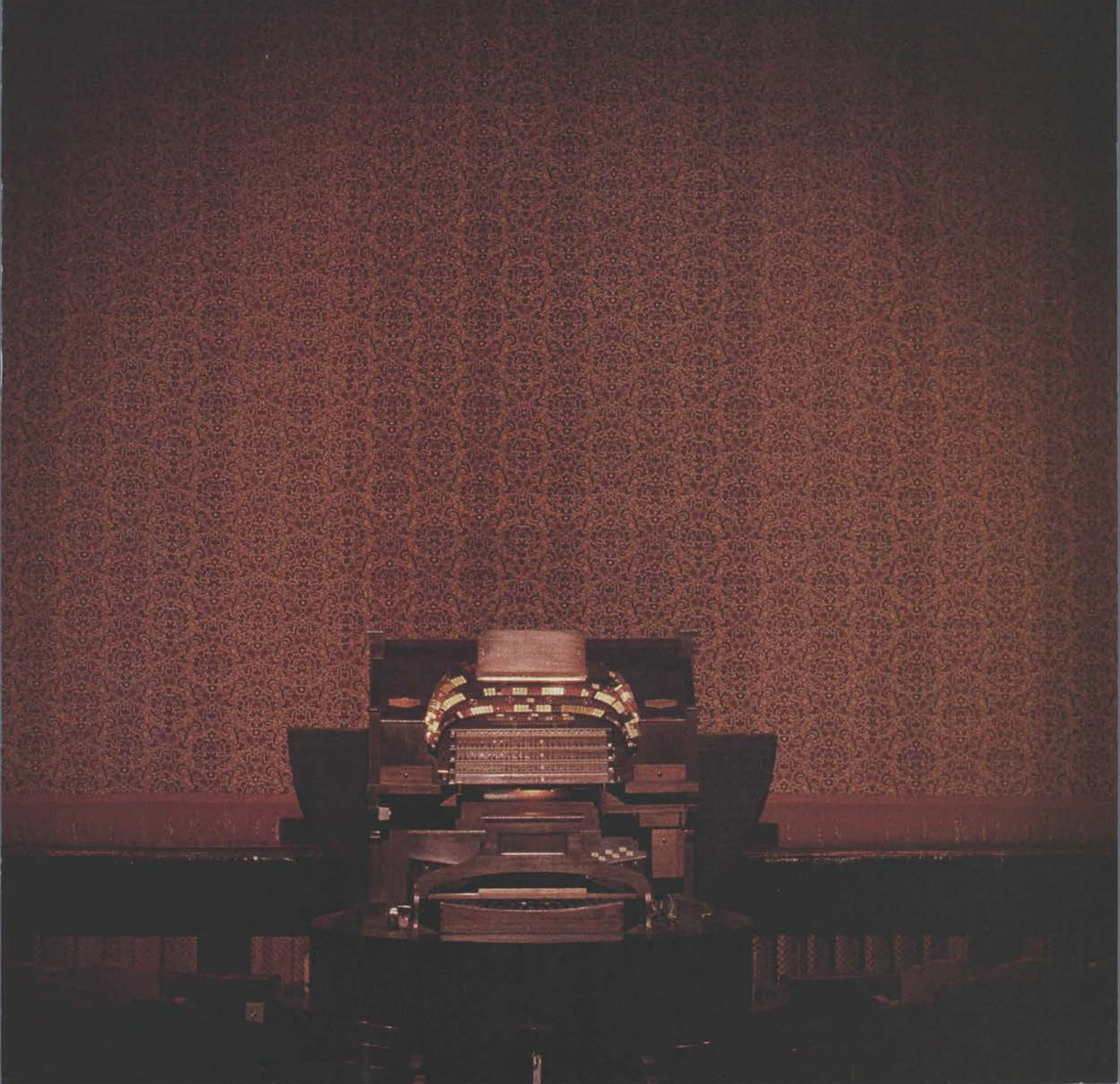


# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

January/February 1994



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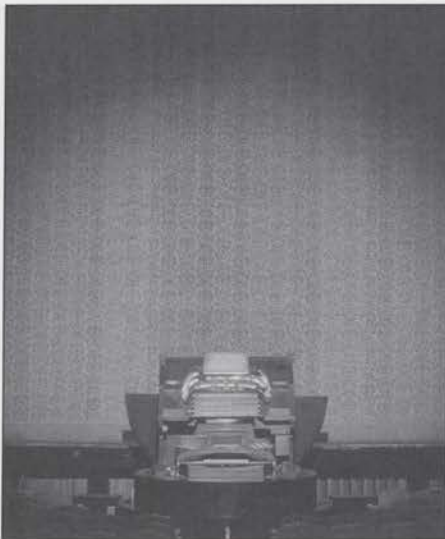
PRESIDENT: VERNON P. BICKEL  
EDITOR: GRACE E. MCGINNIS  
EXECUTIVE DIRECTOR: HARRY HETH

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COVER PHOTO:  
Fresno Warnors' Theatre

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

Assistant Editor ..... Paul J. Quarino  
3141 S.E. 90th Place  
Portland, Oregon 97266  
503/771-8098

Advertising ..... Terry Robson  
3422 S.E. 8th Avenue  
Portland, Oregon 97202  
503/233-7274  
FAX 503/775-9828

Membership ..... Harry Heth  
P.O. Box 130463  
Houston, Texas 77219  
713/523-8214

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

President ..... Vernon P. Bickel  
785 Palomino Court  
San Marcos, California 92069  
619/471-6194

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

Secretary ..... Jack Moelmann  
P.O. Box 25165  
Scott AFB, Illinois 62225  
618/632-8455

Treasurer ..... Alden Stockebrand  
2030 E. Lafayette Place  
Milwaukee, Wisconsin 53202  
414/224-6442

Executive Director ..... Harry Heth  
P.O. Box 130463  
Houston, Texas 77219  
713/523-8214

#### BOARD OF DIRECTORS

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#### CORPORATE OFFICE

American Theatre Organ Society, Inc.  
5 Third Street  
San Francisco, California 94103-3200

#### JOURNAL STAFF

Editor ..... Grace E. McGinnis  
Editor Emeritus ..... George F. Thompson  
Editor Emeritus ..... W. Stu Green  
Contributing Editor ..... Robert Gilbert  
Assistant Editor ..... Paul J. Quarino  
Advertising ..... Terry Robson  
Publisher ..... Alden Stockebrand

Associate Editors:  
Technical ..... Steve Adams  
Reviews ..... Bob Shafter  
Pipe Piper ..... Tom DeLay

#### Design & Typesetting

Stanley LeMaster Typesetting  
3605 N.E. 18th / Portland, Oregon 97212

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## PRESIDENT'S MESSAGE



I would like to take this opportunity to wish each of you a very happy and rewarding New Year. As we look forward to the year ahead, I know that each one of our members will want to participate in as many national and local ATOS events as possible. One of the great benefits of being an ATOS member is the opportunity to attend National and Regional ATOS Conventions. Now is the time to make the necessary arrangements to be certain that you do not miss out on these outstanding theatre pipe organ events.

This year the Sequoia Chapter is hosting the ATOS National Convention in Fresno, California. I'm sure that those of you who were fortunate enough to have attended the 1990 Regional Convention in Fresno will be the first in line to return to this city, where each venue won rave reviews, and the hospitality of the Sequoia Chapter members made you feel welcome. Please note in this issue of THEATRE ORGAN that we will have the opportunity to enjoy six well maintained and beautifully voiced theatre pipe organs, located in public venues. Note also that many of the top theatre organists will be appearing to share their wonderful talent with us.

Many of our members have requested that ATOS make every effort to hold down the costs of the conventions. This year our members are being offered the opportunity to participate in an ATOS National Convention at very reasonable prices. Those who have attended our conventions know that only the best in theatre pipe organ music is presented, and they also fondly remember how much fun and excitement is generated when ATOS members meet old friends and make new acquaintances. If you have not had the opportunity to attend a National ATOS Convention, make sure that you don't let another year go by without being a part of this truly wonderful experience.

For those of you who like to combine your vacation with attendance

at the National ATOS Convention, I would like to remind you that Fresno is the gateway to both Yosemite and Sequoia National Parks. The Sierra Nevada Mountains contain some of the most breathtaking scenery in the country. There are many other scenic and historical points of interest in the area surrounding Fresno. Don't pass up this opportunity to explore this region of the country.

I urge you to take the time now to review the convention information in this issue. You will find that you are being offered a great convention package, reasonably priced. Make your plans right away to be certain that you will be among the many happy ATOS members who will meet together in Fresno for this year's National ATOS Convention.

Vern Bickel



## A Memo From Your Vice-President

We had a very successful year in 1993 with our Young Organist Competition, the Scholarship Program and the Hobbyist Division. We are looking forward to 1994. All the letters to chapter presidents were sent out the first of September including the rules and regulations for all three programs.

I would like to report that the response has been wonderful. We are looking forward to another successful year in 1994.

I encourage all of our chapters to contact their schools, music studios and teachers and find out if there is some young student interested in one of our programs.

Working with these students has been wonderful and the fact that some of our professional artists are sharing their talents and preparing these young people for a future in the theatre organ world is great! We members of ATOS really appreciate it.

# Apology To The Young Organists

THE EDITOR WISHES TO EXTEND A "NO EXCUSES" APOLOGY TO THE YOUNG ORGANISTS WHO PERFORMED AT THE 1993 NATIONAL CONVENTION IN CHICAGO.

MEA CULPA!

## Patio Theatre, July 5

by Steve Adams

The Patio Theatre has been the scene of convention events for more than 25 years, and for good reason. A large, atmospheric house, it is a neighborhood venue constructed exclusively for the showing of movies. The 3/17 Barton is original and is owned by veteran CATOE members Bill and Charlotte Reiger. Bill keeps it in excellent condition for those occasions when it is heard publicly.

Opening the Young Theatre Organist Competition winners concert was 1992 overall winner Rich Lewis. Holding the spotlight for the first half of the program, Rich amply demonstrated that his love of the theatre organ didn't stop upon earning last year's accolades. Tackling light classics, traditional 20's pops, and English novelties, he left little out of his program. An awesome task for a young man barely 20 years old, Rich's achievements will undoubtedly inspire others and entertain thousands in the future.

Susan Lewandowski, the 14-year-old winner of the Junior Division, opened the second half of the program. From her first selection, it was apparent that Susan not only had a solid command of the Barton's resources, but also had an excellent feel for the pacing and rhythm of each selection. With a flare for finding the drama and tradition in phras-



ing and registration, her brief program was met by a most appreciative audience. Well spoken and confident, the Motor City chapter is understandably very proud of this talented young woman.

Mark Hawn, 18-year-old winner of the Intermediate Division took the console next. Hailing from Las Vegas, Mark received an ATOS scholarship in 1992 which enabled him to study with Walt Strony. The result of this study could be heard in every nuance of his music. His registration, expression, harmonies and audience rapport are exemplary. But theatre organ music is hardly his only talent. Tastefully playing the Toccata from Boellmann's Suite Gothique on a Barton would be a challenge for any organist. Mark met that challenge admirably.

Winners of the Young Theatre Organist Competition: Rich Lewis, Mark Hawn, Susan Lewandowski, and Christopher McPhee. Patio Theatre, July 5, 1993.

Warren Sutkel photo

Chris McPhee, Senior Division and Overall winner, is from Australia and is only 19 years old. Finding much of the Barton's inherent color for his registrations, his music was a tonal tour through the organ. And with each selection, the audience was treated to a surprise-filled musical treat. Each year offers a new opportunity for entrants from Australia, England and Canada, and with each comes the renewed assurance that theatre organ music is enjoyed around the world. As an ambassador from his country, Chris carried the Australian torch skillfully and with pride.

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# LETTERS To The Editor

Dear Editor:

Ever since I first played Dick Smith's immortal rendition of "Old Cape Cod" on his "Concert Time" LP, I have been intrigued to read about the exploits of this distinctive performer.

Regrettably, I was unable to be present at the Chicago Convention last summer, but Tom DeLay's careful and imaginative description, in the November/December issue of THEATRE ORGAN, of the "Dick Smith Happening" at the Copernicus Centre more than made up for it! I almost fell off my chair with laughter — it was a great piece of writing!

Incidentally, the aforementioned "Old Cape Cod" recording is always guaranteed to go down well at parties where theatre organ aficionados are gathered together. If you play this track late in the evening, you can be sure that your guests will return home in good humor.

Sincerely,  
John Leeming  
London, England

Dear Editor:

I have been reading with lots of interest and a big grin, the articles by David Eplee in the July/August 1993 and September/October 1993 issues of THEATRE ORGAN. Having attended meetings with his superior, Larry Kirkegaard, regarding the possible inclusion of a pipe organ in the renovated Portland Paramount Theatre, there is no doubt in my mind that Mr. Eplee and the firm with which he is associated are extremely knowledgeable. If taken to heart, Mr. Eplee's articles will surely be useful to anyone wishing to install an organ in an acoustically favorable setting.

The reason for my grin is that the chambers of my own installation, the Organ Grinder, is the very antithesis of what Mr. Eplee describes. My chambers are constructed of glass curtain-walls topped with a metal-clad plywood roof. The inter-chamber doors are loose fitting pocket designs. Sure, this makes for a visually impressive installation but the bass registers suffer appreciably. Reflections of spotlights in the win-

dows quiver violently whenever heavy pedal stops are played. The roof over the 32' Diaphone visibly flexes about 3/4 of an inch when low C is played. After twenty years of severe vibration, I don't know why something hasn't caved in by now!

I have often daydreamed of how powerful the bass in this organ, with its nineteen 16' extensions and four 32' extensions, would be if it were installed in chambers constructed as Mr. Eplee suggests. WOW!

Yours truly,  
Dennis Hedberg  
Portland, Oregon

Dear Editor:

With regard to Mr. John Steele's letter regarding George Wright in your issue of September/October 1993, I could not agree with him more.

I have played organ in supper clubs and restaurants on the East Coast since coming out of the service in 1946. To me, and I am sure to anyone cognizant of good music, George Wright has got to be in a class by himself. All through my days of visiting the Paramount Theatre in New York City, Don Baker was the organist, and no slouch himself. My young days were taken up going to the Loew's 175th Street in New York City where an organist called "Wild Oscar" was in residence. George Wright has the greatest imagination, styling and ability of anyone I have ever heard.

Incidentally, I have most of George Wright's albums, going back to Monaural, and they all sound musically as steady as a metronome. Once more, three cheers for Mr. Steele's letter; he could not be more accurate.

