, the 10-piece Tony Barron band and Paul Kamp played to a good house at the Elko Theatre in Elkhart, Indiana. The organ there is a three manual Kimball.

On November 7, the Hot Band at the Village Tavern, a 20-piece group, and Don Springer at the Hinsdale (Illinois) Theatre organ presented an excellent show. This type of show is growing in popularity.

LP-CD Transfers Now T.O. Specialty

Transfer of long play record music to compact discs appears to be becoming a theatre organ specialty. Within recent months numerous conversions have been done in both U.S. and England.

The latest British offering is the 1930s 78 recordings of Sidney Torch. In U.S., George Wright has brought out two LP-CD conversions. Last month Digital Sonic Productions announced the 1969 LP recorded by Tom Sheen on the Chicago Oriental 4/20 Publix Wurlitzer is on CD along with one for John Muri who recorded the Detroit Fox 4/36 Wurlitzer in 1965.

Considering the same idea, Jeff Barker is looking into putting his Serramonte Pizza Parlor tapes on compact discs.

Denver Organ Project Still In Need Of Funds

Although funds are still needed to complete Rocky Mountain Chapter's Wicks installation in Denver's East High School, the console has been rebuilt and finished and has new tabs and manuals. Most of the organ rewiring is complete and early stages of chamber work has now started.

Final funds are being raised to purchase the needed computer, electronics and tonal finishing. All donations are tax deductible and may be sent to Friends of the Wicks, 7021 W. 75th Place, Avada, CO 80003.

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Editor.....Tom B'hend

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All matters pertaining to subscriptions
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ATOS Membership Office, P. O. Box
130463, Houston, TX 77219-0463

ODEON

—continued from page one
talk was "Odeon Organs." COS
Newsletter Editor Tony Moss
presented "Odeon Glory," a his-
tory of Odeon Cinemas.

Organist Ena Baga played a
30-minute interlude before the
last showing of "The Rising Sun."

Afterwards, in the Royal Retir-
ing Room, Tony Moss and Ena Baga
presented Moss' new book
"Bagatelle," a story about the
musical Baga family; those who
had purchased copies could have
both the author and organist sign
them.

On October 23 there was a gala
concert at 10 a.m. with Ena Baga,
Allan Skirrow, Donald Mackenzie
and Terry Hepworth at the console
of the Compton.

Search Still On For Wurlitzer History

A search is still underway for
Wurlitzer historical facts—blue-
prints (stock instruments), pho-
tos of consoles, chamber shots,
auditorium views showing con-
soles and advertisements used in
trade publications for the Wurlit-
zer *Encyclopedia* volumes.

Anyone who will loan such
items is asked to contact Preston
Kaufmann, P. O. Box 40165,
Pasadena, CA 91114.

British Artist Will Tour U. S. In January

Russell Holmes, an ATOS
Young Organist Competition
winner from Great Britain, will
be touring U. S. and playing con-
certs during January.

Theatre Owners Have Historical Volume

"America Goes To The Movies"
is a lively chronicle of all the
ways Americans have enjoyed go-
ing to the movies during 100
years of motion picture exhibi-
tion. It is published by the Na-
tional Association of Theatre
Owners, 4605 Lankershim Blvd.,
North Hollywood, CA 91602.

Theatre organ information
was furnished by several ATOS
members.

Boston Theatre Organ Went to Portland

It was reported in the Septem-
ber NEWS that the Wurlitzer
organ in Boston's Metropolitan
Theatre was moved to a pizza
parlor in Denver. Actually, it was
moved to Portland and is still
playing in the pizza parlor there.

If He Eats Like He Plays, He's Fat!

For a rich, lush sound, almost beyond belief that each selection is
jam-packed with so many millions of musical calories, Chris Elliott's
Volume Two of "Shuffle Off To Buffalo" CD is highly recommended.
Each number Chris dishes out is comparable to an exceedingly rich
dessert, piled high with super rich whipped cream topping.

If Elliott were to pack away meals in relation to how he plays Shea's
Buffalo Theatre Wurlitzer, undeniably he would be the most corpulent
organist on the West Coast. Any other well rounded artist would
cast only a needle-thin shadow by comparison.

A number of people have written that Volume II makes them feel
like they are in the theatre. Elliott attributes the use of the Schoeps
Sphere stereo microphone in capturing the magnificent sound. This
is the first theatre-recorded CD to use the unit.

Al Hermanns Wants Question Answered

Organ personality Al Her-
manns has submitted a question
he hopes some reader can pro-
vide the answer:

"We have all heard the story
many times of how Dick Leibert
won the audition to become chief
organist of Radio City Music
Hall, but who were the other or-
ganists that were auditioning? I
have never heard any names
mentioned. Is there anyone still
living who knows?"

Organ Still In Theatre

Although reported removed,
the Wurlitzer organ in the New
Gallery Cinema, London, is still
in place, playable and access to
the building is available to the
Cinema Organ Society. This is
for the purpose of inspecting the
organ from time to time, accord-
ing to British organist David
Lowe.

The building is listed, which is
comparable to the U. S. National
Register. Lowe and Ena Baga
played the closing concerts on the
instrument when the building
was closed in 1992.

ORGAN SHOW

—continued from page one
Imaginary WCLV Theatre of the
Air" and celebrated arrival of
autumn

A production earlier this year
celebrated St. Valentines Day.
WCLV reports the shows have
been very popular and all parties
concerned hope to continue pro-
ducing them regularly.

It is interesting to note also
that neither man's name was
found in the ATOS national ro-
ster.

Wright's Fox CD Gets Mixed Listener Views

When George Wright sent out
his post card announcement for
sale of his current conversions
from LP to CD, he was rather
explicit; he noted the 1956 LP
mastering was done by "an ego-
maniacal entrepreneur who cop-
ied the tape and added his own
tasteless [where have we heard
that before?] distorted equaliza-
tion and primitive L.A. studio re-
verberation." This was enough to
guarantee response would be
heard. It did!

One letter praised the CD and
said it was felt the Hi-Fi vinyl
was "dead" and "lumpy." "This
is gone in the CD version," the let-
ter stated

One the other side of the cri-
tique fence, a telephone caller
said Wright "blew it" by taking
out the heavy pedal sound, and
noted the organ never sounded
this way when recordings were
made in the theatre.

Next month a question is
posed about the true Fox sound
and who heard it.



In Potsdam, Germany, in the Filmmuseum, a Welte Kino Orgel
has been installed by Orgelbau Jehmlich, Dresden, and will be
maintained under supervision of Dietmar Linke. The opening
concert was played October 21 by British organist William
Davies. He accompanied the silent film "Der letzte Mann" (The
Last Man), which was produced in 1924. The museum building
was erected in 1685 as the Orangerie (greenhouse) of the Royal
Palace. In 1787-89 it was modified to become the barn for the

Royal horses, carriages and coaches. Today, a collection of old
film projectors crowd part of that area. Pictured above, left to
right—unique air motors for the Welte; Dietmar Linke is pic-
tured at the console in the 120-seat museum theatre; and Ger-
man Welte theatre consoles do differ from British and Ameri-
can designs as pictured at far right. Photos and information
are from Willi Wiesinger, who is installing a Wurlitzer in his
residence at Celle, Germany.

THE ETONES

Electronic Theatre Organ Owner/Enthusiasts

"A Potpourri of Things for Your Home Organ"

by Jack Moelmann

This is the third issue of THE-ATRE ORGAN that has featured THE ETONES as a section and I think that is great, especially if you, a member of ATOS, find it of value. In the first two articles, we discussed making your electronic organ sound better and adding stuff to your organ. In this article, I thought I would just make it a "Potpourri" of ideas and things which you might consider for your home installation. I must admit that several of these items will also apply to those who have pipe organs in their homes, but why not share and share alike.

1. Surge Protectors: Electronics and electronic components have gotten very complicated these days and with that complication comes their delicacy in terms of the environment in which they can exist. I don't know about your home, but where I live the power goes on and off many times, and I don't live in the country. This potential "surge" of power especially when the power comes back on, can really affect electronic components such as microwave ovens, stereo equipment, computers especially, and electronic organs, even old Hammonds. There is a product out there called a "Surge Protector" which is an essential part of every modern home, I believe. If you don't know what it is, it is a device which you plug in the wall outlet and then plug your electronic device into it. While it won't protect against a direct lightning hit on your home, it can save your equipment from major damage caused by power changes. The damage that will result from a surge, however, is to the surge protector, but they are cheap when you consider the cost of what you have plugged into it. They are available in many home repair or supply stores, K-Mart, Radio Shack, and others and can cost under \$20, a good investment. Recently Illinois Power (which is the one that turns the power on and off around my house) offered a "Whole House Surge Protector" which goes on the electric meter and takes care of

everything in the house. Being a devout coward, I still have individual units around to protect my organ, computers, stereo, and I really have a lot of things to protect around here. This is a very good investment for your organ. I don't care what kind you have, even a pipe organ with the latest and greatest computer relay system on it. As an added precaution, always unplug or turn off the circuit breaker to your organ when you're gone for an extended period of time. I will admit that for some of you, that means losing the memory in the combination action of your organ if it doesn't have a good battery backup or one of the later models which "remembers" your combinations regardless of the power to the console. Which brings me up to another subject.

2. Combination-Preset Forms: My Rodgers organ has a computer-type combination capture action system in it for changing the general and divisional pistons. You might have one, also. I have visited people's homes where they have such a system on their instrument, and when they ask me if I would play, I sit down, try out their pistons and ask, "Can I change some of them?" I usually get a definite NO! So I press on (literally "press" on and off the tabs). But the solution to this problem is quite easy. Why not draw up a form which lists all of the stops on the organ, columns for the various pistons that control them, and then reproduce several copies. Now you have a means of "recording" just what are your favorite settings and then when you have someone come over, perhaps for a chapter social, open console, or whatever, or even be fortunate to have some great concert artist at your home, you can say, "Change whatever you want" because you know that you can always reset them the next day from your form or chart. I have had people like Walt Strony, Lew Williams, Tom Hazleton, Bob Ralston, and others here and let them change my pistons. I can always reset them when they leave, but better

still, I look at what they set, write THEM down, because we can always learn something from everyone especially if I heard a sound that I liked (and hoped they had it on a piston or preset).

3. Spec Sheet: This is short for "specification" sheet. Many people who visit your home may be seeing your particular instrument for the first time. Unless they have one exactly like it, they won't really know what its capabilities are unless they try it out or look at it. I have found that a page or so handout or souvenir is always welcome which will list in great detail every stop, control, capability that your organ offers; especially important are those added speaker and amplifier systems which only your organ has. I have developed one for mine which, as noted in one of the ATOS International News articles some time ago, is 11 pages long now. Anyway, just work on it, reproduce them at the local print shop, and have a good heading with your name and address, and people will know what they heard, saw, or perhaps even played. It is also helpful to those who might want to come over to play for the first time — something to study ahead of time.

4. Adding Sound Effects: While most of the above hasn't dealt in anyway specifically with the technical aspects of the electronic organ, I thought I would offer something which is easy to add to your organ (and to a pipe organ as well). That is the addition of sound effects. Here I refer to effects like sirens, horns, bells, whistles, etc., many of which can be very irritating if not used sparingly, or only used as special effects during some music, and definitely useful if you want to take up the art of accompanying a silent movie. Many of the theatre pipe organs that existed before and continue today, have a panel on the left side, usually, or toe studs which when activated produce these types of sounds. Some were "air" driven

Continued ...

like the surf, rain, thunder, etc., but many were or are nothing more than devices like you can find in a JC Whitney catalog as additions to your car. You can get these easily, mount them on a board, buy horn-relays such as used for the horn in your car, and an old 12-volt car battery (it doesn't have to be capable of starting the car) to power them with a "trickle" charger to keep the battery up when the organ is on. Then a simple set of "doorbell" push buttons mounted on or very near the console will allow a whole new world of sound effects. We haven't violated the electrical insides of the organ at all. This is easy and can be effective, but be careful about their constant use. You can always connect these "noise-makers" to your home burglar alarm system as well ... multi-purpose, if you get what I mean.

5. Presentation of the Home Organ: Having the electronic organ at home for your own use is one thing, but when you invite people in for chapter meetings, perhaps concerts, or other purposes, there is a "presentation" of the instrument which you should consider, this is part of the "Showbiz" aspect. First, a track lighting system over the console does wonders. It not only lights up the console, but you will be surprised how effective it is when you are practicing and don't have to rely on one of those piano-type lights that is either not tall enough so you can turn the pages, or produces a glare. It also lights up the console for the audience and for you and others who play it. Second, get the "junk" off the console when you have people over. When you go to a theatre for a concert you don't see pictures, flowers, and other stuff all over it. It should be clear of everything if for no other reason that it doesn't distract the people from the looks of the console, and if the performer is a violent player, things aren't shaking all over the place. Put grandma and grandpa and the grandkids back on the console when people have left. This is just a personal opinion. I have a lot of stuff on top of mine, including even a TV monitor for my computer..... But during programs, it is gone — hopefully!

I would appreciate hearing about your home electronic organ. We might be able to feature it in the next issue. Call or write when you can. Jack Moelmann, P.O. Box 25185, Scott AFB, IL 62225. 618/632-8455.

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"An Acre of Seats in a Palace of Splendor"

Saenger Theatre

New Orleans, Louisiana • Opened: February 4, 1927 • Capacity: c3400

Architect: Emil Weil • Organ: Robert-Morton 4/26



Ty Tracy photo

However closely John Eberson may have been associated with the atmospheric theatre, he held no exclusive rights: the type intrigued many others enough to make them try at least one. Among these was Weil, principal architect for the Saenger chain: a Publix affiliate and the dominant exhibitor in the Gulf Coast region. For the company flagship, Weil or his clients may have wanted something very different from the nearby competition: Lamb's State and Lansburgh's Orpheum, both of the more restrained classical sort. (Both survive.)

The width of a short block, the house has ancillary entrances on both sides of the inner lobby and a

long gallery out to the doors on Canal St., where the narrow and rather chaste facade offers hardly a clue to what lies inside. In the auditorium, Weil borrowed from Eberson, in addition to the basic ideas, his usual asymmetrical treatment of the opposite sidewall, the generous display of statuary atop them and the sloping tile "roof" over the proscenium. Overall, the effect is very good, if a bit restrained by Eberson standards.

Twinned from the balcony up, back when downtown exhibition still looked as if it might have a future, the Saenger is now back in its original configuration and operating as a performing arts center. The restoration work has been

quite sympathetic; the lobby areas in particular, decorated in faux-everything, are very fine. Most importantly, the theatre has managed to retain that level of believability which has been lost in far too many renovations. The highly regarded Robert-Morton is still very much in place. Steve Levin

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

The table on page 20 of *Junchen V.I* plainly shows Wurlitzer's production to have been more than double that of Robert-Morton, thrice that of Kimball and Moller, each, and so on. A look, however, at the very largest theatres,* with which this department is mostly concerned, reveals an even more impressive skew: in the 100 largest houses were 61 Wurlitzers, 12 Robert-Mortons, 7 Kimballs, 6 Mollers, 3 Bartons, 3 Halls and one each from Austin, Estey, Geneva, Griffith-Beach, Marr & Colton and Pilcher. (Two had no organ.)