Sincerely,  
Kenneth Steel  
Edgewater, Florida

Dear Editor:

As a lifetime theatre buff, I cut my teeth on the BIG SOUND while luxuriating at performances in fabled Shea's Buffalo Theatre when, at those prices, movies WERE better than ever and the big bands played the stage while the house orchestra did their thing on the pit elevator and ALWAYS ... the WURLITZER! When the coming of sound caused chains to fire organists and orchestras, black draped consoles lay mute in theatres across the world save for a few

where those showmen saw the advantage of integrating their pipe organs into the scheme of things as at Shea's

In general, the great cathedrals of the motion picture became darkened screening rooms.

"Economies" were excuse to sell or auction fixtures including organs which were then to be found in restaurants and homes ... even to just get the damned things out of the building ... (Strand, Niagara Falls: \$50 & removal).

Eventually, organ ENTHUSIASTS appeared on the scene taking interest in these precious instruments, endeavoring to repair, restore ... whatever to save them from destruction and through such efforts, many a palace owner became aware that the organ was more valuable IN the palace than out of it.

Over the past 30+ years, activity of such enthusiasts has become a firestorm of activity and such caring has made all the difference. I think it is time to salute these people ... ENTHUSIASTS, CREWS, CLUBS, CHAPTERS ... whoever you are and however you style yourselves. We all owe you a great debt of gratitude.

Because of your caring, love, thoughtfulness, and expertise you have made it possible for the Maestri of yesterday, today and tomorrow to once again play marvelous love scenes with their stars across the world. And, too, know that you are likewise Maestri in your own rank for without you, many, even most of these fabulous Kings of ALL Instruments could well have been lost and forgotten in the rubble of history.

Because of your efforts, new talent will tickle the tabs and pedals and the hills will continue to be alive with that wonderful sound.

Thank you,  
William J. Casazza  
Lake Worth, Florida

Dear Editor:

I feel I must respond to the letter from Mr. Ladner, Hicksville, New York, in the September/October Journal. I believe that I see the world of theatre organ performance in a unique light as I am a performing theatre organist and I am also married to a professional organ builder and frequently work with him in preparing instruments for other organists.

From the organist's point of view ... MOST sponsoring organizations are so generous in their hospitality that to not personally thank these people would be grossly bad-mannered. Every organist can relate an experience or two that borders on a nightmare as to how they were treated, but this is by far not the norm. Most sponsors host the organist graciously and generously. Most organ crews, though seldom professional organ builders, do try to fulfill organists' requests as regards repairs and tuning. Sometimes organists do not thank these people by name during the performance for fear of being so focused on the performance that a memory lapse could cause omission of someone who deserves mention. Therefore, the entire crew or the sponsoring organization is thanked, rather than naming names. As an organist, I REALLY do try to remember those who have helped. I sincerely hope that my fellow organists do the same, and I think most do.

From the organ builder's point of view ... I have assisted my husband in doing tuning and maintenance for many organists, from the finest professionals to the most enthusiastic hobbyists. Sometimes due to limited availability of the auditorium, we have done the tuning in the middle of the night or have missed dinner prior to the concert just so the organ could be as perfect as we could make it, and I know other organ builders, hobbyist or professional, who do the same. Some organists are so gracious and appreciative that it is worth every minute of it. But we have also done our best, only to listen to thanks to almost everyone in the auditorium, usually personal friends of the organist, including the college kid running the lights, without a mention of those whose skill and knowledge helped the concert succeed. The finest organist on a poorly maintained instrument is not going to do as well as he would on a well-maintained and in-tune instrument. Certainly, it is an organist's hope that the instrument will be in as near perfect condition as possible. Sometimes it is accomplished by a devoted team of hobbyists who do their best, and sometimes it is accomplished by a professional organ builder who is hired to see to the maintenance of the organ. Regardless, thanks are in order.

The theatre organ world at this

time in organ history is blessed with some of the finest pipe organists who have ever graced a bench. We know most of these people and consider many of them to be friends. We also know about the stress and pressure of performing — sometimes it can make one forget something that really needs to be said. But I hope that all of those who are performing remember that a thank you will be remembered long after the blower is turned off and the console lowered into the pit.

Sincerely,  
Patti Simon  
(Mrs. Edward M. Zollman)  
Colorado Springs, Colorado

Dear Editor:

What an avalanche of words has been printed in the past three or four issues about the proposed mechanical alterations to the Radio City Music Hall Organ. How well the arguments have been presented — for both sides. I'm pleased I do not have the responsibility of making the decision on the way forward — but perhaps even now the decision has been taken.

Whichever camp one is in, it is most gratifying that so much interest can be generated in order to maintain the integrity of this historic instrument. The future seems secure with so many experts involved despite the diversity of views.

For the benefit of those of us who have been fortunate enough to hear this wonderful instrument from time to time, in my case during the odd hour snatched from packed business schedules, how about including a few pictures to illustrate some of the practicalities behind the present debate.

My mind gently boggles at the thought of the two large chambers packed with nothing but relays and stop changing mechanism. But a picture is worth a thousand words and as such would be helpful to put things in perspective. The excellent book by Charles Fransisco, *Radio City: The Music Hall*, hardly does this splendid instrument justice but I have no doubt it has been described many times elsewhere.

The first time I heard the sound of the organ filling the vast cavern of Radio City, and became aware of the console jerking slowly into view was magic! It was 1971 and the organist Richard Leibert. I was even more

impressed when he reached for a telephone under the keyshelf and carried out an animated conversation for a couple of minutes with no apparent disturbance to the music. 30 seconds later he quietly and methodically modulated to the key and the volume of the first bars of the film score.

So, thank you for reviving some happy memories, and thank you also for an excellent publication which continues to maintain a uniformly high standard of presentation and interest.

Enjoy your music.  
Sincerely,  
David Ball  
Kent, England

Dear Editor:

News of the demise of the Chicago Stadium and potential destruction of the 6/56 Barton organ prompts this clarion call for a joining of forces to establish a national museum of the American organ — THE GREAT AMERICAN ORGAN MUSEUM.

In 1986, with the assistance of Jack Bethards and other friends, I prepared a conceptual proposal for establishing such a museum. It is now in its fifth revision, but I have been unable to give it any wide distribution until now.

As Chairman of the Citizens' Committee to Preserve the San Francisco Municipal Pipe Organ (the 4/117 Austin at Civic Auditorium from the Panama-Pacific International Exposition), I was concerned that regardless of how much restoration work was done, this remarkable American symphonic organ had little hope of well serving the public due to time constraints and costs of using the building in which it is currently housed. The 1989 7.1 Loma Prieta earthquake nearly did the organ in, and the city of San Francisco plans to completely remove the organ in 1994 in order to make seismic repairs to the building structure.

The famous San Francisco Fox 4/36 Wurlitzer special removed in the 60s when the Fox Theatre was torn down is currently in abeyance and owned by the city of Glendale according to my understanding.

Such instruments as these, on loan from their civic owners as historic museum artifacts, donated, sold to, or otherwise made available to a

*continued...*

## LETTERS cont.

national museum of the American organ would form the basis of a unique, powerful, attractive, and extraordinary facility that could be created for the sake, safety, and preservation of an American musical instrument tradition that will soon fall by the wayside unless something is done — soon! The frontispiece of the proposal describes THE GREAT AMERICAN ORGAN MUSEUM as: "A living museum of the art and craft of the design and development of the American organ. Attractive to a world culture, housed in a dedicated facility, this museum will enthral, enchant, and enrich all who visit. It will be an unmatched presentation of the art and science of American musical instrument craftsmanship, and the first museum in the world devoted to experiential sonic and musical arts."

I believe the time is past when a single individual can realize this dream, but a strong, dedicated consortium could come together, find the financial resources, and realize this large scale project for future generations.

When I realize such a project could probably be accomplished for the cost of one sophisticated military helicopter or a couple of the latest main battle tanks, my heart cries out to do something!

I'd be happy to talk with anyone about this at 503/746-6054 phone/fax, or provide a copy of the detailed proposal for \$3 to cover printing and mailing costs at Box 361, Walterville, Oregon 97589.

Charles F. Swisher  
Springfield, Oregon

Dear Editor:

I always enjoy getting my copy of the ATOS Magazine and have now been a member since the beginning way back in the 1950s when I was living in St. Paul, Minnesota. Keep up the good work.

It was nice to read about Alden Stockebrand's visit to the Cinema Organ Society's do in England. May I be permitted to correct him where he says "The first stop was in Blackpool at St. George's Hall." Unless they have recently moved it, I believe it is still in Liverpool.

Also he says "After dinner we went to the Tower Ballroom to hear DAVID Kelsall play for the dancers." His name is, of course, PHIL Kelsall.

Later he mentions "The Gray's State Theatre houses a 3/6 Compton complete with a Melotone and a JELLY ROLL surround. I believe it should be a JELLY MOLD surround.

I also have a question about the Land O'Lakes report from Verna Mae Wilson. Correct me if I am wrong, but I was under the impression that the St. Paul Auditorium organ went to Old North Church in Boston. She says it is now in Schenectady. Perhaps someone could clear this up for me.

Once again, all good wishes,  
Ed Bowyer  
Sidney, B.C. Canada

Dear Editor:

Received THEATRE ORGAN, September/October 1993 today.

Regarding my article "The Deutsches Filmmuseum Wurlitzer" appearing on pages 28-29: I would like to point out the typographical errors before the "nit-pickers" get to it.

The New Beach Holiday Camp is located at EARNLEY-BY-SEA, SUSSEX not Early-by-Sea, Susan.

The Filmmuseum architects were HELGE AND MARGRET BOFINGER not Hedge and Margret Bofinger.

The late German enthusiast was WOLFGANG SCHAA not Wolfing Schwa, and KINO is film theatre not Chino.

"Die Lustige Witwe" is the "The Merry Widow" in German, the parenthesis were omitted.

Thank you for your kind attention.

Sincerely,  
Dr. Edward J. Mullins  
Billings, Montana

Dear Editor:

The September/October issue of THEATRE ORGAN was graced with a report "The Deutsches Filmmuseum Wurlitzer" by Dr. Edward J. Mullins. In this report there are a number of errors and misleading information that need to be put right. I wonder how some of the information given here came into being!

The former von Siemens residence is in the Lankwitz district of Berlin, not in the Charlottenburg district. It is not a museum now. The German Federal Library and Archives for Music used the building for several years. In 1943 the whole residence and the Wurlitzer organ (opus 2064,

style 250 Special) were transferred to the Reich. The organ itself was transferred free of charge by the Federal Republic of Germany to the Stately Institute for Research of Music after long negotiations with contracts of 28 May and 3 June 1982. It was completely removed from the residence, got an overhaul in the E.F. Walcker organ factory and was installed by the same firm in the Music Instrument Museum in the Tiergarten district of Berlin. It was re-opened in December 1984 by theatre organist of fame Horst Schimmelpfennig.

The Deutsches Filmmuseum is not included in the Deutsches Institut für Filmkunde (DIF). It is but one of a number of museums dealing with many different subjects located alongside the river Main like pearls on a string. The Deutsches Institut für Filmkunde (DIF) is a registered association which happens to reside in the same building.

Wurlitzer did ship opus 1920 to München-Gladbach, Germany, a town in the Rhinelands. The organ was installed in the Union Theatre at München-Gladbach (in more modern times the town was renamed Mönchengladbach). There is no connection at all to Munich in Bavaria.

Paul Mania did not at all open all the Wurlitzers in Germany nor was he the most famous and popular German theatre organist. The Wurlitzer organ (opus 1663, style B) in the Phoebus Palast Theatre at Nuremberg was opened by Dr. George Tootell on 8 October 1927. Probably the most famous character among the German theatre organists was Horst Schimmelpfennig who was chief organist for the UFA-Theatres.

Thorough research would have brought to daylight that there was never any connection between Wurlitzer opus 1920 and Munich the capital of the Federal State of Bavaria. What on earth has a lecture on Nazi ideology to do in a 1993 report on theatre pipe organs? True is, however, that some of the theatre pipe organs in German cinemas were sold with the advent of the "talkies." Most certainly a number of theatre pipe organs in German cinemas had been repossessed by their manufacturers (not only Wurlitzer) when clients stopped making payments. But I can hardly believe that the Wurlitzer Company or any of their



agents would have patiently waited until 1932 for the final payment for an organ that had been installed in 1928. We know and have evidence for that in some of the contemporary specialist journals writers claimed: "Germans, purchase German organs!" But we know as well that some of the organs of German origins had been substituted by the more fancy and more reliable Wurlitzer products.

The correct name of the place where opus 1920 remained until 1973 is: Earnley-by-Sea, Sussex (not Susan).

The Film Museum is located in the Sachsenhausen district of Frankfurt. The building is a former town villa from the Gründerzeit (about 1871-1873). I remember having seen "For Sale" posters on the front during the early 1970s. The City of Frankfurt finally purchased it like many others in this area that otherwise would have been redeveloped eventually. The inside walls and floors were completely removed and the whole building was rearranged according to the plans made by the architect Helge Bofinger. The noted theatre organ enthusiast Wolfgang Schaa who passed away in December 1983 had convinced the management of the Film Museum to purchase the Wurlitzer organ. It was installed by the E.F. Walcker firm of organ builders and opened by George Blackmore on 2 December 1984.

The organ had been maintained by a local representative of the Walcker firm between the years of 1983 and 1989. And it did produce a dreadful sound, indeed!

In 1988 the Kino-Orgel-Club (K.O.C.), a non-registered group of dedicated theatre pipe organ enthusiasts was formed. We offered our then free of charge services to the museum in order to bring opus 1920 to life. We organized silent movie shows with both German and British organists. Later on we started a series of regular concerts with mainly British artists. The organ is maintained by our members Ralf Krampen of Brey, Rhineland, who installed a 3/7 Compton theatre pipe organ in his family residence and Sven Wortmann of Frankfurt who builds his own theatre pipe organ, since about 1990. On 25 March 1989 Len Rawle came over for a miniature concert and accompaniment to "Lady Windermere's Fan." He

advised our technical team as also did David Lowe and David Pawlyn who came here on 29 July the same year. With the help of our British friends and the capable hands of our technical team, particularly Sven Wortmann, the Wurlitzer organ improved much over the last few years. However, the blower that was installed by Walcker is not the original item. It is too small and there is a permanent lack of wind. Movements of our group to be allowed to refurbish the awful looking console have always been turned down by the museum.