Further messing with this data uncovers some interesting and probably meaningless facts — such as the largest house having a Kimball's not having the largest Kimball — but it does confirm the distribution of builders in the first four years of this feature. Sooner or later we will try to work up the most significant installations of all the major firms, wherever they might have been. Readers with special favorites they would like to see here are eagerly invited to submit them.

*Source: "The Big Theatre List" *Marquee* 23:3 (1991)



4/26 Robert-Morton in Saenger Theatre.

Thirty Years Ago in the Journal

by Paul J. Quarino

Dr. Melvin Donor wrote the lead article, "Mr. Pipe Organ ... The Eddie Dunstedter Story." The pictures include a very young Mr. Dunstedter at three different Twin Cities consoles: the State Wurlitzer (opus 959); the WCCO Studio Wurlitzer (opus 2080); and the Capitol Theatre four-manual Kilgen.

The 2/8 Kimball in the 20th Century Theatre, Juneau, Alaska, was featured in an article authored by J. Allen MacKinnon. An interesting account of how two young people went about unsilencing the voices of K.P.O. 7019 after a Cinemascope treatment.

We are happy to announce the formation of the Oregon Chapter ATOE during the month of October 1963.

In the classified ads you could purchase a re-leathered five-rank Wurlitzer chest for \$385.

(Editor's note: Those were the days!)

From the Wurlitzer Cookbook:

How to Prepare Mustard: Take a box of mustard, put it into a bowl; add half of the box of sifted flour; mix it well all through the mustard; add salt. Have about 1 quart of cider vinegar on the stove, to which you add several small onions, dill or anise, 3 cloves, 1 bay leaf, a few whole seed peppers. Let it all boil about 20 minutes, then strain and pour it into mustard slowly while stirring into a paste the thickness you would like the mustard to be; then put in jars and seal.

How to Prepare Raw Horseradish: Grate a cupful of horseradish; add a half cup sour cream, a little vinegar, and mix well; add pinch of salt. If you want it less strong, after it is grated pour hot beef broth over it and squeeze it all out before mixing it.

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by Patrick Lajko

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Pipes & Personalities

Wright's Organ Right Again

Work was completed in August that repaired the severe water damage to the recording organ used by George Wright on the Banda label.

An unusually vicious February storm blew off a corner of the roof over the Solo section. The pipework was rescued and removed in time to be wiped dry. Neither flue work nor reeds sustained any damage; however, two Wurlitzer manual chests of five and six ranks, respectively, sustained severe water damage as did five Wurlitzer regulators. These are now thoroughly reconditioned and restored.

While the Solo section was under restoration, Wright took the opportunity to relocate some reed color ranks for optimum microphone proximity. These included Krumet, Saxophone, Orchestral Oboe, Musette and Kinura. A new Trivo/Wurlitzer copy replaced the Brass Trumpet which was sold to Mike Ohman.

These alterations permitted the installation of the Robert-Morton Tibia from the Solo chamber of the San Francisco Fox. This rank has reportedly lost none of its distinctive singing character in its new home where it is highly cherished and respected.

News from Allen Organ Company

Positive experience with a large Allen Organ installation has led to another even larger Allen for a prestigious southern university.

Bob Jones University of Greenville, South Carolina, enjoyed a custom three-manual Allen in its Amphitorium since the building opened 20 years ago. The Amphitorium, which is the preaching center for the university and



used for daily as well as Sunday services, commencement, and periodic Bible conferences, upgraded to a new three-manual Allen with 90 stops.

The new Allen replaces an instrument that at the time was the largest digital organ in the world. The Amphitorium, with a seating capacity of 7,300 and 140,000 square feet of floor space, presented unique acoustical challenges. yet, after the tonal finishing was complete, every voice of the new instrument could be heard evenly throughout the vast Amphitorium, and the full organ texture was incredibly rich and thrilling.

Music Department chairman, Ed Dunbar, gave the new instrument rave reviews, noting, "In our opinion, the sound of the Allen was superior to any other (instrument). We believe the Allen comes closer to the actual sound of a pipe organ than any other electronic instrument on the market."

Rodgers Introduces Grande Double Harpsichord

Rodgers Instrument Corporation, a member of the Roland Group, recently introduced a new digital keyboard. The Rodgers Grande Double Harpsichord with Chamber Organ, Ensemble voices, and full MIDI implementation, is the 21st Century version of an instrument first introduced circa 1387.

It is a two, 61 note keyboard instrument featuring Black Matte naturals and off-white sharps. Sixty one rich orchestral voices are

playable from both keyboards. Designed in hand-rubbed walnut, the Grande Double Harpsichord is a new musical statement providing the rich ambiance of this historic instrument.

Full MIDI implementation allows the digital harpsichord to be a sound module or a master MIDI control keyboard. This General MIDI instrument has the complete set of 128 tones. The powerful amplification system provides great flexibility for host rooms of all sizes.

Rodgers has begun full production of the new instrument and plans aggressive international marketing. The Grande Double Harpsichord is another in the expanding keyboard series to complement Rodgers traditional organ line.

Rodgers Instrument Corporation, Hillsboro, Oregon, a member of the Roland Group, is one of the world's largest and most prestigious U.S. builders of pipe and classical digital organs, harpsichords, keyboards and sound modules.



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For The Records

Apology: Last issue I incorrectly stated that the 25th Anniversary Release In Memory of Leonard MacClain was a re-issue. It is never before released material. Much time and expense was spent getting deteriorated tapes into good enough condition that they could be released on CD format.
Bob Shafter

A NEW YORK CHRISTMAS. David Messineo & Robert Maidhof at the 4/26 LIU Wurlitzer, with vocal soloist Vicki Fisk. Available from: Midnight Productions, Inc., P.O. Box 68, Waldwick, NJ 07463. Selections are: We Need A Little Christmas, Sleigh Ride, White Christmas, Brazilian Sleigh Bells, The Twelve Days After Christmas, March of The Toys/Toyland, Let It Snow! Let It Snow! Let It Snow!, Carol Of The Bells/My Favorite Things, Rudolph The Red Nosed Reindeer/Jingle Bell Rock/In The Mood, Shepherds, Shepherdeses, Winter Wonderland, Ave Maria, Santa Claus Is Coming To Town, Joy To The World/Good King Wenceslaus/It Came Upon A Midnight Clear/I Saw Three Ships/Silent Night/O Come All Ye Faithful/Joy To The World.

ORGAN: ☆☆☆

PERFORMANCES: ☆☆☆☆

RECORDING: ☆☆☆☆

Impeccable musicianship! Robert Maidhof and David Messineo are playing together at the console, and they are together. Not only are they technically superior, but their timing is perfect, phrasing is flawless, and they understand what the music is, and what it is supposed to do. I did find a downside, however: the vocal soloist. Since I don't understand vocally oriented music all that well, I find it almost impossible to say why I didn't like her very much. To me she wasn't believable. It was like she was just going through the motions with a voice that isn't suited to this kind of music.

It's great to hear a recording on this instrument, and to know that it is still the sound we have all come to

love. It still needs some voicing and regulation. For instance note for note on the Post Horn there are variations, they're not all the same volume or all the same color. The incredible acoustics however serve to hide most of the sins.

The recording job was great. The massive acoustical environment was perfectly captured, making you feel like you are really there.

This recording is highly recommended.

SHUFFLE OFF TO BUFFALO. VOL. II. Chris Elliott at the Shea's Buffalo Wurlitzer. Available from: CPE Productions, P.O. Box 705, Menlo Park, CA 94026-0705. Prices are, CD \$18, Cassette \$12, plus \$2 shipping per item in the US, \$5 per item outside US. US funds only, VISA and Mastercard accepted. Selections are: Gigi Selections, Grand Fantasia from *Pagliacci*, Stanley, Only A Rose, *My Fair Lady* Medley, When October Goes, Brazilian Sleighbells, A Sylvan Idylle, I'll Be Seeing You, Make His Praise Glorious (with pre-recorded orchestration), Selections from *The King and I*.

ORGAN: ☆☆☆☆

PERFORMANCE: ☆☆☆☆

RECORDING: ☆☆☆☆

Chris Elliott turns in another truly four-star recording. If anything I preferred this CD to Volume I. It feels more relaxed. I particularly enjoyed "A Sylvan Idylle," composed by Richard Purvis, the harmonies are just odd enough to make it interesting.

The Shea's Buffalo organ is up to its usual standards. Everything is in tune and flawlessly voiced. Certainly one of the most magnificent organs in the U.S.

The recording quality was if anything better than Volume I. The organ and room were perfectly captured, and it sounded a little cleaner.

If you liked Volume I, don't miss this one, I think it's even better.

WATFORD PRIDE. Donald Mac Kenzie at the 3/13 Compton in Watford Town Hall. Cassette format, please make checks in US funds, for \$13.50, payable to Geoff Day, 105 Highview, Vigo Village, Meopham, Kent, DA13 QTQ. UK. Selections are: Watford Pride, Lullaby of the Leaves, Romping Through the Rye, Two Sleepy People, Norwegian Dance No. 2 in

A, Selections from Words and Music, It's Been a Long, Long Time, Dreaming, Selections from Me and My Girl.

ORGAN: ☆☆

PERFORMANCE: ☆☆☆☆

RECORDING: ☆☆☆☆

A splendid energetic performance. Donald MacKenzie is also controlled and poetic. It is certainly worth taking note of this organist. I'm sure we'll be hearing more good things from him.

The organ is a very nicely finished Compton, so why does it get a two star rating? Well because of the very typical Compton tremulants, which are very obnoxious. Fix the trem, and this organ will fall together and become very nice.

The recording engineer did a very good job of capturing the organ and the room sounds.

All in all the purchase of this cassette would be money well spent.

A PAGE FROM AVALON. Robert Salisbury at the 4/16 Page in the Avalon Theatre, Catalina Island. Available from: Island Recording, P.O. Box 2277, Palos Verdes Peninsula, CA 90274. Prices are \$20.00 for the CD, and \$10.00 for the Cassette, postpaid. Selections are: Avalon, The Bells of Saint Mary's, Mary's a Grand Old Name, I'm Confessin', Orchids in The Moonlight, My Buddy, Murder, She Wrote, Blue Room, The Glory of Love, Jealousie, Indian Love Call, Chattanooga Choo-Choo, Charmaine/Diane, Sentimental Journey, Here, There and Everywhere, Sweet Georgia Brown, Love Letters, The Object of My Affection, I've Got It Bad and That Ain't Good, Poinciana, Where or When.

ORGAN: ☆☆

PERFORMANCE: ☆☆☆

RECORDING: ☆☆☆☆

Performance is good enough, but you can tell he doesn't do it for a living. Robert Salisbury might best be described as a very talented amateur.

I was very happy to finally get to hear this organ, and I would probably have bought this CD just because of that. It is only the second time this organ has been recorded. It is however a little rough around the edges still. A lot of time and energy have been spent to get this organ to its current condition, but it still needs a little finishing and regulation, especially in the tremulant department.

The recording engineer did a good job of capturing the organ and the room.

All in all with the good enough performance, the good enough organ, and the well done recording this CD is worth the money. It's also worth the money from an historical perspective.

THE MUNDELEIN ORGAN Revisited. John Seng at the 4/19 Hybrid in the auditorium of St. Mary of the Lake Seminary. Available from: Pipes and Palaces Productions, 1305 W. 8th, Kansas City, MO 64101. Prices are: \$20.00 for the CD, Cassette \$12.00 postpaid. Selections are: Just One of Those Things, The Boy Next Door, One Note Samba, When Johnny Comes Marching Home, Alice Blue, Nola, From Russia With Love, St. Louis Blues Twist, One Morning in May, Gershwin Medley, Powerhouse, Dear Heart, Girl From Ipanema, La Danza, You and The Night and The Music, A Foggy Day, Promenade.

ORGAN: ☆☆☆☆
PERFORMANCE: ☆☆☆☆
RECORDING: ☆☆☆

Except for four tunes, this material has not been previously released. The performances are exactly what you might expect if you've heard the vinyl recordings, that is to say brilliant.

The organ is flawless as near as I can tell.

The recording ... well to me this CD sounds like a different organ. The vinyl recordings were bathed in an ocean of studio reverb. The original mike placement on some of these cuts was one in each chamber and two in the room, with electronic expression added later and room sound mixed in, even in the rest of these takes the mikes were very close to the shutters, and room sound was mixed in. Not my favorite choice for recording an instrument. The current CD however is undoubtedly a much closer approximation of the way the organ really sounded in the room. Don't expect lots of reverb.

This recording is highly recommended.

PIPE ORGAN OF THE MORMON TABERNACLE. Clay Christiansen plays the 5/206 Aeolian-Skinner in the Mormon Tabernacle, Salt Lake

City. Available from your local record store, or ask for Klavier CD KCD 11044. Selections are: Finale, From Vierne's 1st Symphony, Pavane, Prelude & Fugue in B Major (Saint-Saens), Variations, op. 40 No. 1 (Bakalevsky), Sonata in A Major, op. 65, No. 2 (Mendelssohn), Morning Mood (Grieg), Reverie (Macfarlane), Toccata & Fugue in D Minor (Bach), Arioso (Bach), Toccato Con Rico Tino (Hebble), Sonata on Psalm 94 (Reubke), All Through the Night, Come, Come, Ye Saints.

ORGAN: ☆☆☆☆
PERFORMANCE: ☆☆☆☆
RECORDING: ☆☆☆

I don't often find myself compelled to review Classical recordings. This time I am because I've heard this organ many times live, and on recordings, and I've never heard it played like a 206-rank instrument. This organ has lots of pretty things which is mostly what you hear, and in the past most organists who played there thought full organ didn't mean using the powerful reeds. Well, Clay Christiansen uses all of the organ, and it's a real barnburner.

The organ is meticulously maintained and in perfect tune, perfect voice, and perfect regulation.

The recording engineer gets a three-star because I know what the room sounds like, and I don't feel that there is enough room sound [as the Tabernacle is a real barn].

If you've ever heard this organ, you've probably never heard it played like this. It's well worth the money.

TOP HAT. Tom Gnaster at the 3/21 Barton in the Granada Theatre, Kansas City, Kansas. Available from: Pipes & Palaces Productions, 1305 W. 8th, Kansas City, MO 64101. Prices are: CD \$20.00, Cassette \$12.00 Postpaid. Selections are: The Continental, Someone To Watch Over Me, Top Hat/Cheek To Cheek, Sunflower Babe, Voices of Spring, Secret Love, Fantasy on Nursery Tunes, Begin the Beguine, June is Bustin' Out All Over, When the Children are Asleep, Fiddle Faddle, Chanson Boheme, Lovely, Lonely Man, The Ride of The Valkyries.

ORGAN: ☆☆☆☆
PERFORMANCE: ☆☆☆
RECORDING: ☆☆☆☆

This is an excellent comeback

recording. Tom Gnaster is a fine musician, who in this recording is perhaps a little stiff, and maybe a little too reserved.

This organ has been reviewed many times and it is up to its usual high standards.

The recording quality is, as usual, very good.

This recording is recommended. I hope this is not the last we hear from Tom Gnaster.

IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS. Bob Ralston at the 3/21 Barton in the Granada Theatre, Kansas City, Kansas. Available from: Pipes & Palaces Productions, 1305 W. 8th, Kansas City, MO 64101. Prices are: \$20.00 CD, \$12.00 Cassette, postpaid. Selections are: It's Beginning To Look A Lot Like Christmas, The Christmas Song, We Need a Little Christmas, Blue Christmas, I'll Be Home For Christmas/There's No Place Like Home For The Holidays, The Christmas Waltz, Have Yourself A Merry Little Christmas, Silver Bells, I Heard The Bells on Christmas Day/Carol of The Bells, Jingle Bell Rock/Jingle Bells, We Wish You a Merry Little Christmas/Auld Lang Syne, Birthday of A King, What Child is This?, Joy To The World, O Little Town of Bethlehem, God Rest Ye Merry Gentlemen, Jesu, Joy of Man's Desiring, Silent Night, Caroling, Caroling Through the Snow/Star Carol, It Came Upon a Midnight Clear, Hark, The Herald Angels Sing/Away In A Manger/We Three Kings / O Come All Ye Faithful, Gesu Bambino, Hallelujah!

ORGAN: ☆☆☆☆
PERFORMANCE: ☆☆☆☆
RECORDING: ☆☆☆☆

Bob Ralston is in better form than usual. There are some arrangements and some registrations that are very interesting and somewhat unusual. Listening to this recording was quite pleasing.

Since the organ has been reviewed in this issue, and many times before, I won't belabor how wonderful it is.

The recording is up to the usual high standards we have come to expect from Pipes & Palaces Productions.

This recording is recommended as a very decent Christmas album.

Bob Shafter

ROUND THE MARBLE ARCH. Sidney Torch at the 4/34 Christie organ in the Regal Cinema, Marble Arch, London, 1932-1934. Catalogue number: STE1002. Available from Sterndale Records, 252 London Road South, Lowestoft, NR33 OBE ENGLAND. CD only. Contact company for prices and shipping terms. Selections are: Organ Medley of Song Hits, pt. 1; Organ Medley of Song Hits, pt. 2; Happy-Go-Lucky You and Broken-Hearted Me; They All Start Whistling Mary; Isn't It Romantic?; Hot Dog; Her Name is Mary; Let's Put Out The Lights; Lullaby of The Leaves; Dance of The Blue Marionettes; Rosa Mia; There's Something About a Soldier; Butterflies I The Rain; Classical Fragments, pt. 1; Classical Fragments, pt. 2; Isn't It Heavenly?; Hotter Than Ever, pt. 1; Hotter Than Ever, pt. 2; The Organ Grinder; A Cuckoo in The Nest; Footlight Parade (selections); Ding! Dong! Ding!; Sittin Pretty (selections); Round The Marble Arch. Total running time 47 min., 24 sec.

This release, along with its companion volume, "Torchlight On Edmonton" (STE1001), is quite remarkable for several reasons. First, the sound quality is astonishing when one considers that the source materials for this recording were original Columbia "78s." Not masters, mind you, but actual production discs. These were then remastered using the CEDAR (Computer Enhanced Digital Audio Restoration) process, reducing surface noise and boosting high and low frequencies. The result is an absolute revelation. As one who is very familiar with Torch recordings (and their reissues), I can tell you that on every cut there are subtleties and tasty features I never knew existed. The clarity brought about by the remastering is the next best thing to actually sitting up in the circle at the Regal, listening to Torch himself swinging away.

Second, that very clarity allows us to fully appreciate the high quality of the Christie organ itself. It was a large organ (30 units out of 34 ranks) in a medium-sized theatre (at 2,400 seats, perhaps medium-sized by American standards). Much of the pipework was voiced on only 5" of wind, giving the organ a very orchestral sound. You won't hear sobbing Tibias, but you will hear delicacy and refinement punctuated by some of

the most aggressive reeds ever built. Despite its cramped installation, the organ got out just fine for these recordings; the percussions, in particular, possess a sparkle rarely heard even today. In short, it was the ideal instrument for the organist who came closest to sounding like a real dance orchestra — Sidney Torch.

Torch and his music are the real stars of this release. All the really good stuff is here, along with less well-known pieces like "Let's Put Out The Lights," the "Hotter Than Ever" medleys and "Isn't It Heavenly." No one else had quite the feeling for light, popular music as Torch did. He could make the cinema organ, a ponderous beast, get up and dance on its toes. And as far as "hot" music went ... well, just wait until you get a load of "Canadian Capers," "The St. Louis Blues" and "A Sentimental Gentleman From Georgia" in the "Hotter Than Ever" medleys. Torch's music was a sensation when the "78s" were originally released, and it remains so today. This recording captures the freshness, vitality and that unique in-your-face jazziness that has never been equaled since.

Since its removal in 1964, the Regal organ, although still intact, has been sitting in a barn in the south of England these many years. The word is it's now beyond restoration. Torch is no longer with us. (Indeed, he stopped recording organ around the start of WWII.) So here's the deal: this CD is the best possible way to hear both organ and organist at the very top of their form; a combination never to be seen again. This is a first class production in all respects. The liner notes are extensive, well researched and accompanied by many interesting photos. If you are at all a Torch fan you must get this CD, exchange rates be damned!

ORGAN: ☆☆☆☆

(Considering its uniqueness)

PERFORMANCE: ☆☆☆☆

(Wow!)

RECORDING: ☆☆☆☆

(Considering the source)

Jim Riggs

REISSUES

LET GEORGE DO IT. Banda Records, P.O. Box 392, Oxnard, CA 93032. US & Canada \$20 (US) postpaid First Class, England \$22 (US) postpaid Air Mail, Australia \$23 (US) postpaid Air Mail.

As an LP, "Let George Do It" was the premiere recording of George Wright's own studio instrument, located in Pasadena, California. He recorded it himself. It is regarded by many as one of his best recordings. Like his San Francisco Fox CD, the "Let George Do It" CD is made directly from the 30+ year-old original master tapes and is a virtual clone of them. The first eleven tracks are those titles comprising the "Let George Do It" LP. The remaining eleven tracks on the CD are made up mostly of alternative takes of songs later released on the DOT and Hamilton labels.

Some selections such as "Fly Me To The Moon," "Tarantella," "Hawaiian Wedding Song," "Alley Cat" and "76 Trombones" are similar to what was later released on DOT and Hamilton. However, originally played on the Hamilton label as a cha, cha, cha, the CD version of "There is A Tavern in The Town" is played as a polka.

New material includes "The Pussy Wiggle Stomp," "Blues in The Night," "Yours," the finger breaker, "Polly" and "Dinah." We usually hear "Dinah" played as a fox trot. This rendition is strictly ballad. Very nice.

Bill Lightner's liner notes are fun to read and offer an insight into the history of the Pasadena Studio Organ and how George recorded it.

Then, as now, and always, it is George Wright's policy of playing all selections complete, without editing, as in a live performance. This CD is vintage George Wright at its best.

GEORGE WRIGHT AT THE FOX THEATRE, VOLUME I. Banda Records, P.O. Box 392, Oxnard, CA 93032. US & Canada \$20 (US) postpaid First Class, England \$22 (US) postpaid Air Mail, Australia \$23 (US) postpaid Air Mail.

I was honored when asked to write liner notes for "George Wright at the Fox Theatre, Volume I." I wrote those notes based on my memories of the Fox Theatre and its organ without not yet having heard a pre-release of this CD. I was told by both Mr. Wright and Terry Cutshall (the savior of the Fox tapes!) that I was in for a surprise. Surprise is hardly the word! As all Fox aficionados know, the original Hi-Fi label LPs and reel-to-reel tapes and, to a lesser extent, the re-releases on the Doric label, left

some things to be desired. For example, the sound was compressed with un-natural equalization, weird reverberation and horrendous distortions. I, like most people, simply assumed capturing the sound of a large pipe organ in a large room lay beyond the capabilities of that era's recording technology. Not necessarily true.

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No digital signal processing was employed in the analog to DAT transfer. It wasn't needed. We are able to hear these amazing tapes exactly as they were recorded. We hear the close mic'd articulation of the instrument and the tonal variations of each rank as only George Wright can exploit them, bathed in an ocean of distant reverberation. Listeners may wish to cut treble and boost bass slightly as this CD, and therefore, the original tapes are somewhat on the bright side. Considering the degradations that were inevitable in the LP replication process of the 1950s, starting with a brilliant original tape would be a hedge against subsequent shortcomings.

Twenty selections from the original releases, "Showtime," "Roaring 20's," and "Have Organ Will Travel" are contained on this CD. They are in no particular organ relative to the original albums. A second volume of "George Wright At The Fox" is planned, and it will contain the remainder of the material. In case you are curious, there were no out-takes nor were they any not-previously-released selections found in the six crates of tapes Terry Cutshall lived with for six months. Everything Mr. Wright recorded at the Fox will be included on the two CDs. With regard to the previous sentence, "Everything Mr. Wright recorded ..." George Wright also functioned as recording engineer on all but six of the thirty something selections released on the original

albums. In a classic case of style versus substance, Mr. Wright's music (substance) clashed with Hi-Fi Records owner Richard Vaughn's crass entrepreneurial style. As I have written many times before on these pages, nothing or nobody stands ahead of Mr. Wright's music. After a terse exchange, Mr. Vaughn returned to Southern California leaving George Wright to finish the Fox recording sessions without further interruption.

With all due respect to Everett Nourse and the late Tiny James, I always wished George Wright also would have made a final recording at the Fox. This CD with its sonic clarity and George Wright's artistry will definitely come to be regarded by many as the tribute to the Fox. I can taste Volume II now.

One final thought. The cover artwork on this CD is nothing short of spectacular! It is drawn largely from original Fox Theatre promotional material. I think a lot of George Wright/Fox Theatre fans would pay a premium to have a poster sized enlargement of it. I know I would. How about it, Banda?

Dennis Hedberg

...

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CLOSING CHORD

Dickie Bell Walzak



Dickie Bell, 64 years old, one of the three staff organists at the Alabama Theatre in Birmingham, Alabama, passed away in her sleep the morning of September 13, 1993, after a short illness. Mrs. Walzak was appointed to the organ staff of the Alabama Theatre in 1991. She assumed the Sunday afternoon 1:30 to 2:00 time slot playing the Mighty Wurlitzer before the film.

Her death ended a career that began at the Alabama Theatre when she was 11 years old playing for the theatre-sponsored Mickey Mouse Club. At 16 she traveled the country as leader of a five member all girl band. She was a regular headliner at Birmingham's Essex House and the Downtown Club. She also performed with the Dickie Bell Trio at most of the country clubs in Birmingham.

Dickie had a remarkable memory, playing her regular Sunday concert at the Alabama, people from the audience would request one of their favorites and more times than not she would be able to perform the selection. Her big smile and twinkle in her eye will be missed by her regular Sunday fans at the Alabama and her other fans around the city.

Leonard Smith

One of the last Chicago organists from the "Golden Age," Leonard Smith passed away this summer in LaHabra, California. A native of Chicago, Leonard began his professional music career making piano rolls for the Gulbransen Company in the early 1920s.

Because of his fascination with the sound of theatre pipes he studied organ at the Moody Bible Institute and was soon employed playing a Wurlitzer piano/organ instrument in

an Evanston theatre. Most of his career was spent playing for the Warner Brothers theatres in Chicago, including a four year engagement as featured organist at the Avalon Theatre (recently refurbished into the New Regal) at 79th and Stony Island Avenue.

His other long term engagements were at the Arena (an ice skating pavilion) and the Marine Dining Room of the Edgewater Beach Hotel.

In the early 1980s he was named an Honorary Member of AMICA. After his move to California Mr. Smith taught piano and organ. He was believed to be about 90 years old when he passed away.

Ralph Beaudry

Beth Adkison



With much sadness we report the loss on September 10 of one of our most enthusiastic members, Beth Adkison. Beth was treated for cancer over a year ago, and complications after radiation treatment developed into an ongoing struggle with pneumonia, a foe her body just could not conquer.

Beth served as Secretary to the Convention Planning Committee, and all summer bravely attended the meetings. She was a dedicated, competent and dependable committee person.

In September of 1991, many members visited the brand new Port Orchard home she built to house her 2/7 Wurlitzer. She did most of the restoration and installation work herself, and members Don Myers, Don Wallin and Mel Retzlaf pitched in to help her finish the project. Beth's wish was that the organ continue to be open to members. One of her sons is occupying the home and will make the organ available by appointment.

Beth retired several years ago from Tacoma General Hospital where she had been an OB nurse for approximately 40 years. She was viewed as a mother figure to the other younger nurses.

PSTOS extends sincere sympathy to Beth's five children. Her son, Ken, is a PSTOS member and would appreciate your support. At Beth's request, no services were held.



Bob Bailey

Bob Bailey, immediate Past President of Connecticut Valley Chapter, died on June 23, 1993.

While not an organist himself, Bob and his lovely wife, Grace, have been active members of Connecticut Valley for over 30 years. During that time Bob served as Program Chairman, Vice President for Member Affairs (Membership Chairman), and most recently as President. The Baileys helped work on the Marr & Colton long before it was installed in the Thomaston Opera House. Bob worked particularly hard at recruiting new members, handing out literature and talking with prospective members at every concert.

On a personal note, I got to know the Baileys well one warm afternoon in September 1992 while we were preparing Thomaston Opera House for the new season. Five huge chandeliers hang in that hall. My husband climbed up to the catwalk above the hall and hand-cranked each chandelier down to within a few feet of the floor where the Baileys and I removed each glass chimney, hand-washed and dried it, wiped the brass parts and then re-assembled the whole thing before it was hoisted back in place. A big job but they willingly helped. No job was too small. Bob is survived by his wife and a son. His friendly smile and ability to make himself useful in every situation will be greatly missed by our chapter.

Mary Jane Bates

ALABAMA

BIRMINGHAM

PAT SEITZ: 205/870-8217

Guest artist for our August 21 meeting was Jay Mitchell of Atlanta. Jay is not really a guest, since he was one of the founding members of our chapter and used to be house organist at the Alabama; it was more of a homecoming. Jay is now house organist at the Atlanta Fox, presiding at the big Moller for the summer movie series, and other times as dictated by the Fox management.



Jay Mitchell

Jay's program consisted mostly of responses to audience requests, including "Fascination," "Nola," a lively George Wright-style Boogie Woogie, and "You Light Up My Life." He also included a nostalgic "Happy Birthday" for the late-night organ crew consisting of Jay, Larry Donaldson, and Dan Liles, who in August of 1973 held the last of many Friday night, eleven o'clock, after-the-movies repair sessions, which lasted until three or four a.m., or dawn if there were a serious problem. Change of careers and addresses, as well as changing circumstances at the theatre, moved the organ work sessions to Saturday mornings.

Vice-President Larry Donaldson presided at the business meeting following the concert, reporting progress on constructing a platform on which the organ console will move about when future events require use of the entire orchestra pit. The membership also voted to have *Phantom of The Opera* t-shirts produced to sell prior to and at our performance of that perennial silent

classic. This year's show is on Saturday, October 30, at eight p.m., with Tom Helms at the Wurlitzer, as usual.

Virginia Robertson



CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

WILLIAM SHRIVE: 813/546-0564

Contrary to the announcement in the last THEATRE ORGAN our chapter held its regular monthly meeting in spite of the August temperatures (low 90's). The meeting was held on August 8 at the home of William Scranton in Oldsmar, a community north of Clearwater. Bill owns a 34-A Church Organ with Allen Gyro Speakers. Bill gave a brief explanation of his large organ to the 28 members and visitors who were present, played several lovely selections, and opened the console to others. A delightful afternoon!

Reports were made at the meeting concerning the ATOS Convention in Chicago; and the presence in our community, a few weeks ago, of Kylie Mallet, a talented young organist from Australia, together with Russell Lange, a Founding Member of the TOS of South Australia. Two of our own members, Mr. and Mrs. Williams will come from England to be with us in September.

Bill and Gerry Viegelahn and Robert Rusczyk, have been welcomed as new chapter members.

Our chapter plans to work with local schools in regard to theatre organ programs in coming months.

Tampa Theatre Organ Report: Some work had to be redone relative to the combination action which caused a delay. We hope to have completion for our September meeting.

Pinellas Park "Baby Wurly": Rewiring has been completed. The blower is functioning. The next step will be to hook up the regulators and do additional work on the electrical system. Volunteers are welcome.

June Hermanns, our Stoplist Editor, invites interested members to submit items for our classified column (no charge), and to send letters to the Editor. June lives at 1398 Temple St., Clearwater, Florida 34616. 813/441-2948.

We meet on the second Sunday afternoon of the month (unless otherwise announced). If you are visiting Florida this winter, call President Bill Shrive (813/546-0564) for details.

Larry Ferrari of Philadelphia presented several public organ concerts in our area on August 21-22. Diane Bish will be here to play with the Florida Orchestra September 9-11. Diane has a syndicated organ television program on the local Roman Catholic TV station here, an excellent program, possibly also shown in other parts of the country. Diane is the organist at the large church served by Dr. James Kennedy on Florida's East Coast.

The Kirk of Dunedin, Florida (north of Clearwater) presents its 25th anniversary organ concert series in 1993-94. Several guest artists will take part. See the Central Florida column in September/October Journal, or call 813/733-5475 for additional details.

Stay warm! Happy Holidays!

John Ambler



CENTRAL INDIANA

INDIANAPOLIS

MRS. BARBARA JOHNSON:

317/787-4865

On August 8 we met at the Long Center for the Performing Arts in Lafayette, Indiana. 15 members of Lafayette's Hi Note Organ Club joined with 80 Central Indiana members for the occasion.

The organ has been completely renovated in the last year, with all chests rebuilt and the chambers provided with heating and air conditioning to maintain a uniform temperature. Seven ranks were added to enhance the capability of the instrument.

To paraphrase a breakfast cereal slogan, we were treated to a program of champions from our chapter. The first half was performed by Dwight Thomas, winner of the national ATOS Young Artist Competition in 1986. Appropriately, his opener was "In The Good Old Summer Time," with Hoagy Carmichael's "The Nearness Of You" next. These pieces were followed by a medley from Irving Berlin's *Top Hat*, which includ-

ed "Fit As A Fiddle," "Isn't It A Lovely Day To Be Caught In The Rain," "Putting On My Top Hat," and "Cheek To Cheek."

Dwight turned the console over to Bob Glass who has studied theatre style under Dwight for a couple of years. In the first-ever competition for "Hobbyist" sponsored by ATOS in 1992, Bob was the first-place winner. His program included these selections: "If My Friends Could See Me Now," from *Sweet Charity*; "Falling In Love With Love" (his winning number in the Hobbyist competition), "My Funny Valentine," "Hard Hearted Hanna" (his second competition number), and "Jalousie." His program was very well received, and we look forward to hearing more from this accomplished musician.

Our 1993-94 Concert Series at Manual High School is now finalized. Ken Double and the Long Center All-Starts (a 16 piece swing band) will open on September 12. Ron Rhode will be featured on February 20, 1994, and Clark Wilson will finish the series on April 24, 1994. All performances will be held on Sunday afternoon. As an extra attraction, Lee Erwin is scheduled to accompany the silent movie *Wings* on November 21.

We've saved the best news till last! A contract has been signed with Warren Township School Corporation to install our Barton organ in the Warren Center for the Performing Arts! The school has already begun some required modifications to the auditorium, and CIC's work will be underway by the time you read this. Both the school people and our group are enthusiastic about the project which will make a new home for the Indiana Theatre organ, to be

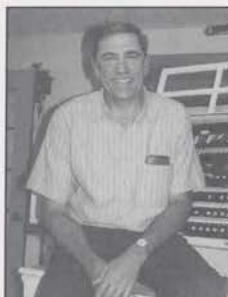
enjoyed not only by us and Warren Center, but by the whole city Paul T. Roberts

CENTRAL OHIO

COLUMBUS

BETTY POLSLEY: 513/652-1775

It's always a pleasure to be invited back to Jeanette & Bob Schmitt's lovely home in Centerville, Ohio.



Bob Schmitt entertained us on his 3/10 Kimball. J. Polsley photo

Not only do they have a beautiful residence but a 3/10 Kimball theatre organ as well. So on June 18, 29 members and guests of our chapter met there. During the business portion of our meeting we learned that we had gained eight new members as an outcome of our Bob Ralston concert. Neal Grover, our Vice-President, then introduced host Bob Schmitt, who turned out to be the featured artist for the afternoon. Bob seems to know the kind of music we identify with; his renditions of such tunes as "There's No Business Like Show Business," "You Know What It Means To Miss New Orleans" and "Stairway to Paradise" were right down our alley. We were once again impressed with the superb sound of Kimball Tibias, in all likelihood close to the best in the industry.

Bob's "Every Moment of Every Day," a hymn, was particularly appropriate for the day. Equally enjoyable were "Indian Love Call" and "Dream" a couple of nostalgic oldies. For a finale, Bob accompanied his player piano at the organ with a sing-along of two old favorites: "Let

Me Call You Sweetheart" and "All of Me."

At open console we didn't lack for playing members who provided entertainment for us while we feasted on the tasty treats prepared by our culinary artists. It was especially delightful to hear guest Gary Leadbetter-Smith, an accomplished organist in his own right, and new member Benjamin Brown. Ben, who had a Wurlitzer of his own some 20 years ago, had not forgotten his playing skill as he treated us to "Love Is A Many Splendored Thing," "People Need People" and "I'm Just Wild About Harry."

We trouped to the Thomas Worthington High School for our July 18 meeting. There, setting out on the stage, was our beautiful Wurlitzer console, harnessed inconspicuously as we could make it to its umbilical cord and black serpiginous windline, so essential to its operation. President Betty Polsley conducted a short business meeting, welcoming new members Don & Evelyn Neuhouser, Jim & Erleen Batey, and Jim Stokes, after which Neil Grover introduced organist Martin Bevis from Fairfield, Ohio. Martin has played for us before and we welcomed him back, not only for his talent but also as a dear old friend. His selections included "Stairway to Paradise," "Smoke Gets In Your Eyes," which featured a beautiful Diapason counter melody, "Stardust" and "Dream." These were played with delicate, thoughtful registrations that never once pinned the decibel meter; rather they demonstrated to good advantage the various solo voices of our organ as well as its capacity for creating lush violin and reed choruses.

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Martin Bevis at Central Ohio's Wurlitzer.
J. Polsley photo

CENTRAL OHIO cont.

"Someone to Watch Over Me" was a plaintive ballad, beautifully played, as was the selection "The Song Is You;" both featured Tibia solos singly and in combination with selected reeds. Martin finished with a medley of Irving Berlin selections followed by the "National Anthem March." We didn't let him get away without a standing ovation, luring him back for an encore — a rousing "Stars And Stripes Forever."

The remainder of the afternoon went all too fast. Between the excellent food, continued organ entertainment by our member artists, organ chamber tours, introductions and the camaraderie, we hardly noticed the time. All agreed; this certainly was one of our better meetings.

It was just a little over a year ago that we visited Karl & Barbara Saunders' beautiful home in Zanesfield, Ohio, at the time of the dedication of their organ. For our August 15 meeting, we were delight-

ed to be invited back. Fifty-two members and guests trekked to see and hear Karl's 3/31 Wurlitzer which represents, in our book, the ultimate in home installations. The organ, the story of its design and refabrication was the subject of a feature article in the November/December 1992 issue of THE-ATRE ORGAN. Sitting at the far end of the "Great Room," the mahogany-stained console rested on a slightly raised platform behind which was a banister, defining the front border of the tone chute. In the basement the pipes of his mighty wind machine are contained in a single chamber and speak into the tone chute through two sets of swell shades. A MIDI interface enables Karl's organ



Host Karl Saunders in front of his 3/31 Wurlitzer. J. Polsley photo

to be enhanced by a wide variety of orchestral voices.

After our chapter members were seated, President Betty Polsley conducted a business meeting, reporting on the progress of plans for the chapter's Gaylord Carter concert scheduled for September 19. After adjourn-



Pleasant surprise! Allen Miller entertains!
J. Polsley photo

ment of the business meeting she introduced our host, Karl, who as it turned out, was our first artist for the afternoon. It had been several years since we heard Karl play but we all remembered his talented performance on his Allen organ when we met once at his former residence in Columbus. Karl opened his program appropriately with "Great Day," following which he played a plaintive Irving Berlin composition entitled "What'll I Do?" During his rendition of a fast paced novelty number "Baby Face" we got a chance to see and hear his "remoted" grand piano in action. His concluding number was "Hurrah For Hollywood," but not before we heard a medley of "Jasmine and Rosa Maria" which he

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prefaced with a story about what these two pieces musically described.

To our delight and surprise, Karl then introduced Allen Miller as the next performer. Allen had been visiting Karl's home to make some minor adjustments to the organ; fortunately, he hadn't left before the time of our meeting. We know and respect Allen for technical abilities but this was our first opportunity to witness his playing skills. He was obviously just as comfortable playing as he is in installing these great wind machines. His rendition of "Stranger In Paradise" was especially moving.

It was a tough act to follow these two performers, but at open console our members stepped right up and provided us with some lively entertainment for the rest of the afternoon. Allen graciously assisted in setting up and making appropriate changes in registrations which helped a lot. While members rotated to the console others of us found our way to the adjacent kitchen where refreshments were served. I've said it before: the artistry in our chapter doesn't belong exclusively to our organists, it's equally evident in the culinary talents of our members.

Our sincere thanks to Karl and Barbara for their hospitality and for making the afternoon one of the best we can remember. *John Polsley*



CHICAGO AREA

CHRIS NELSON: 708/323-6408

Although the ATOS '93 convention is history, there is still a buzz in CATOEland about artists, venues

and events. In general, the club is fairly well satisfied that the vast majority of conventioners went away happy — and that is what really counts. There were the normal glitches and gremlins that appear at every convention, but we feel that they were minor.

The bus service was outstanding since we were able to load more than two at a time on Wabash Avenue. The police did issue one ticket for blocking traffic; however, they were very lenient otherwise. Anticipated construction snarls didn't develop, which allowed more time for inspecting the venues.

Both pre-glow and the afterglow went well. The substitution of The Arcada Theatre for the High School added one theatre to the agenda and saved travel time to the Baker. There was an emergency on the boat that caused us to return early to Navy Pier — much to the consternation of spectators watching the fireworks from the pier — but the extra trip back onto Lake Michigan really gave everybody a chance to see the fabulous Chicago skyline from its best vantage point.

Rather than expound on individual events, since the TO coverage will do this, CATOE really appreciates the many kind letters and comments we have received from those who enjoyed everything. The aim was to present as good a convention as possible and it appears that goal was met.

Looking forward, the main objective of the present CATOE Board is

to find a site for the Oriental Theatre remains; to piece it back together as closely as possible to the original specs and to get it back on the circuit. That is surely ambitious, but there are several promising locations (ironically, the old Oriental Theatre may be rejuvenated!) and comparatively equivalent pipework is available.

Of course, the normal Public Show and club socials schedules will prevail, with an eye toward finding and presenting new talent.

To those who came to Chicago for the convention and to all who helped put it together from National and The Club, CATOE sends a hearty THANK YOU.

The August social was held at the newly decorated Arcada Theatre, now a part of CATOE member Willis Johnson's expanding chain of Classic Cinemas. Our artist was Debbie Ayotte, someone we hadn't heard for many moons, and her program was refreshingly different since she chose registration carefully. Willis has three theatres housing organs and has become quite a theatre organ aficionado.

Hal Pritchard

CONNECTICUT VALLEY

RICHARD S. SIMKO:

203/268-4285

Our Annual Birthday Party was held on April 17 at Thomaston Opera House. A catered buffet dinner was held in the Town Hall wing of the building. This was our 32nd birthday, and a good time was had by all.

Our concert artist for the evening.

Continued ...

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CONNECTICUT cont.

was Bob Legon of Malden, Massachusetts. Bob first played the Thomaston organ in 1972 and keeps coming back whenever he can to enjoy the wonderful Marr & Colton. His program certainly pleased the audience. Opening with "There's No Business Like Show Business" and "Another Opening, Another Show," he included medleys of music from *Oklahoma* and *Mary Poppins*, a trio of waltzes, "Once In A While," "Spring Fever," "The Whistler and His Dog," songs from *South Pacific* and more.



Bob Legon at the 3/15 Marr & Colton at the Thomaston Opera House

Bob plays extensively throughout Northeastern New England and has appeared at Patsy Fucci's Crystal Palace in Waltham, Massachusetts, the Hammond Castle, the Springfield Paramount, Babson College, and the Jane Pickens Theatre, Newport, Rhode Island. He has played for the Garden State chapter at the Asbury Park Convention Hall the past several summers and will be playing in the "Wednesday at the Wurlitzer" series at the Providence Performing Arts Center when it reopens this fall. He teaches organ in private homes and is always on the lookout for promising young talent.

Mary Jane Bates



Cumberland Valley members Gordon and Marlene Madison, who earlier this year donated their magnificent Moller theatre organ (opus 4800) to the chapter.

CUMBERLAND VALLEY

CHAMBERS BURG, PENNSYLVANIA
ROBERT EYER, JR.: 717/264-7886

Cumberland Valley members and friends proved that organ events are fun any day of the week. Although most chapter events have been held on weekends, a Tuesday outing to Hershey in early August was very well attended and well complimented. First on the itinerary was the Hershey Theatre and its four-manual Skinner, followed by Founder's Hall at the Million Hershey School and its three-manual Austin. The Austin's Tibia Claus is a dream. Playing the organs at open console were Bob Carbaugh, Mike Cosey, Bob Eyer, Jr., and Jack Umholtz. Special thanks were extended to chapter Vice-President Dean Faulk, who arranged the visits.

Bob Maney



DAIRYLAND
MILWAUKEE, WISCONSIN
ROBERT D. LEUTNER:
414/639-1219

"In the Good Old Summertime" ... BARTOLA staffers, Board Members and Dairylanders had the months off to tend their roses, travel to conventions, or forego formal programming and do drop-ins at Piper Music

Palace. Resident artist Dave Wickerham was spelled for a week early in June by Walt Strony while Dave recovered from a minor wrist surgery. Jelani Eddington, on summer break from classes at Indiana U, joined Dave at the PMP.