Finally, in 1992 we canceled cooperation with the museum because we felt that sabotage, caused by the disability of coordination and the missing firm hand of the director, went on. By that time well known artists like William Davies, Len Rawle, David Lowe, Joyce Alldred, David Shepherd, John Norris, George Blackmore and Simon Gledhill had performed before Frankfurt audiences, some of them more than once. No other theatre organ in modern Germany has such a record of fine organists to its credit.

The correct address of the museum including the new postcode since 1 July 1993 is:

Deutsches Filmmuseum  
Schaumainkai 41  
D-60596 Frankfurt am Main  
Telephone: 069-212 38830  
(information and box office),  
069-212 33369 (administration),  
Telefax: 069-212 37881.

Very sincerely,  
Thomas Klose, Rialto Lounge  
2 Berliner Strasse  
D-63150 Heusenstamm

•••

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.

Mail letters to:  
Editor, THEATRE ORGAN  
5028 S.E. Woodstock, #4  
Portland, Oregon 97206  
503/774-0026  
FAX: 503/777-8081

## ATOS Committees and Chairpersons

### ARCHIVES/LIBRARY

- Vernon P. Bickel  
785 Palomino Court  
San Marcos, CA 920692101  
619/471-6194

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Walnut Creek, CA 94596  
510/938-6126

### AWARDS & RECOGNITION

- Byron Melcher  
1701 Spring Creek Parkway /Plano, TX 75023  
214/517-1195

### BYLAWS

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

### CHAPTER RELATIONS

- Bob Markworth  
8505 46th Street / Omaha, NE 68152  
402/453-7769

### CONVENTION PLANNING

- Tim Needler  
5440 N. Meridian St / Indianapolis, IN 46208  
317/255-8056

### ENDOWMENT FUND

- Leo Klise  
P.O. Box 29289 / Columbus, OH 43229  
614/891-6397

### EDUCATION

- Jeff Weiler  
10 E. Ontario, #4707 / Chicago, IL 60611  
312/943-0658

### HISTORIAN

- Paul Quarino  
3141 S.E. 90th Place / Portland, OR 97266  
503/771-8098

### NOMINATIONS

- Harry Heth  
1247 Peden / Houston, TX 77006  
713/527-8096

### ORGANIST COMPETITION & SCHOLARSHIPS

- Dorothy VanSteenkiste  
9270 Reeck Road / Allen Park, MI 48101  
313/383-0133

### PROMOTION & PUBLICITY

- Jim Riggs  
3015 Eccleston Ave.  
Walnut Creek, CA 94596  
510/938-6126

### RADIO & TV PROGRAMMING

- Russ Hamnett  
2918 N. Tindle Boulevard  
Flagstaff, AZ 86004  
602/527-3060

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167 Carriage Drive / Glastonbury, CT 06033  
203/633-5710

### TECHNICAL

- Steve Adams  
537 E. Wisconsin Ave. / Neenah, WI 54946  
414/722-1422

### HOME THEATRE PIPE ORGANS

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

### ELECTRONIC ORGANS

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

### TOWE FORD MUSEUM ORGAN PROJECT

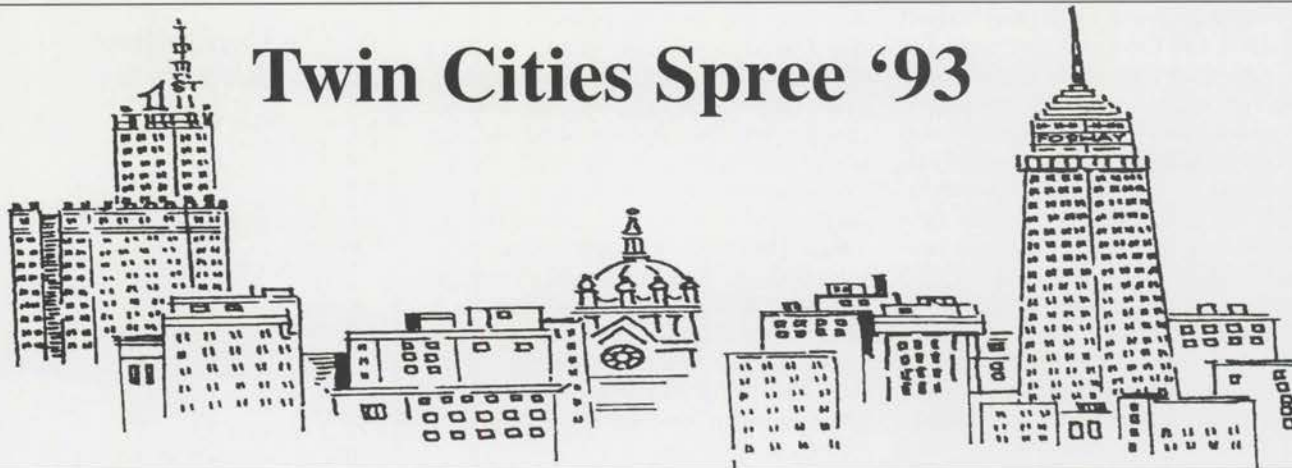
- Tom DeLay  
162 West Roberts / Fresno, CA 93704  
209/431-4305

### Y.T.O.E. LIAISON

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

• ATOS Director

# Twin Cities Spree '93



*The Twin Cities Spree '93 was a tremendous success.*

*We thought you might enjoy coverage from the inside, Verna Mae Wilson who was on the committee, and from the outside, Doris Erbe is president of the St. Louis chapter.*

*One thing was very evident at this conclave and that is that we don't have to have giant organs in mystical palaces to find the joy we all share in the music of the theatre organ.*

*Our thanks to all the worker bees in Land O'Lakes who made a memorable weekend and to the artists who added their special gifts to the experience. Ed.*

## *Photographers:*

*PJQ: Paul Quarino, BS: Bob Shafter, MF: Marion Flint, SC: Sonia Carlson, MLV: Madeline LiVolsi.*

## From The Inside

*by Verna Mae Wilson*

If you like theatre organ music at all, you'd have to admit that the words "stellar event" accurately describe the Land O'Lakes Regional Convention held October 15 to 18, 1993. From comments heard around the convention, the organs were great, the visiting artists greater, and the combined effort superb.

When Tim Needler, ATOS Convention Planning Coordinator advised our Land O'Lakes Theatre Organ Society in a letter dated August 15, 1991, that we were awarded the Hosting of a Regional Convention, we knew we had to get the ball rolling immediately. So Mike Erie, designated Chairman, and I (one of the "gophers"), decided on the Radisson Hotel Saint Paul as our headquarters for the event. Roger Dalziel, President of the chapter, aptly named the Convention "Twin Cities Spree in '93." The hotel was



*Land O'Lakes Chairman Roger Dalziel.*  
PJQ

able to accommodate us for the dates we requested. Thank you, Joanna Tacheny, Account Executive at the Radisson, for all your helpful suggestions and cooperation, and we also thank Rick Lecy for setting up the registration tables and other equipment.

A consultation with Lorie Bushaw, Convention Services Manager, and Susan Hoeffel, Convention Sales, of the St. Paul Chamber of Commerce, produced the brochures and plastic bags which were handed to the conventioners as they registered on October 15. Thank you, Lorie, for all! One of our ATOS members commented that he learned more about



*Emcee Bill Eden.* PJQ

St. Paul/Minneapolis from one of the brochures than he had encountered elsewhere!

Once the artists, venues, and bus company had been decided upon, details started falling into place. The program and reservation form appeared in the July/August issue of the Theatre Organ Journal and then reservations began arriving, dutifully recorded by Roger Dalziel on his computer and acknowledged.

And then it was time for the convention to begin! Even the weatherman cooperated; every day was mild in temperature, devoid of rain and except for a foggy Sunday morning en route to Red Wing, comfortable



Convention Chairman Mike Erie (left) checks on registration workers Mary Cay Hodapp, Mary Nelson, John Zetterstrom and George Hardenbergh. PJQ



Verna Mae Wilson and Mary Nelson.

for the conventioners throughout the convention.

Any attempt to decide which artist/organ was the greatest (however you wish to define the term) must be classified as highly subjective. If we had 12 LO'LTOS' ATOS members together in the same room, there'd probably be 13 different opinions!

Clark Wilson, a newcomer to the Twin Cities' listeners, ably manned the Powderhorn Park Baptist Church's 3/13 Robert-Morton, and is obviously a happy young man whose future career will place him high on the list of rising organists.

Jim Riggs gave a memorable performance, as always, on the Phipps Center for the Arts' 3/16 Wurlitzer, and added his own testimonial to the excellent voices and acoustics in the intimate surroundings of that theatre; he likes it there! Jim, on the Board of Directors of the national ATOS, requested the audience to think of other terms to express ourselves, but it seems we still slip into our old ways. Give us time, Jim!

There were more than 130 people who had signed up in advance for the popular Garrison Keillor's "Prairie Home Companion" broadcast at the World Theatre which took place at 4:30 p.m. on Saturday, evidently enjoyed by all.

Ron Rhode, resplendent in white conventional tuxedo, young and handsome as ever, even if he is a school teacher now (and not so conventional orange Halloween socks!) almost literally made the Metropolitan Community Church (MCC) 3/12 Hybrid get up and march. Once again he played one of my favorites — "The Green Cathedral" and it was so quiet in the

Sanctuary you could hear a pin drop. Ron used to relax occasionally, especially when he visited Bob Schmidt's Indian Hills Resort at Stone Lake, Wisconsin, pontooning with the rest of us!

Barry Baker, 22 years young, playing the same instrument, distinguished himself as another organist to watch; his mastery of registration/harmony made us all resolve to practice more in the future.

Dennis James, at the World Theatre, playing the 3/21 Wurlitzer, and fresh from a foreign concert tour that included a last stop in Italy, expertly caught the mood of the silent film he accompanied entitled *Steamboat Bill, Jr.* starring that funny man Buster Keaton.

Paul Quarino, formerly a Minneapolitan and a national board member as well as Assistant Editor of the Journal, played the 2/11 Kilgen in the recently renovated Sheldon Auditorium in Red Wing, Minnesota, so expertly that a listener with eyes closed could have sworn it was a triple-decker! Evidently he had spent valuable practice time learning to make the couplers and second touches do those distinctive Post Horn accents. One of his comments was "What some people will do to get out of playing a two-manual organ!" referring, of course, to Walt Strony who was hospitalized for pneumonia. Paul played, bless his heart, two of my favorite hymns "Oh, How He Loves You and Me," first heard by me at the Maranatha Christian Center in Augusta, Georgia, in December 1990, and then the other, "Ivory Palaces."

Although this Sunday morning was the day the committee planned for a scenic drive, leaf watching, it

was so foggy you could hardly see the highway, but it did disappear by noon. Our caterer, Harry Given of the Prom Catering Co., also a member of LO'LTOS, arrived just in time for us to hand out the box lunches for the bus ride back to the Radisson. Harry is a prominent catering expert in St. Paul. His firm serves about 5000 deluxe box lunches with dispatch to 3M's annual stockholder's meetings in May each year. Thank you, Harry, for providing such a tasty lunch, and thanks to Mary Cay Hodapp, Betty Zetterstrom, Mike Erie and me, too, for passing out the goodies with such expediency.

Oh, yes, there were some hitches — but the convention committee was learning to expect and anticipate the unexpected. Tom Hazleton had to cancel at the last minute his appearance at the Powderhorn Park Baptist Church because of a conflict in his schedule. The telephone wires sizzled in an effort to find a substitute at such a late date. We were fortunate to locate Chris Gorsuch, of Gorsuch Enterprises, Inc. and that he was available to play the last formal concert at the Powderhorn on Monday, October 18. This was a first time for Chris to play for an ATOS convention. He was well received and after playing the overture to the *Marriage of Figaro* the conventioners gave Chris a standing ovation. He gratefully acknowledge the opportunity to play for us.

Bill Eden, from St. Paul, performed expertly as our emcee for all the concerts and acted as a unifying influence for the diversified programs. His witty sense of humor brought out the smiles. Thank you, Bill.

*Continued...*

Dear Editor:

Thank you Land O'Lakes Chapter for having a wonderful convention. Five theatre organs, and great artists to make them sound better than in their hey-day. And especially Clark Wilson who had a real challenge on a console without any combinations working plus a most unusual style of Rube Goldberg lighting. He hit those tabs like playing the piano. (Gee Tab, it's a Wurlitzer?)

The hotel service was excellent, and so was the food in the reasonably priced restaurant. I do hope they plan on a National sometime.

Thank you again,

Robert Reilly

Valley Falls, Rhode Island

For classical organists in the crowd (yes, we have a few) there was the Special Events Day, Monday — the Summit Avenue Organ Crawl, featuring six (count 'em — six) church organs in the awesome Saint Paul Cathedral and the House of Hope Presbyterian Church. The latter has 40-bell carillon which we heard from down below on the lawn; seemingly few conventioners wanted to climb the tortuous wooden steps up into the bell tower.

Alden Stockebrand, ATOS Treasurer, was commander of the bus fleet and kept all buses on schedule and the conventioners moving in an orderly manner. He has handled this job for 27 National and 7 Regional Conventions, he told us. Thank you, Alden, for a super job well done. We couldn't have done it without you.



Dorothy Goerke and Betty Zetterstrom.

Convention-goers were pleased that the buses which hauled us here and there were the deluxe 40-passenger "Greyhound" type. Dave Peterson, one of the Lorenz Bus Service drivers, recognized with surprise several LO'LTOS members who have traveled to Cedar Rapids for organ concerts with his line. There was one special bus that joined us from Joliet, Illinois, which carried 22 members from the Joliet Chapter, who probably would not have attended the Convention otherwise. Lili Zuber, Orland Park, Illinois, was their leader.

The absolute final event was an Open Console Session at the MCC Chapter organ. Persons who participated were Bill Eden, Chairman Mike Erie, Solveig Littlejohn (organ and piano), Jack Moelmann, Dave Moreno and Paul Quarino.

Without the capable organ specialists, you would never have heard organs in such perfect shape. Here they are: MCC: Don Johnson, Eagan; Ron Mitchell, for Tonal Finishing, California; Bob Scholer, Minneapolis and Bob Schmidt, Richfield. Phipps Center: Gerald Orvold and Associates, Minneapolis; Powderhorn: Lawrence Crawford, Gaylord, Minnesota; Robb Kendall, Galena, Illinois, Terry Kleven and Bob Swaney, Minneapolis; and Joe Wallace, Minneapolis; Sheldon: Murray Burfeind, Goodhue, Minnesota, and Tom Erickson. World Theatre: Glenn Bateman, St. Paul; George Hardenbergh, White Bear Lake; Jim Moe, Circle Pines, and John Zetterstrom, Golden Valley, all in Minnesota. Thank you, all, we do appreciate all the precious hours devoted to the Convention.