Wickerham, as Chicago's National concluded, was in attendance with a fortunate 350 at the Jasper Sanfilippo Victorian Palace in Barrington Hills, Illinois, where Lyn Larsen played an inaugural concert for Hopeful Heart Productions, a private charity providing financial support to persons in the arts facing life-threatening illnesses. Lyn donated his talent that evening and all profits went directly to the charity. Dave's photos and superlatives evidenced an evening's events long to be remembered.

Dairyland is so fortunate to have quality artists in our midst whose extensive repertoires cover a gamut of musical gems. For example, heard during an evening in July with Jelani on the bench were his potpourri of selections ranging from Roaring 20s to *Jurassic Park* tunes. His interpretation of Duke Ellington compositions was superbly presented and "Sophisticated Lady" should be featured on his next CD!

Dave Wickerham is never at a loss for a diversified program. Recently I tallied some of his hit tunes and was privileged to hear show tunes from *Sting* to *Show Boat* to *Phantom of The Opera*. Hoagy Carmichael's "Star Dust" was played with all the sentiment and fervor we 30s Bobbysockers used to pour into that danceable tune, an amazing feat so closely duplicated by an artist of Dave's generation.

August 15 marked a return to Jack Moelmann's "Perfect Picnic." The weatherman threatened, the skies looked foreboding, but Jack welcomed about 50 to his Lake Geneva summer retreat while "Nothing But Blue Skies" prevailed overhead. Pot-



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Steve Adams, Theatre Organ Journal

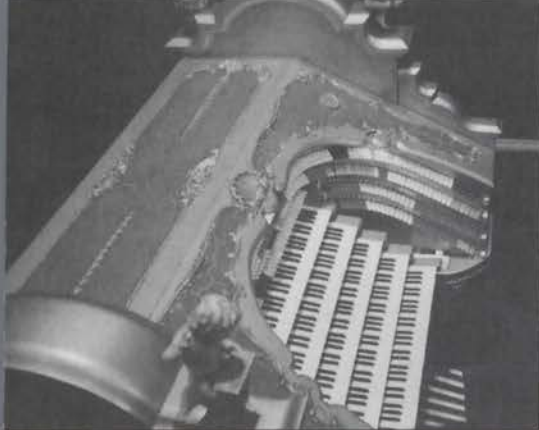
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The Victorian Palace 5/78 Wurlitzer, beautiful from any angle. Dave Wickerham photo

luck picnickers spread their wares, a breeze blew off the lake, and DTOS member Jack Hoag's steam calliope blistered the air waves. Pre-Glow artists Dave Wickerham and Jelani Eddington entertained on the Hammond SP. 100, followed by our host. We heard "river" songs like "St. Louis Blues," "Old Man River," and "Mississippi Mud." The Colonel (with an eagle on his shoulder in deference to a Private with a chicken on his knee) closed his performance in a patriotic reverent mood playing "Let There Be Peace On Earth," "God Bless America," and the Army Air Corps Song. His guests all stood with applause and appreciation.

Dorothy Schultz

DELAWARE VALLEY

HARRY LINN, JR., 215/566-1764

On August 1 Society members traveled to Trenton, New Jersey, to hold open console at a new location; namely, the Casa Lido Restaurant and Bar.

The Casa Lido has a 1926 3/12 Kimball theatre organ which was originally installed in the Bagdad Theatre, Portland, Oregon. One of the ranks is a rare Muted Cornet.

The instrument was installed in its new home through the efforts of Chuck McSloy, president of the Casa Lido, and his business partner, Ron Abata, secretary and treasurer of Casa Lido. A dedicated crew assisted them with the restoration.

The June 19, 1993 edition of the Trenton newspaper, the *Times*, published an extensive illustrated article about the organ and of its use to entertain restaurant patrons.

Even with a large crowd there was plenty of time for everyone to play. The Society thanks Mr. McSloy and Mr. Abata for inviting the members to the Casa Lido to experience this new instrument and its setting.

Earl E. Strausser

EASTERN MASSACHUSETTS

WELLESLEY

DONALD L. PHIPPS: 508/990-1214

With a large addition being built on the Richard Knight Building annex at Babson College, our pipework is covered with plastic sheeting for the summer. The Wurlitzer console is distributed among some of our organ crew members for homework, and some is at board member Garrett Shanklin's factory in Ayer, Massachusetts, for major work. Involved are a new Trousdale combination action installation, work on the pedalboard, crescendo and expression pedals, pistons, contact blocks, etc.

It is now a race against time to reinstall the console and get enough in reliable working order to use for our Labor Day "Pipe Organ Pops" open house. This is to raise money for "Jerry's Kids" in a music festival played by club members together with a silent movie. It is our third year to help this worthy muscular dystrophy cause and is also an introduction to theatre pipe organ to many not otherwise exposed. We hope to surpass our 1992 contribu-

tion as well as hope that the music of theatre organ pipes is catching.

Stanley C. Garniss



GARDEN STATE

NEW JERSEY

MICHAEL CIPOLLETTI:

908/899-1588

Many members attended the National Convention in Chicago, and all returned telling about the wonderful music and artists, with superlatives about the Victorian Palace.

One week later, July 11, our Asbury Park Free Summer Concerts started. The artist was Michael Britt and it was his fourth time playing the Kilgen. His program contained a variety of well known Broadway hits and marches. All enjoyed the program. On July 18, Lee Erwin was featured at the console. Many of Lee's fans attended the concert. July 25, all enjoyed Ralph Ringstad who registered the Kilgen with skill and showmanship. An enthusiastic audience enjoyed the program, little knowing it was to be the last of the nine planned concerts.

President Michael Cipolletti was notified by the Asbury Park Fire

Continued ...



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GARDEN STATE cont.



Clockwise from top left: Ashley Miller, composer of "Emblem of Liberty," Ralph Ringstad, Lee Erwin, Michael Britt at 3/12 Kilgen in Asbury Park

Department that there were violations and the entire building was being closed. We kept hoping that repairs could be made, and were deeply disappointed when the scheduled concerts with Don Hansen, Candi Carley-Roth, Bernie Andersen, Martin Boehling, and Ashley Miller were all canceled. The outlook is dreary, and it may be spring of 1994 before the doors will, we hope, open again.

Still recovering from the Asbury Park closing, Garden State received notice that the New Jersey State Legislature had passed a bill which now would allow the state to restore the War Memorial to its original splendor. Work will begin January 1, 1994. The building will be closed for 18 to 24 months during which time the asbestos problem will be eliminated, changes and updating will take place involving life safety systems, new electrical and plumbing

systems, restoring the original 1932 decor, a new stage with a sprung dance floor, new orchestra shell and enlarged orchestra pit, new dressing rooms, new sound system and fly system for scenery, lights and restored seats.

Relative to the Moller, steps will be taken to seal the chambers while construction is in progress. Plans include a new relay system, a new safe room under an extension of the stage and cabling to allow the console to be moved. Our concert series will have only two concerts on the 3/16 Moller. On October 3, Dennis James will accompany the silent film *Four Horsemen of Apocalypse* starring Rudolph Valentino. Tom Hazleton will be the artist at our annual Christmas concert on December 5. The status of the three remaining concerts will be announced shortly. Our War Memorial Concert Series goes back to 1976. Ashley Miller performed the exciting dedication concert to a standing room only audience. Garden State has been fortunate to have had as its first crew chief, Bill McKissock, who with his crew assembled and brought the transplanted Moller to its excellent concert condition. Our second crew chief still in charge of the organ is Bill Smith who with his crew, especially Tony Juno and Jim Vitareli have provided concerts and wonderful music for our pleasure.

We proudly congratulate our chapter member Ashley Miller who once again has added more laurels to his already extensive musical accomplishments. Ashley has been a composer and arranger. While serving as a Chief Warrant Officer and Director of an Army Air Force Band during WW2, he composed and conducted his own composition "Emblem Of Liberty" march. This march was performed twice on the famous "Paul Lavalley and City Service Band of America" radio broadcasts. Just this

past July, Ashley was contacted by the director of the 63rd Army Band of the N.J. National Guard and was asked to conduct his march "Emblem Of Liberty" at an interfaith benefit for the Homeless, held at the Bergen Technical High School in Hackensack.

We also congratulate another member, Marion Flint, who perceived, several years ago the need for gathering information of coming concerts and organ events, and started gathering photos, schedules and dates for theatre organ concerts. Hours of work with phoning, traveling, writing and arranging materials of local events resulted in an attractive display on tables at the War Memorial. From then on it was so popular other chapters asked Marion to bring her displays. She has displayed at regionals and two National Conventions. At Chicago this past July, Marion had two adjoining rooms filled with pictures, information, handouts and photos of theatre organs from every chapter. We were delighted and Marion was completely surprised when at the Chicago Convention Banquet, ATOS awarded her a \$500 grant to continue the listing of concerts and events throughout the country. *Jinny Vanore*

GULF COAST

PENSACOLA, FLORIDA
SCOTT BRODIE: 904/932-3133

Why is it, when you don't have much news, the time comes in a hurry to report that you don't have much news, and you still have to put it down and account for it. So be it. Do you get the impression I have lots of news this time? Right!

For starters, I must report what a great time we all had with Kevin King as our latest artist for two programs. First, our fourth annual open console on a Saturday morning, then a concert of theatre organ music Sunday afternoon for the general

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public. We had a goodly crowd to try their hand at open console. Plenty of adults, but what amazed us were the three youngsters who played. One was actually an alumnus. She had played at our second open console at age three and came back this time as "Dean" of the beginners, at the ripe old age of five, to show us her improvement! That she wanted to come was music to our ears, believe me. To keep the adults from feeling too shy, Kevin played in-between tunes for all of us to enjoy. He is a master to be sure. What a delight to host such a wonderful person: skilled, easy to work with, expert in this craft and a true crowd pleaser. If I fail to note which pieces he played, don't fault me. They were all good, well played and well accepted. What their names were isn't important. I am sure you have heard them all and each is good. Just listening to him play any of them was a real treat for us.

Too, not that we are the least bit prejudiced mind you, but when we have such a superb technician as our Jimmy Scoggins, you know the music will sound its best when the artist takes the bench.

We tried another pair of "wings" at the Kevin King performance. We have been advised by knowledgeable powers-that-be, to include some special features to our programs to promote general interest and audience participation. This time we tried



Kevin King and Jimmy Scoggins, our chief technician, prior to Kevin's concert in August.

dancers. We contacted several dance schools who didn't want to undertake such a project and then got in touch with a new group here called DANCE UNLIMITED. They leaped at the chance! The two owners, who are professional dancers, met with me after my initial phone call, and we mapped out our plans. I told them what I had in mind, they worked with me on the dancing part of it and we were off and dancing. Then we called Kevin, to ask his permission to work with us on this. He was delighted and most cooperative. Next we picked which types of dances we wanted presented, decided on the music called for, called Kevin and asked that he record three to five minutes of each of these four types of dance steps, and we were in

the dancing business big time. After the dancers received this tape, they prepared their part for presentation. A brief rehearsal to check timing, etc., with Kevin at the organ on the day of the program and we were ready. We feel the audience enjoyed it from the comments heard. Here's hoping. Now how to follow-up? Back to the drawing board! Maybe next time we could offer free popcorn. Who knows?



Kevin King and aspiring organist at our fourth annual open console. Saenger Theatre, Pensacola, Florida.

Kevin seemed to like our neck of the woods so well, he extended his time in Florida and took in as many sights as he could. Just hope he got enough sand in his shoes to return. (This is an old superstition around here, and we like it.)

Continued ...

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GULF COAST cont.

Two significant events to report: The Pensacola Symphony Orchestra, under the direction of Dr. Grier Williams, asked to use our organ with his summer music series of the symphony, In The Good Ole Summertime. Of course we were delighted to showcase our instrument in the restored, historical Saenger Theatre, here in Pensacola.

Then the local chapter of the SPEBSQSA, which is easier to abbreviate than spelling out the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, asked to use our 4/25 Robert-Morton in their annual Fiesta Chorus program. Like I said, we try! The more exposure the better.

Our Prez-of-many-hats, Scott Brodie, has already started his paper work to get ready for the gearing-up of our annual Kids Day next Spring. Considering you have to confer with or contact the Superintendent of Schools, the Curriculum Director, holiday giver-outer, spring break time, etc., ad infinitum, before you can even set the date at the theatre, then get an artist who can handle 1600 kids and will agree to undertake the task way down here, this all is no small job. But he has started!

To make the above even more complicated, we did not decide until August of 1993 that we would even attempt a 1993-94 season. Now we are going for it.

Scott has communicated his review and preview of the presidency in a letter sent to board members, listing items that need priority consideration by said board. Fees, artists, dates, and a contemplated auxiliary to help promote programming and fund raising, are all tops at this time and will be examined one by one in the near future. He has enlisted the aid of a professional promoter/fund raiser to assist us in some of these matters. Whoever said

it was easy to run a chapter? The city's first adventure into First Night Pensacola was a resounding success and now they are looking toward the second First Night Pensacola. They have umpteen events lined up, and all are very good. We are in the wings waiting for the cue that they will use our organ as part of their presentation. Since all this is without funds, we must insist they give us a definite time-slot to plan toward. Final decision is yet to be handed down.

Dorothy Standley



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Richard Purvis, seated at console of five-manual, 123-rank Aeolian Skinner.

Dr. Ed Mullins photo

Chapter member Richard Purvis celebrated his 80th birthday on August 25. He was honored by San Francisco's Grace Cathedral and the San Francisco Chapter of the American Guild of Organists on August 15. Mr. Purvis came to Grace Cathedral in 1947 and retired in 1971 as Organist/Choirmaster Emeritus. A Festival Evensong service at 3:30 p.m. included the Magnificat & Nunc Dimittis in E-flat by Sir Edward C. Baird (Purvis' teacher in 1936 in England) and Purvis' own anthem Benedictus es, Domine.

A full recital followed at 5:00 on the five-manual, 123-rank Aeolian-Skinner organ with three of the Bay Area's finest organists playing compositions by Richard Purvis. Stephan Repasky played "Partita" and Kenneth Matthews played the St. Francis Suite. Repasky and Matthews are both former pupils of Purvis. John Fenstermaker, current cathedral Organist/Choirmaster played Four Prayers in Tone. A reception honoring the "birthday boy" followed the concert. It was a veritable "Who's Who" of the organ world.

Members Tom Murray, Bob Vaughn and Dr. Ed Mullins were delegates again this year to Cinecon-29, Labor Day weekend at the Radisson Hollywood Roosevelt Hotel. The Society of Cinephiles sponsors the annual event. They played hooky from the Cinecon Thursday night and went to The Silent Movie on Fairfax Avenue in Los Angeles where they saw *Old Ironsides* starring Esther Ralston. The film was accompanied by theatre organist Bob Mitchell, founder/director of the Mitchell Boys Choir, on an electronic organ. Miss Ralston was there in person, as was organist Bob Ralston who is related to the silent star.