Those attending from the ATOS National Board of Directors were: Grace McGinnis, Editor, TOJ; Paul Quarino, board member and Assistant Editor; Alden Stockebrand, Publisher; Jack Moelmann, Secretary; Terry Robson, Advertising; Harry Heth, Executive Director; Dale Mendenhall, former Treasurer, and last but not least, Jim Riggs. I want to

especially thank Harry Heth for the extra details he took care of for the conventioners' packets. We were pleased to have a good representation from the ATOS Board and hope their visit was pleasant.

There were several International visitors: Eleanor Craig and daughter, Ontario, Canada; Karl Erik Erikson from Floda, Sweden; Rev. Gerard Kerr from London; Terry Lloyd, Curlin, Australia, and David Stent, Norfolk, England, the latter's first trip to the United States.

There seemed to be no problem for our guests to find "The Gathering Place" on the first floor of the Radisson. Gary Murphy, LO'LTOS member, President of Graphic Exhibits in St. Paul, created the flamboyant sign — black background with shocking pink lettering for the Regional Many flattering comments — thanks Gary. The hospitality Room (205) was also a popular place — coffee, beverages, and snacks were always available where Marlene Hansen, Bob Schmitt and/or Mike



Volunteers: Marjorie and Harold Olsen, John Zetterstrom, Charles and Mary Nelson.

Erie might have served you.

In conclusion, behind the scenes we need to acknowledge and thank those volunteers from Land O'Lakes Chapter who pitched in wholeheartedly and performed monumental tasks in preparation for the 250 guests who signed up for the Regional.

First and foremost, we owe our success to Mike Erie, personable chairman, who was in the middle of every activity from the very beginning. He was everywhere! Roger Dalziel deserves the credit for writing up the contracts for the artists, venues, bus company, etc. originat-

*To the Land O'Lakes Chapter:*

*We wish to thank your chapter's membership for having hosted the Twin Cities Spree '93. The whole weekend was very enjoyable and you are to be commended for a well-planned conclave.*

*From registration on Friday straight through to the last formal concert Monday morning, everything flowed smoothly. The buses were on schedule and very comfortable. It was nice to come back after each venue and give people the option of skipping a venue, but making sure not to miss others that day. Also, the nightly gathering in the Kellogg Room for mixing and visiting with fellow conventioners and artists was, indeed, a great idea.*

*We thoroughly enjoyed meeting with you and experiencing what the Twin Cities and the Land O'Lakes chapter had to offer. Your chapter's organ at All God's Children Church is something of which you can certainly be proud. The teamwork within your chapter and the church was rewarding to see. The short trips to Hudson, Wisconsin, and Red Wing, Minnesota, provided us the opportunity to enjoy two real gems in unexpected, yet charming and remarkable, places.*

*Again, thank you for the musical interludes we spent with you.*

*Sincerely,*

*Jim & Cyndae Koller*

*Evanston, Illinois*

*P.S. Oreo enjoyed meeting so many wonderful people at her first convention, too!*

ing the official program (containing schedule of events, bios on the artists, organ specs) name badges and bag labels, accomplished with his computer.

My crew of volunteers assembled name badges, collated and stuffed the materials and brochures from the St. Paul Chamber of Commerce into the plastic bags, also furnished by the C of C, and labeled them. After five hours of working without a break, no wonder there were a couple snafus! Here they are: Glenn and Harriet Bateman, Dorothy Goerke, 3M friend, Dwight Haberman, Marlene Hansen, Mary Cay Hodapp, Bruce Miller, Fred Nagel, Tom Neadle, Charles and Mary Nelson, Harold and Marjorie Olsen, Bob Schmidt

(Indian Hills) and John and Betty Zetterstrom. So thank you, thank you — we never could have managed without you! You know, we have three Bob Schmidt's in our Chapter?

The Personal Touch - Twyla Landau, from Westminster, Colorado, after the Convention, called Roger to inquire about a lost gold DFL pin, that belonged to husband, Dexter. He thought he lost it somewhere at the Phipps Center. So Fred Nagel and his crew searched and searched and found the pin in the Men's Room. Roger mailed it to Twyla on November 2. They were one happy couple.

Yes, it was exhausting work, but what fun to encounter our friends from past Conventions and to meet new friends. It's amazing to me that there was so much camaraderie among all the conventioners. I especially want to thank John A. Webster, LO'LTOS member from Minneapolis, who assisted me in writing this story for THEATRE ORGAN. John's brother, Wallace, from Kirkland, Washington, was also in attendance. They had not seen each other for four years.



*Teacher and student -- Myrtle Fegely and Paul Quarino -- meet again.*



*Emcee Bill Eden presents donations for organ improvement to Margaret Krause, organist at Powderhorn Park Church.*

*Dear Editor:*

*On behalf of the members of Land O'Lakes Theatre Organ Society, I should like to thank all of you who attended "Twin Cities Spree '93," our Fall Regional ATOS convention. Without you, our efforts would have been for naught.*

*To the artists who played for us, "Thanks for sharing your talents with us." The theatre organ genre is in good hands with each of you. Special appreciation goes to Paul Quarino who accepted a change in venue at the last moment and made a two-manual organ sound as if it had four manuals.*

*Murphy's Law, "If it can go wrong, it will," is immutable; therefore I must thank the organ crews who worked countless hours at the last moment to rectify those minor and major 'glitches' which never showed up until minutes before a concert was to be given.*

*Some of you have taken the time to write or otherwise have given us constructive feedback. If there is a next time, your comments will be taken into account. From my own point of view, I must say that things went as well as they did thanks to Chairman Michael Erie and our crew of volunteers. Mike and Verna Mae Wilson remembered the Denver Regional's "Artists Dessert Reception" and extended that concept to "The Gathering Place" in the Kellogg Ballroom, a place where conventioners could meet each night after the last concert. In retrospect, it seems to have proven to be a good idea — provide a place where organ buffs could relax and meet the artists before dispersing for the night.*

*And not least of all, we thank the Board of Directors of ATOS for trusting us to put on a good show. Overall, I am satisfied that we did.*

*Sincerely,*

*Roger R. Dalziel, President LO'LTOS*



# From The Outside Northern Exposure or ...Fall in St. Paul

by Doris Erbe

What a beautiful time of year to enjoy the best of theatre organ in scenic St. Paul. The Land O'Lakes Chapter is to be commended for the results of their labors (two and a half years) to host the Twin Cities Spree '93. Other chapters who have hosted these gatherings appreciate the many hours that must, of necessity, be devoted to planning. Convention Committee Chairman Mike Erie, along with Harold Olsen, Treasurer; Roger Dalziel, Registrations; Verna Mae Wilson, Hospitality; and Glenn Bateman, Tickets, did an excellent job. Bill Eden had ample opportunity to utilize his resonant vocal chords! He proved to be an excellent Master of Ceremonies. These folks had everything well in hand and were "unflappable" when problems arose. We thank you and any other members of the Land O'Lakes Chapter who worked so diligently to enable us to enjoy so much beautiful theatre organ music and great fellowship.

Participants from as far away as England, Australia, Canada, and Sweden arrived steadily with smiles and happy anticipation of greeting acquaintances and friends once again with their love of theatre organ as a common bond. The hospitality room and lobby of our hotel buzzed with conversation, laughter, and good-natured kidding.

After registration and cocktails on this rainy, chilly evening, we boarded buses for a short trip to the Powderhorn Park Baptist Church in Minneapolis. Crew members Terry Kleven, Bob Swaney, Joe Wallace, and Robb Kendall are responsible for maintaining the 3/13 Robert-Morton. This organ was originally installed in the Annex Theatre in Detroit, Michigan. The interior of the console contains scrawled references to the Riviera Theatre in Detroit, but some mystery surrounds these notations. The toy counter and traps were never installed in the church.



Clark Wilson. MLV



Jim Riggs MF

Clark Wilson did the honors as our first organist for Spree '93. His qualifications are impressive, of course, and the Robert-Morton responded beautifully to his deft touch. Hearing the complete Finlandia was a pleasure many of us had never before had the opportunity to enjoy. "In the Still of the Night," "You're the Tops," and Burton Lane's "How'd You Like to Love Me" certainly emphasized his versatility.

Clark is a busy fellow dividing his time about equally between concerts and technical work in his own pipe organ business. He serves as Vice-President and Technical Director for the Kimball Theatre Organ Society which has restored and installed a 38-rank Kimball organ in Milwaukee's landmark Oriental Theatre.

How good it was to have Leon Berry in our midst. It was great to see him and Mildred enjoying themselves and visiting with old friends.

We also owe Alden Stockebrand a big "thank you" for his marvelous job of bus management. Tall, slender, an easily seen, Alden didn't lose anyone and maintained his friendly smile and courteous manner at all times!

## Saturday, October 16

Jim Riggs was scheduled for two performances at the Phipps Center for the Arts in Hudson, Wisconsin, to accommodate everyone who came. The Center has become known as the principal focal point for artistic activities in the St. Croix Valley of Wisconsin and Minnesota. The acoustics and sight lines of this state-of-the-art, 245-seat proscenium are excellent and the facial expressions of the performers can be seen from every seat in the house because no patron is more than 34 feet from the stage.

The Phipps Center's Wurlitzer, Style 260, Special Opus 1404, was originally installed in the St. Paul Paramount Theatre and relocated to the studios of KSTP-TV by broadcasting pioneer Stanley Hubbard, Sr. During the 50s and 60s, Leonard Leigh played the organ daily but, when the station needed extra studio space, Stanley Hubbard, Jr. donated the organ to the Phipps Center. A lovely Chickering piano complements the Wurlitzer.

Jim, of course, is well known to all and quite a star. He opened his program with "I Love to Hear You Singing" in tribute to Jesse Crawford and his inimitable style. Jim's performance and arrangements of selections not often heard these days, such as "Rio Rita," "Twilight in Turkey," and "Sweet Lorraine" were truly exciting and unforgettable. Even though we can hear Jim on compact discs, there is no substitute for live theatre organ.

Attending a live radio broadcast presented by Minnesota Public Radio at the World Theatre was a fun experience on Saturday evening. Garrison Keillor, humorist and well-known show biz personality hosted the show which featured, as special guests, The Chenille Sisters, a singing trio, and Butch Thompson, a pianist considered by experts to be the foremost interpreter of the music of Jelly

Roll Morton.

The sound effects expert, Tom Keith, held everyone's rapt attention. It was absolutely fascinating to watch and listen to his sound effects. With vocal gymnastics and a variety of props, he creates creaking doors, footsteps, barking dogs, and even elephants. Fantastic!

After the broadcast we were happy to come in out of the chilly night air and join our friends in the Kellogg Room for more camaraderie.



Paul Quarino MF

## Sunday, October 17

We arose early for breakfast and then boarded our buses with the T.B. Sheldon Auditorium in charming, picturesque Red Wing, Minnesota, as our destination.

The organ, a 2/11 Kilgen with a gorgeous console, is faithfully maintained by Murray Burfeind and Tom Erickson. Originally the organ had a single chamber but, as part of the 1986 restoration, a Solo chamber was added.

Paul Quarino, who was the artist of this memorable event, formerly lived in the Twin Cities area and taught for Schmitt Music of Minneapolis.

Paul's program was bright and refreshing. His music was not only traditional theatre organ, but also gospel favorites. His repertoire included "While My Lady Sleeps" from *The Chocolate Soldier* as well as Lawrence Welk's theme, "Auf Wiedersehen," and some good old romantic tunes, such as, "As Time Goes By" and "It's Been a Long,

Long Time." Paul's arrangements and registrations were especially beautiful in his arrangement of "The Old Rugged Cross." His recording of "Gospel According to Paul" resulted from the popularity of a Sunday after-church program he gives regularly at the Organ Grinder Restaurant in Portland, Oregon, the city he now calls home. There was no doubt that he is in command of whatever organ he chooses to play.



Barry Baker MLV

On Sunday afternoon Barry Baker performed for us on the Land O'Lakes Chapter organ at the Metropolitan Community Church in Minneapolis.

Barry began his musical career with formal piano instructions and taught himself to play the theatre organ; at 10 years of age he was appointed organist and pianist of his church. His theatre organ debut for ATOS on the Emery Theatre in Cincinnati, Ohio, was a year later. Barry was selected as international overall winner of the ATOS Young Organist Competition in 1989 and graduated Magna Cum Laude in 1992 from Southern Ohio College with a degree in Audio & Video Production. He is a member of the Alpha Sigma Lambda Honor Society and is presently a full time student at the College Conservatory of Music at the University of Cincinnati majoring in piano performance and making straight A's!

When Barry announced he was about to play music by George Frederic Handel called the Unknown Mass, the audience became reverently quiet and settled down to listen. We immediately recognized the Hallelujah Chorus in all its magnificent beauty, but were totally unpre-

pared for Barry's surreptitious sense of humor — cleverly intertwined with Handel's extra-ordinarily memorable composition was "Yes, We Have No Bananas!" The facial reactions of the audience were a sight to behold! Handel could have been a salesman for the Chiquita Banana Company. Ingenious.

Barry also included "Song of the Vagabonds," "Syncopated Clock," two Gershwin tunes, "Who Cares" and "How Long Has This Been Going On" as well as a British march called "With Sword and Lance." It was a wonderful program.



Dennis James MF

The World Theatre was our destination, to hear Dennis James on Sunday evening. Dennis has been at the top of his profession since his teens and has played virtually everywhere pipe organs are found from fabulous music palaces in the United States and Canada to the most prestigious concert halls and theatres in Europe. Dennis presents a roster of over 35 silent films with symphony orchestras throughout the United States and Canada. He also appears as guest organ soloist for the German Film Museum in Munich and appears regularly in Paris and London.

When Dennis occupied the bench of the Wurlitzer at the World Theatre he was definitely in command. It was great to hear his arrangements of "Paper Moon," "Am I Blue" and "Hooray for Hollywood."

As the story of the silent film unfolded we were fully aware of the beautiful, descriptive music coming from the Wurlitzer that made the film come to life. Dennis has an exciting style, and the show was over much too soon.



Chris Gorsuch MF

## Monday, October 18

Very early in the morning we were bound once again for the Powderhorn Park Baptist Church to enjoy Chris Gorsuch at the 3/13 Robert-Morton. Some people had already left for home, but our group was quite a respectable size.