Many of the silent films screened during the Cinecon had piano accompaniment. Three organists also cued the pictures. Robert Israel accompanied *The Magician* (MGM, 1926). Gaylord Carter accompanied Harold Lloyd's *Why Worry* (Roach-Pathe, 1923) in honor of Lloyd's Centenary. Harold Lloyd's 100th birthday was April 20 and his elder brother's name was Gaylord. Carter, who celebrated his 88th birthday August 3, was given his start by Lloyd. Lloyd's granddaughter Suzanne Lloyd Hayes was also at the Cinecon showing 3-D color slides taken by her grandfather.

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Douglas Fairbanks, Jr., left, congratulates Bob Vaughn after Bob accompanied his 1926 silent film *Broken Hearts of Hollywood*.

Dr. Ed Mullins photo

who was 82 on August 14, accompanied five films for the film buffs. The big feature attraction was *Broken Hearts of Hollywood* (Warner Bros., 1926) starring Douglas Fairbanks, Jr., Ruth Patsy Miller and Louise Dresser. Mr. Fairbanks was the special guest and attended the screening. This rarely seen picture was from the archive of George Eastman House and arrived just before the unreeling. To the surprise of all present, especially Bob Vaughn, the subtitles were in Czechoslovakian! It had been preserved by a film museum in Prague. Bob rose to the occasion and did a masterful job cueing the film despite the handicap, proving the music an important part of the picture. Mr. Fairbanks was on hand to answer questions and sign autographs after the screening. He celebrates his 84th birthday on December 9.

The banquet was held in the Blossom Room, site of the first Academy Awards. Personalities attending included Buddy Rogers, who was Mary Pickford's last husband.

Also in attendance at the banquet were: Lita Gray Chaplin, Mrs. Buster Keaton, Stan Laurel's daughter Lois, Anita Paige, Esther Ralston, Junior Coughlin, Patricia Morison, Norman



Clockwise: Bob Vaughn, Dr. Ed Mullins, Gaylord Carter and Robert Israel in the lobby of Radisson Hollywood Roosevelt Hotel.

Tom Murray photo

Lloyd, Edward Dmytryk and Turhan Bey. Cinecon-30 will be held at the same venue next year during Labor Day weekend.

Another organ concert celebrating Richard Purvis's 80th birthday was held September 10 at Our Lady of Mercy Catholic Church in Daly City, California, with many Jesse Crawford chapter members in attendance. This concert was on three organs: a Fratelli Ruffatti pipe organ, Rodgers 955 and Baldwin D-431 electronic organs and featured five of his students: Ted Alan Worth, Lyn Larsen, Donna Parker, Jonas Nordwall and Tom Hazleton all playing his compositions.

Lyn Larsen played a theatre organ style arrangement of "I'll Take an Option on You" composed by theatre organist Don Irving (a.k.a. Richard Purvis). The grand finale played by the five organists on the three organs was "Processional on 'Lyra Davidica'" with the audience joining in on all six verses of the "Lyra Davidica." What a glorious sound!

Ed Mullins

At right: Four organists meet at Orpheum Concert: Bob Salisbury (Catalina), Lew Williams (Phoenix), Gordon Kibbee (Los Angeles), Jay Rosenthal. Bob Hill photo

LAND O'LAKES

ST. PAUL-MINNEAPOLIS

ROGER DALZIEL: 715/262-5086

As I type today, September 9, our Minnesota weather is beautiful — sunny and breezy.

And we're busy, busy, busy preparing for the TWIN CITIES SPREE IN '93 Regional Convention which will take place on October 15-18, so my Chapter Note will be very brief.

Wanted to extend greetings to our readers for a Blessed Christmas and Happy Holidays filled with all kinds of wonderful music at Christmas time.

Verna Mae Wilson



LOS ANGELES

GLENDALE, CALIFORNIA

DONN LINTON: 213/254-6985

Robert Israel, one of the local practitioners of silent film accompaniment, was the artist for the July LATOS concert. Robert did an admirable job of entertaining with a full afternoon of silent films featuring a variety of films, artists, and commentary. Included in the great line up were: *The Great Train Robbery*, Fatty Arbuckle's *Adrift*; Harold Lloyd in *Number, Please*; and Laurel and Hardy in *You're Barn Tootin*; Buster Keaton; and Charlie Chaplin. Mr. Israel appears at various venues including the Los Angeles County



Continued ...

* Concerts *

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LOS ANGELES cont.



Bob Israel at San Gabriel. Zimfoto

Museum of Art and the Leo S. Bing Theatre, and has recently recorded several film scores for home video release. In October he will be accompanying a group of silent films at classic film festivals in Germany, France, and Italy.

Two more local artists, Ken Rosen and Jay Rosenthal, took turns at the console of the three-manual, 14-rank Orpheum Theatre Wurlitzer in downtown Los Angeles on a Sunday morning in August.

Both artists go back to the days when the big Wiltern Theatre was a frequent venue for LATOS concerts. Ken Rosen has a remarkable ear that enables him to imitate many of the popular recording stars such as Jesse Crawford and Buddy Cole whose arrangements he has transcribed for publication. Jay Rosenthal was a performer for LATOS in a "Stars of Tomorrow" program at the Wiltern. He was an in-store specialist for Hammond Organs by the time he was 15 years old. Jay is influenced by George Wright and Buddy Cole and orchestral arrangers, Gordon, Jenkins, and Nelson.

The dedicated Orpheum Wurlitzer crew, under the direction of Cliff Schwander, that maintains the organ deserve a big round of applause. This fine instrument is the only Los

Angeles theatre organ that remains in its original home and it is heard far too infrequently.

LATOS members thoroughly enjoyed this concert as did two very special guests: Lew Williams from Phoenix and Harry Heth, ATOS Executive Director. *Wayne Flottman*



Organists Ken Rosen and Jay Rosenthal at the Orpheum Theatre. Bob Hill photo

NEW YORK

DAVID A. KOPP: 201/305-1255

No summer is complete without a street fair, and this year's Summer Fair in Suffern, on August 1, included a new featured attraction — New York Chapter's Ben Hall Memorial Wurlitzer and the remarkable keyboard talent of Candi Carley-Roth.

Candi enjoys featuring contemporary music from the pops charts in addition to more traditional theatre

organ selections arranged in her own creative style. From her opener, "Rocky Pops," to her closing selection, the rock version of Bach's "Joy," it was impossible to keep from tapping your feet to Candi's rhythmic program that included several Beatles hits and such Big Band favorites as "In The Mood" and "Don't Sit Under the Apple Tree." On the more mellow side, program highlights featuring the Tibias and other lush voices of this beautiful Wurlitzer, included "What I Did For Love," Neal Diamond's "September Morn," and Patsy Cline's "Sweet Dreams," which Candi played as a request, and to satisfy the audience's call for an encore. Candi's delightful concert, offered free as part of the street fair, introduced the Wurlitzer and its music to a number of "newcomers." Thanks to the dedicated crew: Bruce Courter, Roy Frenzke, Rusty King, Dan Kopp, Dave Kopp, Bob Raymond, Jr., Bob Raymond, Sr., Tom Stehle and Tom Thornton, Ben Hall's "Little Mother" Wurlitzer is sounding better than ever

Meanwhile the Ben Hall Wurlitzer is being enthusiastically received by weekend movie-goers at the Lafayette Theatre. Several Hollywood blockbusters including *The Fugitive*, brought in large audiences throughout the summer, and they responded to the pre-show music



Street Fair shoppers had a chance to rest, cool off, and enjoy the Wurlitzer during the Suffern Summer Street Fair where Candi Carley-Roth played the Ben Hall Wurlitzer in the Lafayette Theatre.



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with sustained applause and even an occasional standing ovation. Theatre owner Al Venturini reports that weekend attendance at the Lafayette has been increasing ever since the chapter volunteers began playing before the shows. Martin Boehling, Dave Kopp, Ashley Miller and Bob Raymond, Jr. have been taking turns on weekends at the Wurlitzer.

Tom Stehle 914/457-5393



NOR-CAL

SAN FRANCISCO BAY AREA

FRANK LAFETRA: 415/854-4013

Mark Aston's concert for the Chapter on August 15 at Berkeley Community Theatre was exceptional. His program was a wonderful mixture of music of both American and European composers, popular and classical, and it represented state and screen music as well. Mark impressed us greatly with his musicianship and his feeling so at ease at the console of our chapter organ, recalling the same impressions we had such a few years ago about Simon Gledhill, when he, too, wasn't yet well known. Mark has a great future ahead.



Mark Aston played for NorCal in August.

Additional tonal finishing continues to be done on the chapter Wurlitzer, and installation of additional swell shades will begin soon.

Brochures are being prepared for our 1993-94 Public Concert season on the chapter Wurlitzer at Berkeley Community Theatre. All concerts will be played on Sunday afternoons at 2:30 p.m. On February 13, 1994, Jonas Nordwall will play the Wurlitzer, and on April 24, Dwight Thomas will play. We'll look for you there.

Evelyn Woodworth

NORTH FLORIDA

JACKSONVILLE

ELMER OSTEEN: 904/733-4910

Could it be true that there is another organist whose style is exactly like the style of Norm Nelson? We heard that Norm's son Chris sounds exactly like Norm. Hearing Norm's superb supper club concert in June on Dave Walters' CONN 650 (Norm never sounded better) and that son Chris was to play at the convention added more fuel to our desire to get to Chicago. Hearing is believing. Mark, wife Carrie, Erle and wife Margie attended the convention, heard clone Chris, shut our eyes and could believe it was Norm Nelson himself. Amazing!

The convention was terrific! There were so many high points during the week that it would be an exercise in futility to say which was the ultimate high point. From us in North Florida to all of you at CATOE who put on such a magnificent show, thank you!

We look forward to another season of chapter meetings with good music and good fellowship beginning September 19.

Erle Renwick

Send Chapter notes and photos to:
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June and Jack Reilly enjoy early morning coffee. Jack played for North Texas in August.



NORTH TEXAS

DALLAS-FORT WORTH


DR. WILLIAM P. HANSON:
214/821-0701

We were greatly saddened this month by the death of chapter stalwart, Lorena McKee. Lorena attended our meeting in June, obviously enjoying the visiting and the music. Lorena McKee joined the chapter when it was newly organized and then served two terms as President. After that, she accepted the office of secretary/treasurer and held that office (and the office of secretary) for the next fourteen years, until February 1992. At that time, citing health reasons, she declined renomination. In appreciation of her long and dedicated service to North Texas Chapter, Lorena was awarded a paid life membership in ATOS and the local chapter. She continued to serve the chapter in many ways. All who knew her loved her, and she will be greatly missed.



Lorena McKee

Continued ...



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CHICAGO

NORTH TEXAS cont.

Our August meeting was held in the Lakewood Theatre, home of our 3/8 Robert-Morton organ, and the program was dedicated to the memory of Lorena McKee. Thanks to the work of President Bill Hanson, who sent advance notice of this meeting to several local papers, we were joined by many first time visitors who obviously enjoyed the sound of the theatre organ. We plan to continue to pursue these public notices and hope we may, in this way, increase awareness of our chapter activities and seek new members.

Dallas organist Jack Riley played for our August meeting and it was a treat to hear Jack's music again. Jack plays a delicious mix of show tunes, Big Band sound and jazz that is always a delight for this group. His styling is unique, full of rich harmonies and very enjoyable music. The last time Jack played for us was when our Robert-Morton was being repaired and he performed on a big Kawai electronic. Our Program Chairman, Manning Trewitt, sought out Jack and asked him if he would like to try his hand at our Robert-Morton. Jack accepted and, during several practice sessions, fell in love with our installation in the Lakewood. On hearing Jack play, it was obvious that he was enjoying himself and felt thoroughly at home at this console. We welcome him back to ATOS and hope that we can

hear much more of his music in the near future.

During the business meeting, President Hanson apprised the members of our continuing discussions with a local high school that is considering the installation of a theatre pipe organ in the auditorium. This would be part of a planned refurbishing of the hall for expanded use within the community. They seek our assistance, guidance and cooperation, and we are excited with the potential that this has for the goals of our chapter and ATOS. Stay tuned!

Irving Light



Jack Doll's Wurlitzer.

sole. In case of emergency Claire has been the very capable "pinch hitter." She and her husband Fred are regular attendees of ATOS national conventions, so you may already know them personally. Retiring president Jim Teague is now chairman of theatrical operations at Emery.

The afternoon at Jack and Marybeth Doll's included a bountiful buffet dinner eaten under the trees and overlooking their beautiful lake. Jack and his father, Jack Sr ... (also a

very capable organist), entertained on electronic keyboards. Truly a nightclub in the daytime. Next was Jack's 2/7 Wurlitzer. The guest organist was Ken Iborg, of St. Louis, who gave an excellent mini-concert. After that open console to all comers.

July was a month-long celebration of 15th



OHIO VALLEY

CINCINNATI

JAMES R. TEAGUE: 513/681-8108

Claire Lawrence was elected president of the chapter at the annual meeting June 27 held at the country estate of Jack and Marybeth Doll in southeastern Indiana. Claire has served as first vice-president for several years. She is the only lady member of our Emery Theatre organ staff. One of her responsibilities has been to schedule the organists for our Nostalgic Movie Series and other shows where we furnish an organist. There never has been a "no-show" at the con-



Claire Lawrence at the Emery 3/29 Wurlitzer.

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Anniversary operating Emery as a continuing week-end theatre of Nostalgic Movies. This was climaxed July 23 when a Mayor's Proclamation was presented to the chapter and read to our Friday night audience.

Looking back to that first movie show in 1978 we began to re-familiarize Cincinnatians with a theatre that had been all but forgotten. And to reacquaint audiences with theatre pipe organ music, we had re-dedicated the former RKO Albee 3/19 eight months prior. Theatre-goers had a long dry spell without an operational "in-theatre" organ. The organ was removed from the Albee about 1970, but it had not been heard by the public for 15 years prior.

And how many were present at our first movie show in 1978? Count them! 29 customers.

Hubert S. Shearin

ORLANDO AREA

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

Chapter President Wayne Tilschner and other members who attended the ATOS Convention in Chicago brought back great tales of their experiences. Although we were a little disappointed that Wayne was unable to bring back any monetary contributions to help us with our DON BAKER Project, we do understand that the economy has affected all of us. Perhaps, as things look up in that department, help will come forth more readily.

Despite money shortages, we have been moving forward on "THE" project at a great rate during the summer months. At our working meeting in June, nine of our ladies came out to contribute their hands-on efforts. Our male contingent appeared in numbers to do the heavy work. This was a very productive meeting. The pictures shown portray some of our workers happily toiling away.



Left: Frank Norris and Hazel Hensing conferring on books. Above: OATOS members during working session. (L to R) Arlene Brown, Doris Ferrar, Susan Cole, Nora May, Marilyn Shook, Jackie Laval, Lois Thomson, Hazel Hensing.



Warren Thomas, Harold Moffett working on swell shades.



Arlene Brown, Susan Cole and Doris Ferrar releathering swell shades pneumatics.

Throughout June, July and August, our installation team of Ted Campbell, Warren Thomas, Wayne Tilschner, Ron Bower, Ed Nielsen, and Bob Brackett has been working evenings and weekends to get as much work completed as possible to keep our DON BAKER project running at full steam. Some of their accomplishments during that time are as follows: The wind line is now connected from the 15-horsepower Spencer blower to the Main and Solo chambers. The wind trunks have been built and installed in the Solo chamber. The regulators are completed for the Solo chamber. These have

been shipped to the school and are ready to be installed onto the wind trunks. The rectifiers have been installed in both chambers. The swell shades have been repaired, painted, and installed in the Solo chamber. The framing has been built for a three-rank and a four-rank chest. The chests have been installed onto the frames. Continuing accomplishments will be reported in subsequent issues.

The excitement is overwhelming! Week by week, we see our Wurlitzer taking shape. Hopefully, we will be

Continued ...

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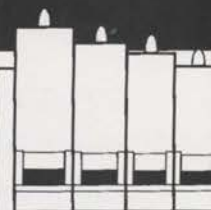
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ORLANDO cont.

hearing the first notes being played in the near future.

It is very encouraging to continue to receive mail indicating increasing interest in our DON BAKER project from individuals in other countries and throughout this country as well. Our heartfelt thank you goes out to all who have taken the time to write and let us know of your interest. We look forward to the day when we will become personally acquainted while listening to the strains of the beautiful music that will be emanating from our mighty DON BAKER MEMORIAL WURLITZER in Orlando, Florida.

This November/December issue will usher in the Holiday Season. On that note we wish a Happy and Safe Holiday Season to all.

Lois M. Thomson



PINETREE

MAINE

DOROTHY BROMAGE:
207/283-1140

Well, he-ah we go for another trip, ayup!

June 20 saw us at Old Orchard Beach Middle School. with the 3/13 ex-Proctors, New Rochell Wurlitzer. We heard a report and review of the console re-leathering by Jim Martin.

We're going to re-do a double stop-rail Wurlitzer console, so we do have our work "cut out" for us. I am doing the leather punching with a punch and an old soda bottle capper.

Members who played were: Bill Pennock, Earl Fenderson, John Cook,

Dorothy Bromage and Bob Legon.

July 18 we met again at Old Orchard Beach. We heard some Bylaws proposals from Dorothy Bromage. We heard also about movements at the State Theatre in Portland. Keep your fingers crossed on that one! During refreshments Bill Pennock played for us his Convention tape of the Kay McAbee concert at the Rialto Barton. We all got goose bumps just from the tape. Bob Legon played a tribute to the late John Kiley of Boston; it was John's thrilling arrangement of the National Anthem, "Poor Johnny One-Note," and "Where or When" from his Boston Met albums. *Bob Legon*

PUGET SOUND

WASHINGTON

JO ANN EVANS: 206/485-5465

August 15 we gathered at the Haller Lake Community Hall for our annual White Elephant Auction and open console. A great variety of items found new homes with very grateful owners. Auctioneer Jack Becvar did a great job matching the correct items with their new owners. A varied selection of finger foods and snacks was provided by members and overseen by Kitchen Chairman Ellen Sullivan and her helpers, Millie Lawrence and Annabel Browning.

The announced closing of the Seattle Paramount Theatre during the summer of 1994 was a real disappointment to Puget Sound Chapter members who had invested a full year of planning into making the



Auctioneer Jack Becvar displays one of the larger items which members were lucky enough to purchase.

1994 ATOS Convention a truly outstanding event. On the brighter side, however, is the expectation that with the total renovation of the Paramount coupled with the new owner's enthusiasm for the Wurlitzer, finishing of the Franklin High School (formerly Queen Anne High School) installation, and completion of the Neptune Theatre installation, an even more exciting lineup of instruments and venues will be available for a future convention. The entire Puget Sound Chapter wishes the best of luck to the Fresno members who have bravely agreed, on such short notice, to accept the challenge of hosting the 1994 Convention. We know they'll do a great job!

Some of our members are busy altering, upgrading, adding to, and in other ways modifying and improving their home pipe organ

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L to R: Dan Johansson, Bob Zat, Jay Gerlings and Bob White check over their newly acquired treasures.

installations. Jack and Mary Lou Becvar are now actually reinstalling their Wurlitzer after completing the massive project of doubling the size of their Kent home. The console is in an imposing position on the main floor of their addition with the sound coming from basement pipe chambers and speaking up through a large center opening in the floor with 22 foot high ceiling.

Member Dean Mrak in Anacortes is building a large auditorium in his home for his very large custom Allen organ.

Russ and Jo Ann Evans will soon be installing their newly refurbished three-manual Wurlitzer console, replacing the two-manual that has been in place for eight years. The pipe chamber is also being increased by about fifty percent with the addition of three ranks of pipes.

New members Mike and Cheryl McDonald of Bothell have purchased the former Collier ("Martha Lake") Kimball and plan to install it in a church. This organ was originally built for the Seattle Capitol Theatre. It was subsequently moved to the Seattle Palomar, originally named the Pantages.

Andy Anderson continues to work on his installation, a 2/6 which he plans to increase to a 3/18. Former member Ray Whelpley continues to improve his wonderful-sounding 3/12 Wurlitzer. Walt Cook's organ sounds much better since he reversed the position of the shutter blades. Everyone who visited his home during the mini-meeting in June enjoyed the improved sound.

Jack Becvar

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QUAD CITIES

ARTHUR FELTS: 309:949-2847

The big news from Quad Cities is the "Great Flood of '93." With the mighty Mississippi River going wherever it wanted to go in downtown Davenport, in spite of all the sandbags, we watched fearfully as the water crept slowly toward Second Street, which is only one block from our beloved Capitol Theatre. Concern for the well-being of the Capitol was also shown outside of our area when members Ted and Helen Alexander received a telephone call from Bob Ralston inquiring about the safety of our theatre and our wonderful Wicks organ. Thankfully, the theatre was out of reach of Old Man River.

On April 25, Tom Hazleton was featured in a Pipe Organ Spectacular on our Wicks organ. He made the sweet tones sound even sweeter and the power of the organ sound even stronger. Tom has that special touch.

As an extra treat, a large two-manual classical Allen organ was on stage provided by Griggs Music Inc. Whether a pipe organ or an electronic organ, Tom knows how to bring out the best of both instruments.

On Saturday morning April 24, Tom presented a workshop at the Griggs Music store, which was open to the public. Many favorable comments were heard and people were looking forward to his presentation the following day at the Capitol Theatre.

For weeks and weeks it seemed as if one rain shower or thunderstorm just had to appear daily in the Quad Cities area. Our picnic was scheduled on Sunday July 18 at the lovely home of Selma and Dean Johnson. The big decision was whether to try and eat outdoors or just play it safe and set up card tables in the house. Being a bit adventuresome, we decided to eat outdoors even as dark



Tom Hazleton at Wicks Organ in the Capitol Theatre. Dwight Minkler photo

clouds were gathering in the west and moving rapidly toward us. Everyone agreed to "eat only" and save the visiting for later. Due to the unpredictable weather, only twenty-two of us were present but we went through the line, ate, then cleaned up in the record time of 32 minutes. Just as we finished clearing the tables and were moving indoors, the skies opened and poured rain. So what's new?!

As the lightning flashed and rain beat against the windows, President Arthur Felts conducted a short business meeting. Then Selma's lovely Rodgers organ and her beautiful Yamaha grand piano got a good workout from the members. Selma has that special touch while playing the piano that even made our sing-along sound pretty good. We topped off the afternoon with dessert of homemade ice cream made by Helen Alexander.

Tickets were distributed to the members present for our coming show on October 3 featuring Jack Moelmann. He will present the classic silent movie *The General* starring Buster Keaton.

QCCATOS usually presents just two shows per year but this year will be the exception when we present a third show featuring Bob Ralston in a special Christmas program on November 28. The Wicks organ at the Capitol Theatre will close out a busy year with this very special treat since Bob is one of the favorite organists in this Quad Cities area.

Barbara Christiansen

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Maurine Durand and Greg Johnson at the console of Sioux City's 3/13 Wurlitzer.

Tom Jeffery photo



RIVER CITY

OMAHA, NEBRASKA

GREGORY A. JOHNSON:

402/624-5655

On July 25, our chapter met for its third annual potluck picnic at Jeanne and Steve Mehuron's lakeside villa in Woodcliff, Nebraska. Eastern Nebraska has had the wettest summer in more than 100 years, and the recreational lake's high water level prevented us from enjoying boat rides with Steve at the helm this year. We had a delicious meal, with Steve and Jeanne furnishing the drinks and meat dish and the guests bringing salads and desserts.

After a short business meeting Jeanne Mehuron entertained us with a program on her Lowrey MX1. We put on our thinking caps and came



Sioux City's municipal auditorium. One pipe chamber is to the right of the proscenium, and the console platform is over an entrance tunnel. Tom Jeffery photo



Fourteen members and guests enjoyed River City Chapter's afternoon with Sioux City's 3/13 Wurlitzer. Tom Jeffery photo

up with song titles that were played during 10-year intervals, starting with 1910 to 1919 and ending with the year 1959. Samples of our musi-

cal potpourri follow — 1900s: "The Sidewalks of New York," "Mary's a Grand Old Name." 1920s: "Baby Face," "Sweet Georgia Brown."

Bill Blasak

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1930s: "The Music Goes 'Round and Around," "El Rancho Grande." 1940s: "Twilight Time" "Paper Doll." 1950s: "Lida Rose," "Seventy-six Trombones." Many thanks to Steve and Jeanne for a wonderful time.

On August 21 chapter members gathered at the Durand's home and car-pooled for a trip to Sioux City, Iowa, about 100 miles north of Omaha. Arriving at noon we enjoyed lunch together at a local restaurant. Our final destination was the Sioux City Municipal Auditorium, which boasts a 3/13 Wurlitzer theatre organ. The organ, originally installed in Sioux City's Orpheum Theatre, speaks from two chambers (on either side of the proscenium arch) in the arena. Both chambers are glassed-in, and the expression shutters are made of Plexiglas; visitors at auditorium events can view the "works" in lighted chambers. The console and Howard seat are perched on a platform in the seating area over an entrance tunnel. We were warmly greeted by the facility manager, Walt Johnson, who briefed us on the history of the building and of the Wurlitzer. Walt noted that the organ is used about 36 times during the year, for hockey games, graduation ceremonies, etc. The Wurlitzer is well-maintained and had been tuned shortly before our visit.

We spent the next two and one-half hours enjoying open console. Our sincere thanks go to Walt Johnson for an enjoyable afternoon in Sioux City.

Joyce Markworth and Tom Jeffery



Wallace Dittrich at Jack Moelmann's Rodgers. Jerry Brasch at the piano.

ST. LOUIS

MISSOURI

DORIS ERBE: 314/481-1840

Wallace and Elsa Dittrich chose a gorgeous summer day for a picnic at their home overlooking the Mighty Mississippi. We enjoyed the panoramic view of a wide area of the Flood of '93 — awesome expanses of flooded fields on the Illinois side and numerous barges tied down up and down the river waiting for the flood crest to pass St. Louis and the water to recede.

Wallace and Bill Bauer prepared the delicious barbecue and the Ovenettes: Elsa, Sharon Theuer, Marcella George, JoAnn Glatfelter, Alice Bauer, and Mary Hacker put Elsa's kitchen to the test! Everything was delicious and, if there's one thing our members appreciate, other than theatre organ, it's good food. Dennis Ammann and Wallace pro-

vided the music on Dennis' portable Hammond. Thanks Wallace and Elsa for such a memorable day.

The Nordmann's, Bernie and Betty, invited us to their home for our July meeting. Bernie's 3/13 mostly Wurlitzer pipe organ with a Devtronix relay performed beautifully for Ken Iborg who was our artist for the evening. Included in Ken's repertoire were "People" from *Funny Girl*, a medley from *Annie Get Your Gun*, and "Did You

Ever See a Dream Walking?" The evening would not have been complete without having Bernie favor us with several selections which he did in fine fashion. Open console and delicious refreshments followed. We always enjoy our time with the Nordmann's. Thanks, Bernie and Betty.

Another month — another picnic! What a beautiful day we had for our August picnic at Jack Moelmann's home. Jack's program on his beautiful Rodgers theatre organ included a *South Pacific* medley, patriotic selections, "Up The Lazy River," "Mississippi Mud," and "Old Man River." Open console afforded us the opportunity to enjoy music by Warren York, Jerry Brasch, Gerry Marian, Wallace Dittrich, and George Nitchman. Gerry Marian complied with member Ray Gehl's request for Jesse Crawford's arrangement of "I

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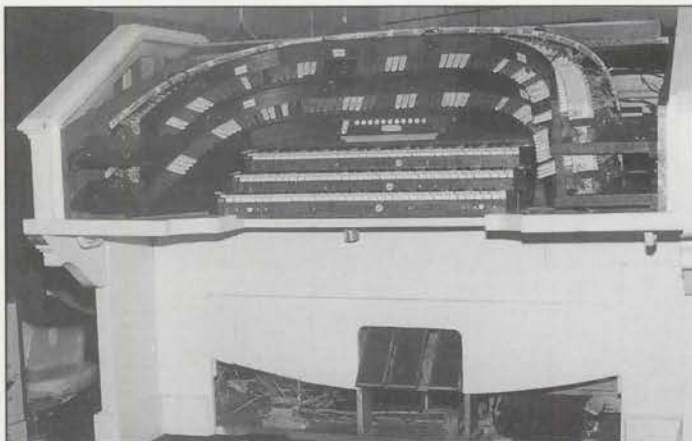
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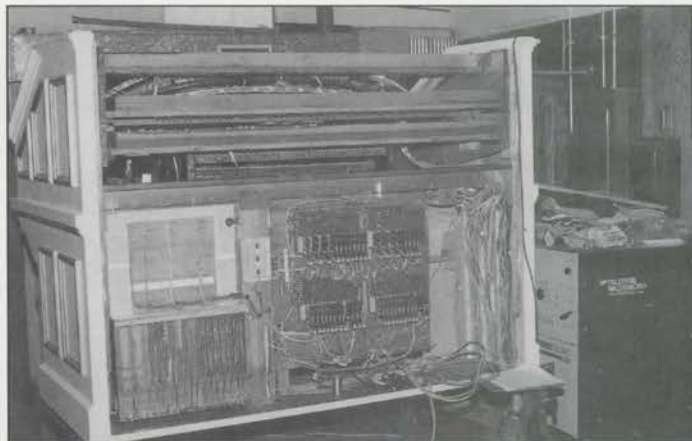
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Front view of Sooner State Chapter's Robert-Morton console (with the top off), showing the additions to the stop rails. Fred Rixe photo



Back view of console, showing the completed relay and new combination action at left, and main terminal board on the right. Fred Rixe photo

ST. LOUIS cont.

Love to Hear You Singing" and did a fine job on this big Victor Records' hit of 1920.

We deeply appreciated Jim and JoAnn Glatfelter's, and JoAnn's parents', contribution of delicious home grown corn, tomatoes, green peppers, onions, and cucumbers. Chef Ed Burnett's chicken and burgers were done to perfection. JoAnn and her Ovenettes certainly know their way around a kitchen! Preparing for about 80 people is no small task. Thank you all. And, Jack, thank you for so graciously sharing your home and musical artistry for yet another fun-filled day.