Jack Moelmann spoke on behalf of ATOS and expressed everyone's appreciation for the Land O'Lakes Committee's hard work and our enjoyment of the beautiful organs we had seen and the music we had been privileged to hear. The audience heartily agreed with resounding applause. At our first concert here, it was mentioned that the toy counter and traps had never been installed and donations would be appreciated. Bill Eden, Master of Ceremonies, announced at this time that some very generous anonymous donations had been received and they were presented to the church organist at this time.

Chris Gorsuch put the 3/13 Robert-Morton through its paces with such lovely melodies as "Body and Soul" and an unbelievably beautiful Show Boat medley. In addition, Chris took us down memory lane with two selections in tribute to George Wright; "Love For Sale" and "Roller Coaster." We enjoyed every note of Mozart's Overture from *The Marriage of Figaro* and we were sorry when the program came to an end.

On Monday afternoon, after lunch, Alden Stockebrand again corralled the remaining participants and we were off to an organ recital presented by Kevin Vogt, organist of the

organs of the Cathedral of Saint Paul. What a moving experience as we stood in awe of the mastery of workmanship in this huge cathedral. The only three cathedrals in the United States are located in St. Paul, Minnesota; St. Louis, Missouri, and New York.

The Ernest Skinner organ was installed in the sanctuary in 1927 and the Aeolian-Skinner organ was installed in the choir loft in 1963. Both organs can be controlled from the gallery organ. Kevin's selections included compositions by Bach, Brahms, and Louis Vierne and demonstrated the full capabilities of both instruments.

At the conclusion of Kevin Vogt's recital, we proceeded to the House of Hope Presbyterian Church in Minneapolis. In a small side chapel is a very small chapel organ built by Hendrik Anthonie Meyer in 1785. Their assembly room organ is attributed to Ducroquette in 1852. The chancel organ was built by Joseph Merklin in 1878 and the balcony organ built by C.B. Fisk, Inc. in 1979. The church organist, Nancy Lancaster, played several selections on each organ. Her finale, the Toccata from Symphony V in F Minor by Charles-Marie Widor on the balcony organ was a spectacular finale.

On Monday evening we were all pretty tired, but not too tired to travel back to the Metropolitan Community Church for a jam session. We thoroughly enjoyed the impromptu duets of Jack Moelmann at the organ and Paul Quarino at the piano. Dave Moreno, who installed much of the Wurlitzer in the Towe Ford Museum, gave it a go as did Harry Heth, Mike Erie, Bill Eden, and David Stent from England.

We arrived back at the Radisson for a bit of fellowship and last-night partying. What a wonderful convention we had — an abundance of beautiful, beautiful theatre organ music provided by some of the very best theatre organists in the world and delightful fellowship. Old acquaintances were renewed and new friendships formed. How fortunate we all were to have been together in St. Paul.

The Land O'Lakes Chapter can be mighty proud of their Spree '93.

*Auf Wiedersehen.*

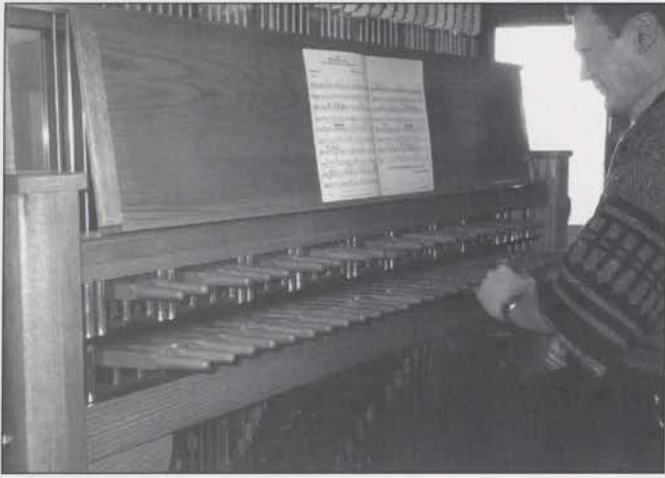


Ron Rhode MF



Roger Dalziel PJO





House of Hope Presbyterian. Mr. Reppen, carillonneur. J. Troulais photo



House of Hope Presbyterian Ducroquet Organ, 1852. S. Carlson photo



House of Hope Presbyterian. Nancy Lancaster, organist 1785 Meijer Organ. S. Carlson photo



House of Hope Presbyterian. Dave Moreno posed at practice carillon. S. Carlson photo

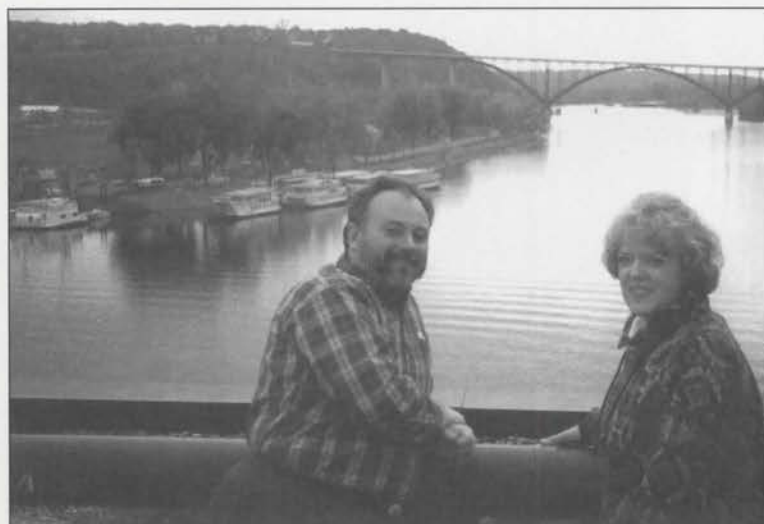




Jack O'Neill, Gracie McGinnis, Harold Wright. BS



Celestial command at MCC. PJQ



Larry Donaldson and Sonia Carlson, view from hotel. J. Troulias photo



Jim Riggs, Myrtle Fegely, Thelma and Fred Nagel. PJQ



Madeline LiVolsi and Harry Heth.



Jack Moelmann at MCC Jam Session. PJQ



Roger Dalziel caught between Paul Quarino and Jack Moelmann. BS

# TWIN CITIES SPREE '93



Ron Rhode and Sonia Carlson at Radisson Hotel. S. Carlson photo



Mike Erie, Ron Rhode, Mildred and Leon Berry. PJQ



Mike Erie at Jam Session. PJQ



Paul Van Der Molen, Cyndae Koller, Marian Flint



Dale Mendenhall, Terry Robson and Jim Koller. PJQ



Jim Stenke, Jim Riggs, Russ Shaner



Kay and Chuck Lyall. PJQ



Ron Rhode signs CD for Paul Van Der Molen.



**FRESNO HAS MORE  
IN '94  
JUNE 28 - JULY 4**

# Sequoia Chapter ATOS is Proud to Present the 39th National Convention in Fresno

This question has been asked enough times that it has become amusing ... but ask anyone who attended our regional convention a few years back, and they'll give you the answer. Fresno has a reputation for being a city where fun happens and laughter prevails and the music is terrific!

This year we will feature seven theatre organs and a dozen top-of-the-line organists for your pleasure.

Ron Rhode, who has become noted as an opening or closing artists, will star at the Hanford FOX for the Preglow.

The Warnors Theatre 4/14 Robert-Morton is an original installation from 1928. This instrument will astound you with its versatility — it is not a subtle organ. Voiced on 15" and 20" of wind, it will respond differently to each artist's playing. It is original right down to the relays! Three unique organists will play the Robert-Morton: Dan Bellomy, known for his modern jazz; Jim Riggs, whose forte is traditional theatre organ and Lew Williams always unpredictable and delightful.

Described by one nationally known theatre organist as his favorite two-manual organ, the 2/10, Style 216 in the Hanford FOX was installed and is maintained by Sequoia Chapter. The chapter owns the organ. This vintage 1929 atmospheric theatre was originally equipped with a small, hybrid instrument, but this current 216 is most appropriate as this style was designed only for FOX West Coast

theatres in California. The Hanford FOX organ will be played by Walt Strony, Kevin King, and Chris Elliott. These artists on this organ may change your thinking about small theatre organs.

We will have a theatre seminar led by Steve Levin in the Fresno Wilson Theatre which, until 1973, housed a Style 235 Wurlitzer. That organ went to a pizza parlor and now resides in Australia. Lyn Larsen will play an Allen organ following the seminar.

Fresno Pacific College Special Events Center houses a true "Hot Rod" theatre organ, an astounding

Stan Kann and by Paul Quarino. Those who attended the regional in Fresno will recall Paul's fabulous program at Fresno Pacific. Let's call this Part II. Who knows what musical mayhem lurks in Part II!

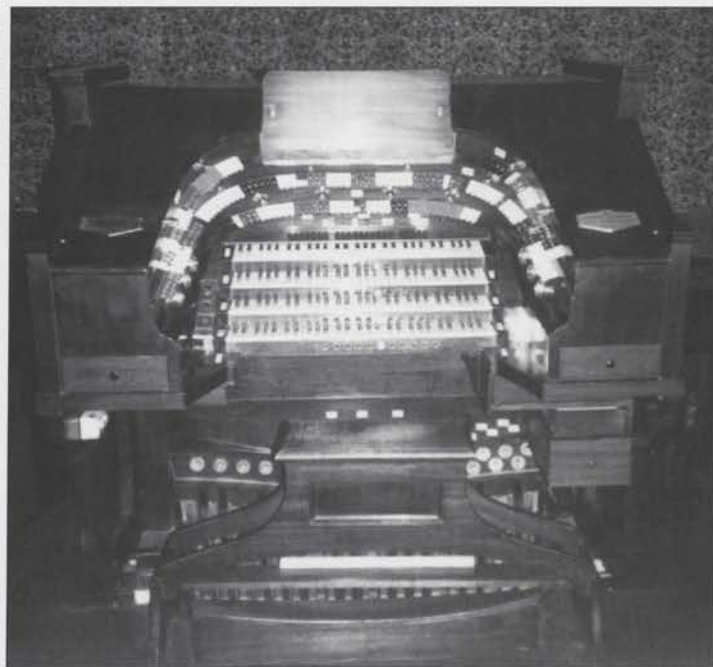
Bethel Assembly of God houses a 3/10 Robert-Morton which is thought to have once been in the Los Angeles Western Theatre. It was subsequently owned by organist Paul Carson. As it was during the regional, the organ will be used for an open console session and for a Visiting Artists Jam Session as there is also a Steinway grand piano and a Hammond B-3 — ingredients for a first class jam session.

Tom Hazleton will play the 3/17 Wurlitzer R-20 Special in Grace Lutheran Church in Visalia. This organ was once in the Beverly Hills home of movie mogul J.J. Murdock. It was installed in the early 60s by Frank Rogers and Richard Villemann and is nothing short of magnificent. Its carefully refined pipework is still in its original configuration and is an excellent window to the past.

John Seng will play the 3/23 Wurlitzer in Fresno Pizza and Pipes. This Style 260 Special was once in Shea's Hippodrome (Center) Theatre in

Buffalo, New York, and later in the home of Niagara Falls attorney Harold Logan.

The Afterglow is to be in the Sierra Nevada mountain wine country in the community of Murphys, a



*Fresno Warnors' Theatre Robert-Morton*

instrument made all the more amazing when you consider that pipework from eight different builders is found within. This versatile organ will be presented by Chris McPhee and the Young Organist, by



*Dan Bellomy*



*Lyn Larsen*



*Chris McPhee*

true late 1800's gold settlement about eight miles from Angels Camp of Mark Twain fame. We will visit the Kautz Vineyards winery and enjoy a tri-tip BBQ served in their cool, wine caverns after which we will go upstairs and hear Tom Hazleton play

the 3/15 Robert-Morton once in Sacramento's Alhambra Theatre. This is a new installation and our program will be its first major presentation.

each hotel for east inter-hotel travel. Hotel costs are also lower: \$73 for a single/double; \$83 for triple and quad; and \$93 for King Suites.

What about notoriously warm (OK — HOT) Fresno summer weather? We suggest you bring a light sweater or coat as all venues are air-conditioned and visitors are likely to be more affected by their coolness than by the dry summer heat. All buses will be air-conditioned and many of them will be handicapped accessible. All venues except the Warnors and Wilson theatres have handicapped accessible restrooms.

Plan a few extra days around the convention and take in the wonders of Sequoia National Park, Kings Canyon and the unique beauty of Yosemite. There are also a number of close locations to sample steam engines. On Highway 41 to Yosemite on weekends, you can ride the Shay Engine at fish Camp high in the Sierras. A bit farther in Jamestown is the Sierra Railroad with its steam engines and many mountain lakes afford the opportunity for boating and swimming.

We have tried to hold the costs down as much as possible, and likely have the lowest banquet price in several years — \$25 for prime rib! The hotel will be the Holiday Inn Centre Plaza with overflow at the Holiday Inn Airport. A shuttle will service

Bring your sweater, camera, DAT and a thirst for good theatre organ music. Fresno may not have huge thirty or forty rank organs, but we do have a fine collection of concert-



*Dan Bellomy & Lew Williams work out.*



*Lew Williams & John Seng stay in shape.*



*The four Motor-men featured in Fresno: John Seng, Jim Riggs, Dan Bellomy, Lew Williams*



*Tom Hazleton*



*Ron Rhode*



Stan Kann

ready instruments for the 1994 Convention. As you noted in THE-ATRE ORGAN a few years back, it is not FresNO — it is FresYES!

Please note: Delta is our official airline.



Above: Walt Strony and Chris Elliott.