Doris Erbe

SOONER STATE

TULSA, OKLAHOMA

DON B. KIMES: 918/437-4822

Our "to-be-announced" program for July at Tulsa Technology Center certainly was a surprise! President Don Kimes started off by saying that many theatre organists had nicknames — Jesse Crawford was the "Poet of the Organ," and he thought Eddie Dunstedter was remembered as the "Master of the Morton" ... and somebody (was it Gus Farney?) was known as the "Wizard of the Wurlitzer" (or perhaps Don just has a creative memory?) ... anyhow, he

was introducing our performer for the evening as a Con Artist. At that point, screens were removed (on stage) and there sat Sam Collier on the bench of his Conn 652, playing a lively "Veradero" for his opening number. He then played a program of favorites for us, and six people drew numbers for open console.

In August we returned to Tulsa Technology Center. Our Robert-Morton console modifications were complete; the console was trucked back out to the school; all it needed was (basically) just to be "plugged in" and a few bugs worked out, and Carolyn Craft would play us a mini-concert Alas, the "few bugs" turned out to be "a bunch," and Carolyn didn't get a chance to practice. But faint-hearted we are not, so we opened our program by viewing part of a videotape of Stan Kann and the St. Louis Fox Theatre Wurlitzer, and then turned our beast on for open console. It was playable, and it sounded fantastic! Seven people proved this for us, including Carolyn Craft who showed us "the transposer works," and Sam Collier who played with his left index finger in a splint!

Our crew, consisting of Harry Rasmussen, J.A. Swartz, John Schwenker, Sam Collier, Fred Rixe and Phil Judkins, have done a mag-

nificent job, and there aren't enough words to say "Thank you."

Meanwhile, work is progressing at the Orpheum Theatre in Okmulgee. John McConnel reports that the console re-wiring with telephone cable is complete, and they are now working on wiring the offset chests. The 4/14 Robert-Morton is coming along.



Bless this mess! Crew chief Harry Rasmussen is working on the new wiring of console. Fred Rixe photo

'93-94 Trenton Concert Series

GARDEN STATE THEATRE ORGAN SOCIETY, INC.



Trenton War Memorial 3/17 Möller

Oct 3 - Dennis James

Dec 5 - Tom Hazelton

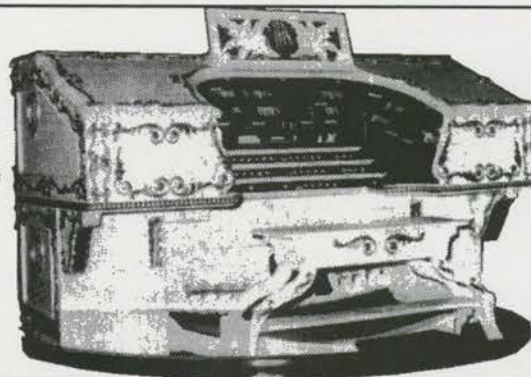
Due to construction at the War Memorial, the following concerts will be held on the 3/12 Kimball installed at the Casa Lido Restaurant, Warren St. Trenton

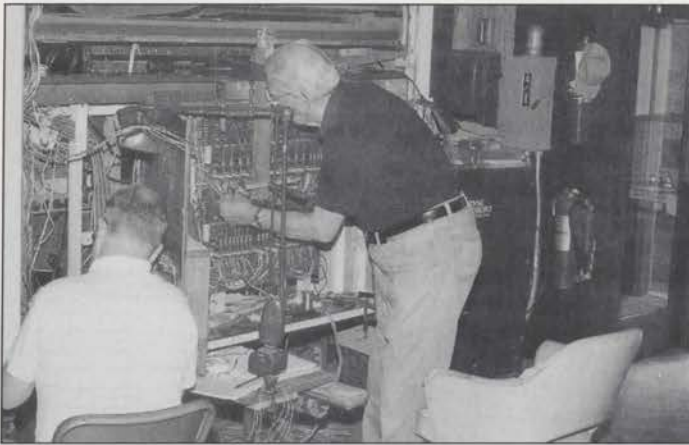
Feb 13 - Jellani Eddington

Mar 20 - Ralph Ringstad

May 1 - Lew Williams

For further information or directions, write GSTOS, 350 Woodside Ave. Trenton, NJ 08610 or call (609) 394-8195.





John Schwenker (left) and Harry Rasmussen (right) are seen installing new components in Sooner State chapter's Robert-Morton console. Fred Rix photo



John Schwenker did the wiring for the new transposer. The pedal clavier and one stop rail are visible at right. Fred Rix photo

We have named Kenneth Knepper as a Honorary Lifetime Friend of Sooner State Chapter. Kenneth has provided our chapter with several ranks of organ pipes, a wind chest and other organ components, all from his long-time collection of organ parts, rescued over many years. President Don Kimes, assisted by Lee Smith, Harry Rasmussen and Phil Judkins, recently presented Kenneth with a framed certificate for this honor.

Dorothy Smith



TOLEDO AREA

OHIO

KEVIN OBERLE: 419/474-6541

Apologizing from the stage to the disappointed audience for not being able to take everyone's request at last year's concerts, Bob Ralston quipped, "I guess you'll just have to invite me back next year." The SRO crowd applauded wildly with approval, and the invitation was virtually "in the mail."

Never has a return appearance by an artist — especially in such a short time period, sparked such enthusiastic interest and response. Pre-sales of thickets to TATOS and WGTE Public Broadcasting members were brisk, to say the least, before they went on sale to the general public. By early

September, it was apparent that we had another twin SRO show in the offing.

Toledo's Public Broadcasting group once again agreed to co-sponsor Ralston's appearance. Both TV30 and FM91, the classical music sister station, promoted the shows, running spots throughout September. A direct mail piece went out to over 1250 on the master list around Labor Day, and the print media began to pick-up on the show shortly thereafter.

All TATOS and TV30 associates and members have been invited to a special champagne and hors d'oeuvres Afterglow following the Sunday afternoon performance on the theatre's main stage, with Bob as the guest of honor.

Generally TATOS produces only two concerts each year — spring and fall, but the Program Committee is considering a special Christmas show in early December. Ken Bowan is researching material and making contact with other potentially interest groups, and a decision will be made sometime before the Ralston concerts.

Paul Wasserman, our V-P and Organ Crew Chief, has been searching for pipes with pizzazz — some

much-needed "sassy" ranks with substance to add brilliance to the current installation. Finally, he located a complete Kinura in San Diego. After some telephone negotiations, the pipes were shipped to Toledo in August, and they were up-and-running in the lower chamber within a few weeks.

But Tom Densel, our Organ Crew Consultant, who works for Lima Pipe Organ Company was the bearer of the best news. He advised that his firm would donate a complete Vox Humana in perfect condition to replace our current Vox; Tom has graciously agreed to provide the chest. Between his full time job and work on his own home theatre installation, he plans to have the Vox rank ready by mid-September.

Our most ambitious improvement, though, is yet to come — a third chamber on the right side of the proscenium. Originally an old plenum for the heating system, the grille-work is already in place, and we're well into researching the feasibility of making this another chamber. Once the engineering study is complete and we have a blueprint for the structural modifications required, work should commence almost

Continued ...



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TOLEDO cont.

immediately. Then comes the task of finding the complementary pipework. If you have complete sets of pipes for sale, contact the club at 419/531-5454. We're also exploring the possible installation of a hydraulic/scissors lift for the console.

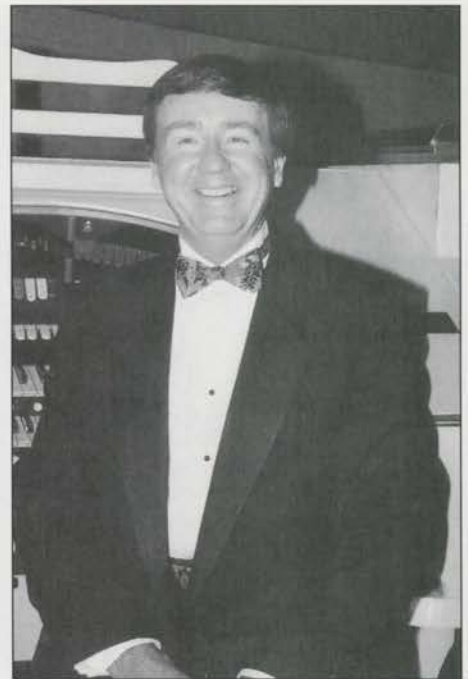
Our theatre and home base is positioned in the heart of Toledo's historic Polish district. With the native flags and festival banners flying from utility poles all along Lagrange Street on the weekend of July 10 & 11, the annual Polish Lagrange Street Festival, one of many ethnic celebrations in Toledo, brought TATOS into the picture with members Dennis Kroeckel, Bill Coine, and Dave Calendine playing for the festival-goers who came by the theatre to cool-off and relax.

On July 27, the Ohio staged the culmination of the children's summer theatre workshop with a special performance by the students. TATOS provided a half-hour organ overture as part of the show.

Members Dick and Sherry Leichtamer and Doug and Betty Tracy were among those who attended the ATOS convention in Chicago and brought back glowing reviews of the week's activities. Dick reported our two most recent artists, Stan Kann and Bob Ralston, were terrific



Ton Densel, TATOS Organ Crew Consultant, tunes the new Kinura rank after installation.



At the console of the TATOS Marr & Colton, Bob Ralston is set for another Toledo sell-out performance.

in their respective Windy City venues. According to Dick, the two highlights of the convention were Simon Gledhill's magnificent performance and the opportunity to hear

the "monster" — the 6/51 Barton Grande at the Chicago Stadium. "Hats off" to the Chicago chapter members for being the consummate convention hosts.

From The Wurlitzer Cookbook:

Recipe for Cooking Macaroni: Simmer a beef marrow bone, with leek and small onion, 3 or 4 hours; parboil macaroni 20 minutes. Then lay the macaroni in layers in a baking dish; add tomatoes, small pieces of the meat from the bone; also add finely chopped parsley and the marrow; this between each layer until dish is full; add salt, very little pepper; then grate cheese over the top about an inch thick and add some of the stock and bake 30 minutes until a brown crust is formed. Properly made, one has enough beef stock left over and in the event the dish is too dry a little more can be added.

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from POSTHORN, San Diego ATOS, September 1993

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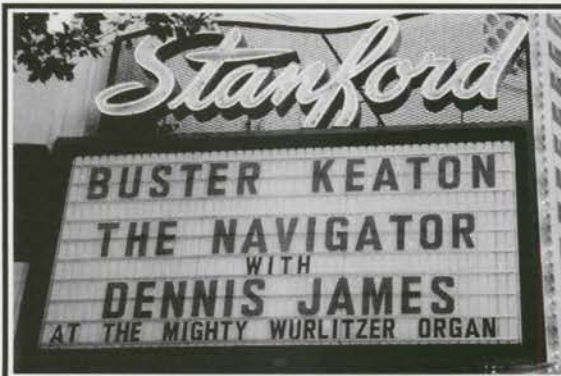
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VALLEY OF THE SUN

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Our guest artist on June 13 at First Christian Church was 18-year-old Mark Hawn. Mark is the young man our chapter sponsored in this year's Young Theatre Organist Competition. We were thrilled to learn that he was the winner in the Intermediate Division! Mark played several ballads and a medley from *Beauty and The Beast*.

The chapter lost two friends within a month this summer. Al Coffield passed away near the end of May, and Ruth Qualkenbush in June. Al had been a member of the Model A Ford Club. Ruth enjoyed attending the ATOS conventions and had friends across the country.

Congratulations to member Tim Versluys who was a winner in this year's Hobbyist Competition.

We visited David Lindsay's Yesterday's Restaurant for our August 8 gathering. David greeted our group with Lyn Larsen's "Sounds of Wonder." The restaurant theme for the month featured circus songs, and the singing staff entertained us while we dined. David closed the evening with his popular "Visitor's Monologue." *Madeline LiVolsi*

Below: David Lindsay gives his "Visitor's Monologue."

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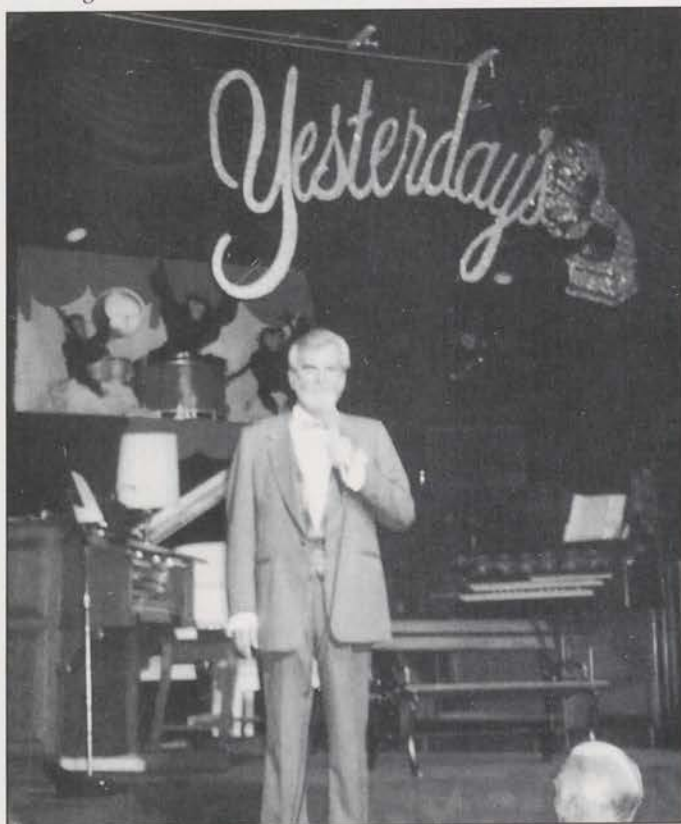
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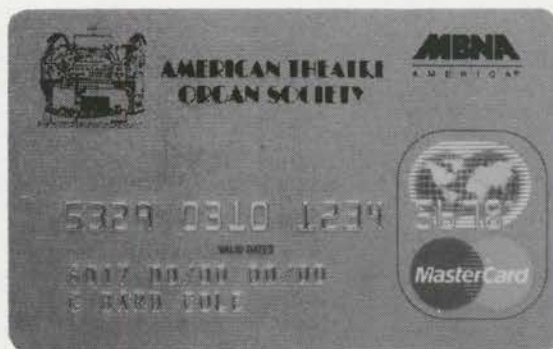
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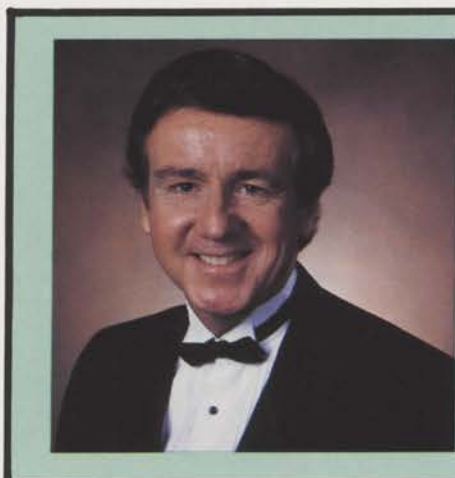
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