Below: Paul Quarino and Jim Riggs



Steve Levin

# Fresno Has More in '94: Schedule of Events

## JUNE 28

Morning .....  
 Afternoon.....Early Registration  
 Evening.....Pre-Glow: Ron Rhode, Hanford Fox Theatre  
 Insomniacs .....Record Shop

## JUNE 29

Morning.....Registration  
 Afternoon.....Open Console: Bethel Temple 3/10  
 YTOE Chapter Reps  
 Evening.....Dan Bellomy, Warnors Theatre  
 Insomniacs .....Visiting Artists Jam Session  
 Bethel Temple 3/10 Morton,  
 Piano B-3 Hammond

## JUNE 30

Morning.....A: Tom Hazleton, Grace Lutheran  
 B: Kevin King, Hanford FOX  
 Afternoon.....A: Kevin King, Hanford FOX  
 B: Tom Hazleton, Grace Lutheran  
 Evening.....Theatre Seminar, Steve Levin, Wilson Theatre  
 Lyn Larsen at the Allen Organ, Wilson Theatre  
 Insomniacs.....Record Shop, Electronic Organ Showrooms  
 Marian Flint, Chapter Displays

## JULY 1

Morning.....Seminars  
 Afternoon.....Chris McPhee and Young Artists, Fresno Pacific  
 General Membership Meeting, Fresno Pacific  
 Evening.....Jim Riggs, Warnors Theatre  
 Insomniacs.....Record Shop, Electronic Organ Showrooms  
 Marian Flint, Chapter Displays

## JULY 2

Morning.....Chris Elliott, Hanford FOX w/silent film  
 Afternoon.....Walt Strony, Hanford FOX  
 Evening.....Paul Quarino, Fresno Pacific College  
 Insomniacs.....Record Shop, Electronic Organ Showrooms  
 Marian Flint, Chapter Displays

## JULY 3

Morning.....A: Stan Kann, Fresno Pacific  
 B: John Seng, Pizza & Pipes  
 Afternoon.....A: John Seng, Pizza & Pipes  
 B: Stan Kann, Fresno Pacific  
 Evening.....No Host Cocktails, BANQUET  
 Lew Williams, Warnors Theatre  
 Insomniacs.....Record Shop, Electronic Organ Showrooms  
 Marian Flint, Chapter Displays

## JULY 4

Morning.....AFTERGLOW: Sierra Nevada Wine Country  
 Tour - Kautz Winery  
 Afternoon.....Tri-Tip BBQ, Tom Hazleton @ 3/15 Morton

# “An Acre of Seats in a Palace of Splendor”



*View of the stage of Radio City Music Hall, the world's largest theatre opening December 27th, under the direction of "Roxy's", showing semi-circular proscenium arch with ceiling motif of sun-rays carried out in the ornamental light grilles of the ceiling strips. On either side of the proscenium arch is a console for the two large Wurlitzer organs. Stairways on either side of the stage, in the auditorium, are chorus ramps, and will be used for spectacular entrances of the choruses and ballets.*

## Radio City Music Hall

New York City

Opened: December 27, 1932

Capacity: 5940

Architect:

Associated Architects  
Reinhard & Hofmeister  
Corbett, Harrison &  
MacMurray

Hood & Foulhoux  
(Edward Durell Stone  
in charge of theatres)

Organ: Wurlitzer 4/58  
op. 2179 (with dual  
independent consoles)

“To the hands of ‘Roxy,’ master showman,” the ads read, was entrusted the development of both great new theatres in Rockefeller Center, one to be even larger than the Roxy itself, from which he had been lured. His say-so over their designs would be considerable, over their operations, virtually absolute, at least, as it turned out, until the disastrous opening of the Music Hall.

Roxy's specifications for the larger house included its size and shape, the terraced side stages and the three shallow balconies; as the design evolved, architect Raymond Hood appears to have had the greatest influence, with Stone and his staff developing the exact configuration and detailing on a series of scale models, the last and largest at one inch to the foot. One early scheme showed traditional vertical organ grilles in the forward arches; the distinctive “sun-ray” grilles, claimed by Roxy, were in fact proposed by Hood and worked up by Stone's group on

the room-sized model. Placement was largely arbitrary: lying on their backs to get an audience's-eye-view, the designers moved cut-outs around until they looked right.

The opening extravaganza, featuring everyone from the Wallendas to Martha Graham, but no movie, started late, ended too much later and laid something of an egg. The RKO-Roxy's\* conventional stage-and-screen policy, moved-over two weeks later, proved more durable, surviving until April 12, 1978, a generation after it had ceased to exist anywhere else. Roxy himself, bedridden after the opening found his influence at Radio City so diminished that he resigned early in 1934.

Vaudeville, as Roxy and his times knew it, was on the way out even then, but mass-produced entertainment has never quite managed to supersede live performance. Under new management, the Music Hall has secured itself a place in today's mega-scaled amusement business as



a showcase for the most popular of entertainers. This may be closer to what Roxy first envisioned; but only at Easter and Christmas, when the old pageantry returns, does the big house really feel like home.

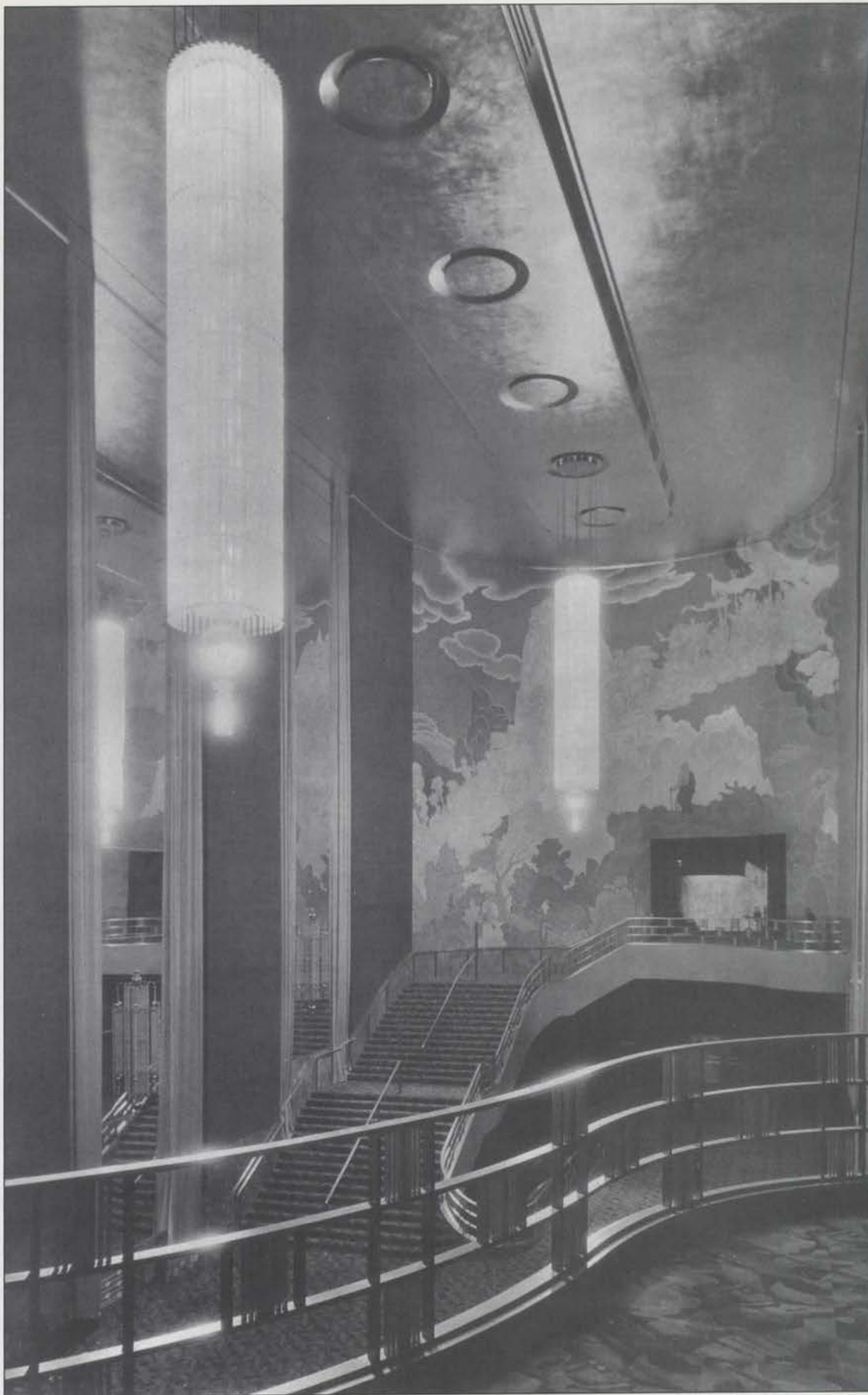
The Music Hall organ — Wurlitzer's largest — the organists who have played it and its current reconstruction have all received sufficient coverage in these pages to suggest more here.

*Steve Levin*

*\*See this department in THEATRE ORGAN 35:1 for more on this unlucky house.*

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

*View in the grand foyer of Radio City Music Hall showing the grand staircase with mirrors three stories high and view of Ezra Winter's 30 x 60 foot mural called "The Fountain of Youth" and one of the two twenty-nine foot heat-resisting glass chandeliers weighing approximately two tons and two of the six large lighting brackets with special reflecting lenses.*



# A Jesse Crawford Retrospective

## THE MARSH AND VICTOR RECORDINGS

### 1924 - 1933

by Dennis E. Ferrara

Many articles have been written on perhaps the greatest theatre organist to have lived and made phonograph recordings. His life and career are still remembered. In 1928, Maurice Ravel coined the phrase, "Poet of the Organ." Jesse Crawford (1895-1962) was indeed "Poet of the Organ." In listening to the 78s recorded between 1924 and 1933, one discovers quickly that Crawford was indeed the master of balanced registration, nuance, and the subtle musical phrase.

The purpose of this particular article, however, is to examine and discuss the "art" of the "poet" as found on the early recordings made by Jesse Crawford for the Marsh Phonograph Company as well as the Victor Talking Machine, better known as simply RCA-Victor and its affiliated company, HMV ("His Master's Voice" in England).

Crawford made his first recordings in Chicago, Illinois, for Orlando Marsh. Marsh's company was a specialized "custom" recording company. Its history has been traced from early 1924 until 1936. The company did not issue catalogs or announcements. Artists would pay Marsh for specialized recordings. Throughout its history, the Marsh Company had three addresses in the Chicago Loop area on Jackson Street. Marsh developed a working electrical process utilizing carbon microphones, amplifiers, and pre-amplifiers. Before this early process, all recording was done by the acoustical method which utilized wooden or metal horns with the sound impressions being cut into wax masters. The pipe organ was extremely difficult to record by this old process; nevertheless, organ recordings were issued by Edison and the Victor Talking Machine Company.

Marsh issued both 10 and 12 inch recordings. Aside from a few recordings by Jelly Roll Morton and others, the various tenors, sopranos, pianists, and violinists are all but forgotten who recorded for Marsh; however, the organ recordings are better remembered by record collectors and musicians alike. Other famous organists besides Crawford recorded for the Autograph and Marsh label including Milton Charles (3/17 Wurlitzer, Tivoli Theatre, Chicago), Arthur Dunham (4/82 E.M. Skinner, Chicago Temple), and Pietro Yon (Kimball, Kimball Hall, Chicago). All known organ solos were issued on 10 inch recordings. The Crawford recordings were made on the 4/29 Wurlitzer, Chicago Theatre, Chicago, Illinois.

Crawford invested money and time to record several sides for Marsh. Many of the masters were sold to various dime-store record labels including Silvertone, Domino, and Paramount labels. There are, no doubt, more labels featuring Crawford and Charles masters. The Crawford Marsh recordings were made prior to November, 1924. Talent scouts at the Victor Company heard Crawford at the Chicago Theatre as well as the Marsh recordings and signed him to an exclusive con-

tract. Crawford is the only organist to have recorded first for electrical recordings and then to the older acoustical process and after April 1925, back to the electrical process for Victor.

The Marsh recordings were recorded on various dates and recording sessions. There are alternate takes of select titles. Certain recordings have no catalog numbers; some recordings have the same catalog numbers and different titles appear under the same number. The sound for early electrical recordings would be called "poor." The Marsh process barely captures unison sound of the Wurlitzer organ. Crawford uses only 8' pitch in the pedal for the ballads and the 16' Tuba for bigger registrations. The tremulants on the organ are fast. The pressings also tend to be rather noisy.

The Victor recordings were made on various Wurlitzer instruments and included: 2/7 Wurlitzer - first organ in the Chicago Wurlitzer Showrooms (1924); 3/15 Wurlitzer - second organ installed in the Chicago Wurlitzer Showrooms (1925-1928); 2/8 Wurlitzer, Wurlitzer Hall, New York (1926-1928); and the 4/21 Wurlitzer, New York Paramount Studio Organ, New York (1929-1933); the 4/20 Wurlitzer, New Empire Cinema, London, England (1933).

According to the Victor files, Crawford never recorded in the auditorium of the Paramount Theatre, New York. There have been rumors that the Wurlitzer Company had Crawford record two 12 inch recordings including "When the Organ is Played at Twilight" and "The Perfect Song." However, no actual evidence has come to light to support this rumor. All published Victor recordings are 10 inch 78s. Crawford was the first theatre organist to record on the first 33-1/3 rpm recordings for the Victor Company. Needless to say, these recordings were introduced in early 1932 and were not successful due to the Great Depression. When played back on proper equipment and with the correct stylus, the Crawford recordings (78 and early LP) are wonderful. The "art" has been captured onto wax. Comparing any other theatre organist on 78 will prove that Jesse Crawford was THE master of the Wurlitzer Theatre Pipe Organ. Yes, he has been emulated and greatly imitated; however, there was only one Jesse Crawford and there will never be another like him.

This discography is divided into separate companies, matrix number and take, when known, title of popular songs, recording date, and catalog number, if published. The author would like to sincerely thank Martin Bryan, editor of the *New Amberola Graphic*, and John Schreffendorf, for their help and assistance in making this article possible. A special note of thanks is given to the music division of RCA Victor in making the files available for research.

## Marsh "Autograph" Recordings - 1924 - Chicago Theatre, Chicago, Illinois

573-1	Pilgrims Chorus from Tannhauser.....	4000
578-1	The Rosary .....	
573-2	Pilgrims Chorus from Tannhauser.....	4000
578-2	The Rosary .....	4000
272	Old Virginia Moon.....	4001
445	A Kiss in the Dark.....	4001
439	The World is Waiting for the Sunrise.....	4004
441	Humoresque .....	4004
581	Until Tomorrow .....	4004
582	Arizona Stars .....	4004
642	What'll I Do? .....	4005
647	All Alone .....	4005
450	A Perfect Day .....	No #
451	In a Corner of the World All Our Own.....	No #
447	The One I Love Belongs to Someone Else .....	No #
445	A Kiss in the Dark.....	No #
442	Don't Mind the Rain.....	No #
443	You're in Kentucky as Sure as You're Born .....	No #

(No doubt that there may exist other backings. The author would like to hear from any reader who has more titles or different pressings of the above Marsh recordings).

### Domino Recordings - from Marsh Masters

445	A Kiss in the Dark.....	
439	The World is Waiting for the Sunrise.....	12456

### Paramount Recordings - from Marsh Masters

455	A Kiss in the Dark.....	4001
272	Old Virginia Moon.....	

### Silvertone Recordings - from Marsh Masters

445	A Kiss in the Dark.....	6080
581	Until Tomorrow .....	
578-2	The Rosary .....	6079
441	Humoresque .....	

## Victor Talking Machine Company - 1924-1933 - Chicago and New York

Rose-Marie .....	11/17/24	19520
Dreamer of Dreams.....		
Somewhere a Voice is Calling.....	11/17/24	19521
Serenade (Schubert-Crawford) .....	11/17/24	
I Wonder What's Become of Sally .....	11/18/24	19567
The Pal That I Loved Stole the Gal That I Loved .....	11/18/24	
Old Pal .....	11/18/24	19572
Dreams Never Come True .....	11/18/24	
My Wild Irish Rose .....	11/24/24	19620
When You and I Were Young, Maggie .....		
Mother Machree .....	12/10/24	19678
Silver Threads Among the Gold .....	12/10/24	19678

(All the above Victor recordings are acoustical) (Chicago)

## Electrical Recordings - Victor Talking Machine - 1925-1933

Sleepy Time Gal.....	2/25/26	19906
You Forgot to Remember.....	2/25/26	19906
Save Your Sorrow for Tomorrow .....	12/13/25	19925
When the One You Love Loves You .....	12/13/25	19925
The Prisoner's Song .....	2/25/26	19980
After I Say I'm Sorry .....	2/25/26	19980
Always.....	2/25/26	20000

Electrical Recordings cont.

Dinah.....	2/25/26	20000
At Peace With the World .....	5/30/26	20075
Valencia .....	5/30/26	20075
At Dawning.....	2/27/26	20110
Roses of Picardy .....	2/24/26	20110
I'd Love to Call You My Sweetheart* .....	10/1/26	20257
Kentucky Lullaby*, with Goldkette's Orchestra .....	10/1/26	20257
Cherie, I Love You .....	10/3/26	20263
Ting-A-Ling .....	10/4/26	20263
Meadow Lark.....	10/5/26	20264
Stars Are the Windows of Heaven .....	10/2/26	20264
Barcelona .....	10/7/26	20265
Hello, Aloha, How Are You? .....	10/4/26	20265
Dreaming the Waltz Away .....	10/5/26	20363
Lay My Head Beneath a Rose .....	10/6/26	20363
Put Your Arms Where They Belong* .....	11/30/26	20368
Within the Prison of My Dreams* .....	11/30/26	20368
Maybe, *w. The Victor Orchestra, Nat Shilkret, cond. ....	11/30/26	20392
In a Little Spanish Town .....	1/20/27	20458
Just a Bird's Eye View of My Old Kentucky Home .....	1/20/27	20458
Blue Skies .....	1/20/27	20459
Falling in Love With You.....	1/20/27	20459
It All Depends on You, w. Franklyn Baur, tenor .....	1/20/27	20463
I'm Looking For a Mary Named Mary, w. Lewis James, tenor .....	1/20/27	20463
What Does It Matter?.....	3/16/27	20560
Song of the Wanderer.....	3/16/27	20560
Estrellita.....	3/15/27	20586
La Paloma.....	3/15/27	20586
Nesting Time .....	3/16/27	20595
So Blue .....	3/15/27	20595
Oh, Promise Me.....	10/6/27	20663
Because .....	10/6/27	20663
Russian Lullaby .....	6/28/27	20791
At Sundown.....	6/28/27	20791
When Day is Done .....	6/28/27	20838
Dawn of Tomorrow .....	6/30/27	20838
Baby Feet Go Pitter Patter.....	6/30/27	20876
After We Kiss.....	6/29/27	20876
After I've Called You Sweetheart .....	11/2/27	21053
Just A Memory .....	11/2/27	21053
My Blue Heaven.....	11/1/27	21092
The Song is Ended.....	11/2/27	21092
Amapola .....	10/31/27	21111
La Borrachita.....	10/31/27	21111
Diane .....	12/13/27	21146
Among My Souvenirs .....	12/13/27	21146
Mary, What Are You Waiting For? .....	11/2/27	21171
Dancing Tambourine.....	11/1/27	21171
Somewhere A Voice is Calling .....	11/17/27	21207
Serenade (Schubert-Crawford) .....	11/17/27	21207
A Dream .....	10/27/27	21250
Humoreske - Humoresque .....	10/31/27	21250
Just Like a Melody .....	5/20/28	21461
Beloved.....	5/20/28	21461
The Dance of the Blue Danube.....	5/20/28	21506
I Can't Do Without You .....	5/20/28	21506
Rosette.....	5/20/28	21503
For Old Times Sake.....	5/20/28	21503
My Angel.....	8/17/28	21630
Out of the Dawn.....	8/17/28	21630
Ten Little Miles From Town .....	8/17/28	21666
High Hat.....	5/20/28	21666
Jeannine, I Dream of Lilac Time.....	9/19/28	21681
King For a Day.....	9/20/28	21681

Electrical Recordings cont.

Just a Night for Meditation.....	9/20/28	21713
Roses of Yesterday.....	9/20/28	21713
Sonny Boy.....	10/5/28	21728
I Loved You Then as I Love You Now.....	10/5/28	21728
You're the Cream in My Coffee.....	1/13/29	21844
Me and the Man in the Moon.....	1/13/29	21844
I'll Get By as Long as I Have You.....	1/13/29	21850
How About Me?.....	1/12/29	21850
Where the Shy Little Violets Grow.....	1/17/29	21876
When Summer is Gone.....	1/17/29	21876
Precious Little Thing Called Love.....	4/1/29	21933
Carolina Moon.....	4/1/29	21993
Little Pal.....	4/8/29	21951
Why Can't You?.....	4/8/29	21951
I've Got a Feeling I'm Falling*.....	5/7/29	21981
She's a New Kind of Old-Fashioned Girl*, w. orchestra.....	5/7/29	21981
I Love to Hear You Singing.....	5/6/29	22025
Hawaiian Sandman.....	5/6/29	22025
My Sing, w. Paul Small, tenor.....	7/23/29	22066
Singing in the Rain, w. Paul Small, tenor.....	7/23/29	22066
Indian Love Call.....	7/22/29	22107
Serenade (Romberg).....	7/22/29	22107
I'll Always Be in Love With You, w. Paul Small, tenor.....	8/28/29	22112
I Get the Blues When It Rains, w. Paul Small, tenor.....	8/28/29	22112
How Am I To Know?.....	8/28/29	22129
Miss You.....	8/28/29	22129
Thais: Meditation.....	7/24/29	22155
Souvenir (Drdla-Crawford).....	7/23/29	22155
Tip-toe Through the Tulips.....	12/7/29	22242
Chant of the Jungle.....	12/7/29	22242
Love Me.....	12/3/29	22243
I'll Close My Eyes to the Rest of the World.....	12/3/29	22243
Cryin' For the Carolines.....	2/11/30	22320
What is This Thing Called Love?.....	2/11/30	22320
Ah, Sweet Mystery of Life.....	2/12/30	22333
Gypsy Love Song.....	2/12/30	22333
Rhapsody in Blue, parts One and Two.....	2/25/30	22343
Stein Song, duet with Helen Crawford, organist.....	4/1/30	22394
Song of the Islands.....	4/2/30	22394
It Happened in Monterey.....	4/2/30	22413
The Moonlight Reminds Me of You, w. Paul Small, tenor, and Helen Crawford, organist.....	4/2/30	22413
The Kiss Waltz.....	8/12/30	22510
When the Organ Played at Twilight.....	8/12/30	22510
Little White Lies.....	9/30/30	22551
Confessin' That I Love You.....	9/30/30	22551
Just A Little While.....	10/1/30	22557
So Beats My Heart For You.....	9/30/30	22557
Siboney.....	6/15/31	22748
Maria, My Own.....	6/15/31	22748
Save the Last Dance For Me.....	12/3/31	22875
Cuban Love Song.....	12/3/31	22875
Call Me Darling.....	12/6/31	22901
Carolina's Calling Me.....	12/16/31	22901
On the Road to Mandalay.....	6/15/31	24032
Sylvia.....	1/13/32	24032
Masquerade, w. Helen Crawford, organist, and Paul Small, tenor.....	5/24/32	24035
I'd Love to Be Loved Once Again, w. Frank Luther, vocalist.....	5/24/32	24035
When Mother Played the Organ, w. Frances Langford.....	10/25/32	24191
Moonlight on the River, w. Robert Simmons, tenor.....	10/25/32	24191
A Kiss in the Dark.....	10/26/32	24282
Pale Moon.....	10/26/32	24282
L'amour Toujours, L'amour.....	3/28/33	24329
The Song of Songs.....	2/27/33	24329

### Electrical Recordings Cont.

Auf Wiederseh'n .....	3/27/33	24450
My Beautiful Lady .....	3/27/33	24450
La Golondrina.....	3/28/33	24758
Birth of the Passion Waltz.....	3/28/33	24758
Largo .....	3/28/33	25096
The Lost Chord.....	3/28/33	25096
Minuet (Paderewski) .....	3/28/33	25167
Minuet in G (Beethoven).....	3/28/33	25167
Giannina Mia .....	3/27/33	25332
Hasta Manana.....	3/27/33	25332
El Faisan-Valse Lento*.....	8/16/27	80110
Secreto Eterno* .....	8/16/27	80110

(\*Issued for South American trade and Mexico)

Beautiful Isle of Somewhere, w. <i>Richard Crooks, tenor</i> .....	3/27/33	1588
All Through the Night, w. <i>Richard Crooks, tenor</i> .....	3/27/33	1588

### 33-1/3 rpm Recordings (four recordings)

Music from the "Student Prince"		
Serenade; Deep in My Heart, Dear; Student's March.....	5/24/32	L16010
Schubertiana		
Serenade; Marche Militaire; Moment Musicale; Theme from Unfinished		
Symphony; Song of Love .....	5/24/32	L16012
Show Boat Medley		
Old Man River; Make Believe; Can't Help Loving That Man;		
Why Do I Love You? w. <i>Robert Simmons, tenor, and Frances Langford</i> .....	10/24/32	L16014
Melody in F .....	10/26/32	L16020

### Unpublished Victor Recordings - 1925-1933

34028-4	Sometime .....	12/11/25
34029-5	I Never Knew.....	12/13/25
37034-4	I Love the Moonlight, w. <i>Victor Orchestra, Nat Shilkret, conductor</i> .....	11/30/26
45401-4	Was It a Dream? .....	5/20/28
51872-3	My Sin - Organ solo - no vocal refrain .....	7/23/29
51872-4	My Sin, w. <i>Rudy Vallee</i> .....	7/23/29
55379-5	How Am I to Know? w. <i>Harriet Lee</i> .....	8/28/29
55380-6	Miss You, w. <i>Harriet Lee</i> .....	8/28/29
67540-3	The Rosary .....	6/15/31

### HMV - His Master's Voice - London, England - April-July 1933

Crawford went on tour of the British Isles in April 1933 and returned to the United States in July 1933. During the time in England, he recorded eight selections for HMV. All the recordings were issued in England. Two selections were issued here in the United States under Victor catalog numbers. It is interesting to note that record buyers of the era could have ordered all eight Crawford sides as a special order from any of the Victor dealers throughout the United States and Canada. Most people never realized that there was a working agreement between the Victor Talking Machine Company and His Master's Voice to exchange record masters and recordings. The major catalog was available for any individual. This, of course, contained all classical as well as any popular releases. Organ solos with vocal refrains by Jack Plant.

A Broken Rosary .....	24379 HVM	B-4420
My Love Song.....		
The Old Spinning Wheel.....		B-4435
My Wishing Song.....		
Hold Me.....		B-4460
Drifting Down the Shalimar .....		
In the Valley of the Moon .....		B-4461
Friends Once More		

(All recordings were issued on 10 inch format)

In the early 1950s, RCA Victor re-issued a series of Crawford 78s onto long play (33-1/3 rpm recordings). They were issued on the cheaper Camden label. The transfers are fair; sad to say, RCA Victor thought that the recordings would sound better if placed under reverberation. Needless to say, the re-issues do not sound good with artificial reverberation.

CAL-300 PIPE ORGAN MAGIC - JESSE CRAWFORD

Indian Love Call; Giannina Mia; My Beautiful Lady; On the Road to Mandalay; Gypsy Love Song; L'Amour Toujours, L'Amour; Lay My Head Beneath a Rose; Miss You; Carolina Moon; I'd Love to be Loved Once Again; Little White Lies; When Day is Done

CAL-263 JESSE CRAWFORD AT THE ORGAN

A Kiss in the Dark; LaGolondrina; Humoresque; Hasta Manana; Masquerade; Valencia; A Precious Little Thing Called Love; Stein Song; La Paloma; Birth of Passion Waltz; Estrellita; Siboney

In examining Crawford's discography, one realizes the recorded history of the organ ballad as an art form. There are so many wonderful examples of Crawford's Art that it becomes a matter of personal preference for select titles. Each recording is a gem unto itself. As long as there are individuals who may appreciate the subtlety and tonal color of the theatre pipe organ, the Art of Jesse Crawford will continue to bring rich entertainment value for the music lover and musician alike.



*Jesse Crawford participated in the first organ recordings that were made electrically. This was a revolutionary change that affected the entire recording industry. The year was 1924. Crawford met William B. Marsh, inventor of the new system. He had formed Marsh Laboratories, Inc., and Crawford invested in the firm. He also became one of Marsh's artists and recorded the Chicago Theatre Wurlitzer in the new medium. The firm produced the recordings under the "Autograph" label. Photo shows Crawford at the Chicago Theatre Wurlitzer console and W.B. Marsh standing with his equipment on the stage.*

*B'hend & Kaufmann Archives photo, John Ferguson Collection.*

# THE SAGA OF WURLITZER OPUS 1062

## *or How Another Orphan Found a Home*



In a quiet neighborhood, in a quiet town, in the quiet state of Arkansas, there lives a 2/4 Wurlitzer that is anything but quiet. Its owner, Russ Joseph, dreamed of owning a Mighty Wurlitzer since he was in grade school in Illinois. A local minister's wife offered to teach him to play the organ when he was in eighth grade. Later he studied piano at the Beethoven Conservatory in St. Louis and organ with Charles Galloway. He realized his ambition to play a big theatre organ during a summer spent with Milton Slosser, organist of the Missouri Theatre in St. Louis.

Russ married, had a family, and assumed the duties of office manager and assistant secretary in the executive department of the Santa Fe Railway Company. His dream of playing the theatre organ was all but forgotten until his son, Fred, while a student at the University of Wyoming, learned the organ in the

auditorium, which had originally been installed in a Colorado theatre, was to be removed. Fred called his dad to see if he wanted to bid on the organ. He did. Two years later the bid was accepted and Fred divided his time between senior exams and dismantling the organ. They transported it 1000 miles by truck to their home in Wilmette, Illinois, where it was lovingly installed and given a new life.

As prelude to this new life, Russ had to re-leather a pneumatic or two, and in the process discovered the words *La Junta* written in pencil on the end of a chest. This immediately rang a bell as *La Junta, Colorado*, was a division point on the Santa Fe and he knew the General Manager there very well. Russ learned from this manager that there had been a theatre in *La Junta* with an organ and that the lady who had played it was still living in *La Junta*. He also learned that the owner of the Rourke Theatre was an alumnus of the University of Wyoming and had donated the organ to the school when sound movies came in.

In the spring of 1979 the Josephs moved to *Bella Vista, Arkansas*, and the organ was installed in their new home which Russ had designed. It was a slow start, however, as Russ found it necessary to re-leather many of the secondaries even though the primaries were still solid. Joseph was impressed with the durability of the zephyr skin on the instrument which was then 30 years old.

This Wurlitzer, says Russ, is about as "pure and original" as they come. It has never been rained on or vandalized, has been maintained continuously throughout its life and, in fact, the original leather belt still drives the generator after 68 years. The only "new" addition required after moving is a rotary converter put together by an oil well electrician

from *Tulsa, Oklahoma*, to provide the third leg of our single phase 200 power supply to operate the 2hp three-phase blower motor. This little organ, believe it or not, was originally installed in two chambers, with the Main on one side of the theatre and all the percussions and relay in the other, each one with a set of two-section swell shades with two expression shoes in the console. He subsequently converted the right-hand shoe to a Crescendo pedal — it only operates the Solo manual. This particular organ was designated a model B-Special because it not only has three blank stop tabs in each division for the addition of a Tibia and Trumpet (no switches for the same on the relay), and the relay was wired for a player, but there is no evidence that one was supplied or hooked up.

The Mighty Wurlitzer in the Joseph home has four ranks: Diapason, Salicional, Flute and Vox Humana. They and a complete toy counter are all compactly set in a 14 x 10 room next to the family room where they have become an integral part of the life of the Joseph family and their friends.



*Russell Joseph at his Wurlitzer console.*





*View of "console end" of listening room. Cable and windline for console reach organ chamber through truss ceiling.*



*Completed installation as it appears today. Note Toy Counter is mounted on Glockenspiel at bottom, then Xylophone on top of that. Crash Cymbal not visible at end beyond the Tamborine.*



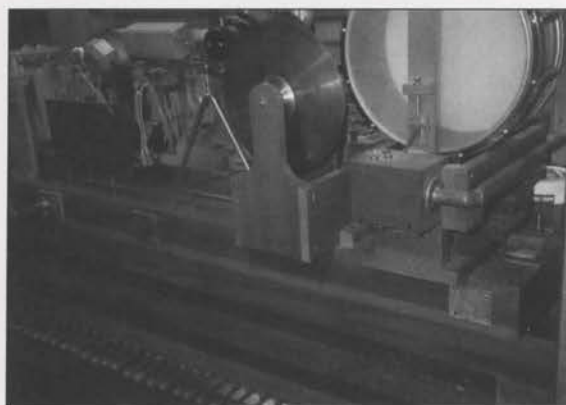
*Relay - Spreader Board behind.*



*Blower-Generator-Converter in utility room across hall from organ chamber.*



*View of completed installation of off-sets.*



*Close-up view of Toy Counter.*

# THE ETONES: Electronic Theatre Organ Owner/Enthusiasts "A Little of This and That"

by Jack Moelmann

The ETONE group is growing and is now around 460 ATOS members. I thought it would be interesting to look at the demographics of the group in terms of the makes of organs which the group has. Here is a listing of the more popular makes followed by the number of members who have them: Allen (all types), 71; Allen Theatre III, 22; Artisan, 6; Baldwin, 25; Conn, 80; Devtronix, 21; Gulbrandsen, 26; Hammond, 41; Lowrey, 10; Rodgers, 55; Technics, 6; Thomas, 8; Wurlitzer, 17; and Yamaha, 7. Now I realize that this doesn't add up to the total number, but there are some who don't own an organ and there are some who own more than one. In addition, we do have members who also have pipe organs in their homes. This was only intended to show you numbers and makes of organs within the ETONES.

Now that the Christmas season is over, you might have some of those new decorations available and you don't know what to do with them other than store them until next year. Here are a couple of ideas. Last year a company called "Mr. Christmas" came out with some innovative mechanical decorations and this year they came out with even more. I bought one called "Santa's Marching Band." This is a set of eight characters each with two bells which are struck by the character producing a musical tone, 16 bells in all. They are controlled by a unit which sequences the bells in a series of Christmas songs. I found that a 6-volt power supply operated the characters, one polarity of the DC would strike one of the bells, the reverse polarity would strike the other one. By building a simple relay system, these can be disconnected from the control unit and connected to key contacts in the organ console, thus one can actually "play" songs on the organ and cause the characters to hit the appropriate bells. Thus a unique added gadget and it also saved the problem storing the decoration. The same thing applies to those sets of musical bells which are designed to be placed on a wreath or Christmas tree. It really isn't too difficult.

If you are fortunate to have a set of Thomas or Rodgers glockenspiels (real bar-type bells) on your organ, they can be enhanced in two ways. One is to get a mirror cut and placed on the lid of the bell set. This will let people see those bells operate. In addition, a simple set of those small Christmas tree lights can be added to light up the unit. By simply drilling holes along the front of the bars and inserting the lights from the bottom, you now have a lighted percussion unit. If you want to take this one step further, a set of LEDs (light emitting diodes) available from Radio Shack, can be mounted on the front of the bell unit. Most of the glocks are 30 notes so by installing 30 LEDs, each connected (through a resistor) to the magnet of the bell, you now have the lights illuminating when each note is played. This visual effect has been done at several of the pizza establishments that have pipe organs and percussions mounted on the wall.

One last "showbiz" thing for your home organ. Many electronic organs have console lights which only come on when the organ power is turned on. By simply disconnecting the power supply for the lights, or adding an additional one if the power supply is also for the organ electronics, one can have the lights on without the organ being turned on. This is a good effect when people visit your home and see a lighted console without having the organ turned on until it is going to be used.

In November, I was in Detroit and had the opportunity to visit Les Hamilton's beautiful lake front home in Commerce, Michigan, and to see and hear his terrific Devtronix organ. It was a real experience, and the complexity and completeness of his instrument is beyond belief. Here is a description of the organ project by Les: I retired as Acoustical Engineer from the Fisher Theatre last year (ex home of the Senate 4/32) but I still go in as stand-by for moral support and tech info. (47 years as a stagehand was enough!). Here is an outline of my organ project: An ad prompted sending for Devtronix information. It was not enough to act on so Bob and I flew to San Jose, met

Ray Devault and the family, saw/heard the organ in their living room demonstrated by Tom Hazleton and returned home in 24 hours with the first package of parts. The organ was conceived May 2, 1977, was born (first music) July 22, 1979 and reached adulthood May 2, 1981. Over 40,000 parts and assemblies have been combined with the use of over nine pounds of solder, accumulating over 4,000 man-hours to build; 28 40-watt amplifiers, 78 channels to drive 82 speakers in sizes from 1" to 18", 554 oscillators provide information for the console to turn on a note from 369 key contacts combined with voices and/or effects selected from 186 stop tabs controlled by 106 combination switch contacts and 72 effect switches offer enormous musical and tonal flexibility. Beyond the electronically produced musical sounds, wind, wind chimes, and bird effects are these real instruments: Accordion, Piano, Harp, 2 Glockenspiels, 2 Chimes, Cymbalstern, 2 Drums, 2 Triangles, 3 Cymbals, Tambourine, Castanets, Toy Piano, Sleigh Bells, Chinese Wood Block, Cow Bell, Auto Horn, Siren, Conga Drums, Afuche, Bird, Train/Boat Whistles, and a Xylophone. The price figures out at a little over \$1 a part. (A great buy, if there were not so many parts!) We are privileged to have had over 20 professionals try out the organ from Ashley [Miller] to Zimmerman [Stan]. While there is no talent in the house to play before an audience, the project has satisfied an inner need, and has provided many hours of personal musical pleasure, also to friends, musicians and visitors. While the music room is a very small "T" shape (20 long x 10 wide x 7'9" high), we have jammed in over 60 Wolverines for our yearly chapter meetings. Join us! "A Life of Ease is a Difficult Pursuit." It was a great race, I now accept my reward, great memories of new experiences, meeting with old and new friends!

Thanks, Les. And this brings another ETONE article to a close. What else would you like to read about? Just let me know.

# MIDI and The Pipe Organ

by Roger Dalziel

A few issues back, Jack Moelmann wrote an article introducing the Musical Information Digital Interface (MIDI) to readers of THEATRE ORGAN. To recap that article in a few words, MIDI is a joint Japanese-American standard method of conveying musical performance information between instruments, instruments such as keyboards, synthesizers, or even drum machines. Its original concept was limited to so-called "real time" performances, but it took computer users only a few moments to realize that MIDI also permits recording, editing, and playback of that same performance information by adding appropriate timing information to the raw MIDI data. That's what a "sequencer" does. But the basic MIDI messages still convey very simple information — Turn a note on or turn a note off with a certain amount of key pressure. Key pressure in this case relates to the loudness of a given note, much as a piano sounds loud or soft according to how hard one strikes a given key. Other messages convey equally simple information — put the damper pedal down or release it; put the soft pedal down or release it; change the instrument being played; tune the instrument. [The standard is so universal, however, that new theatrical lighting systems use MIDI to convey brightness information to floodlights and spotlights, for example. It is possible to record and accurately reproduce all the lighting changes needed during an entire play. The lighting director still controls the pace, but now can concentrate fully on the performance, knowing that the lights will respond in a predictable, automatic fashion.]

The rest of this article will describe what I learned in the course of adding a MIDI interface to our Land O'Lakes chapter organ. I'll simplify the language whenever possible, but some technical details will of necessity creep in. It is intended to assist you when you decide to add

some modern technology to your instrument.

When I was in elementary school, our arithmetic teacher always formulated problems in terms of GIVEN, TO FIND, and METHOD. She provided the givens and the to finds. We determined and described the method for each problem as well as solving it. (I have yet to discover a better approach to problem-solving in general, even though we pupils chafed at the formality of it at the time.)

**GIVEN:** A Roland HP-450 Electronic Piano with MIDI input and output and a Z-Tronics relay with a combiner wired to provide for a piano at 16', 8', and 4' pitches (85 notes). The Regional Convention was almost upon us, requiring some haste if it were to be used.

**TO FIND:** A means of translating the serial note information from the Z-Tronics format into MIDI control messages for transmission to the piano (or to any other MIDI-equipped instrument.)

**METHOD:** The one thing any computer does best is to perform relatively simple operations repetitively and at high speed. Almost any microprocessor is capable of handling information in chunks of eight bits at a time (called a 'byte' in computerese), so 11 bytes are needed to hold the 85 notes. If we can capture them, a computer will be able to do the necessary translation for us.

In operation, the Z-Tronics relay system scans the keyboards about 100 times per second and transmits note information for up to 109 notes to the pipe driver boards in the chamber. In addition to the note information from the console, two signals called CLOCK and SYNC synchronize everything. SYNC identifies the start of a new cycle of keyboard information; CLOCK identifies each individual note within the information cycle. Here is a brief description for the technically minded — after voltage conversion from 12

volts to 5 volts, the first 88 notes from the piano combiner are captured by 11 74LS299 Universal Shift/Storage Register IC's. Under computer control, the data in each of the 299's can be read for processing as can the state of various control signals fed into a 74LS244. The most important one identifies information in the 299's as VALID. One must not read the registers into computer memory while notes are being shifted in!

With the input problem solved, it is necessary to look at the MIDI specification to see what form the note messages must take. The first note-on message must contain three bytes of information; as long as no other control messages intervene, one really needs to send only two bytes after that. The required first message says NOTE ON, NOTE NUMBER, and VELOCITY. After that, only NOTE NUMBER and VELOCITY are needed. (A velocity of 0 implies NOTE OFF, by the way. NOTE NUMBER 60 is middle-C). But here's the kicker — the NOTE ON message should be sent just once when a key is first pressed and just once when it is released. This puts a constraint on the computer program to be written later because we'll continue to read key down information as long as the performer holds the key down or key up as long as it is released. And since an organ keyboard cannot transmit velocity information, velocity need only send one of two values — 64 for mezzoforte (NOTE ON) as recommended in the MIDI Specification or 0 (NOTE OFF).

Finally, some means of transmitting the messages to the piano has to be found. Fortunately, I had available an older personal computer and a Roland MPU-401 MIDI interface unit stored away. This very capable piece of hardware was designed to make the MIDI-computer interface quite simple, especially in its UART mode. (Most sound cards available for the IBM personal computer or

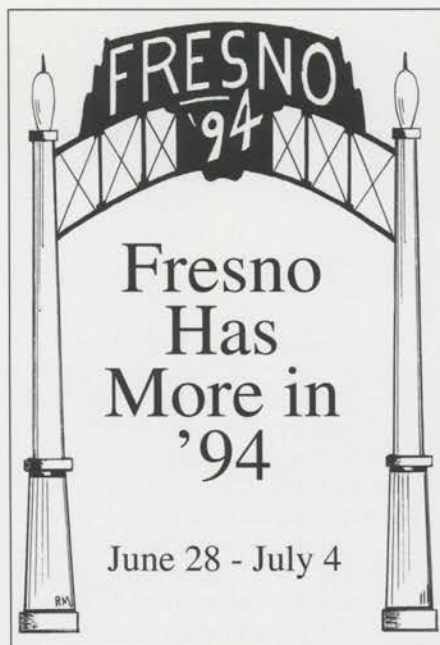
*Continued ...*

compatibles also provide MIDI interface circuitry.)

To end quickly, a program for the computer which read the information from the Z-Tronics interface adapter board and which detected only the changes from key up to key down or vice versa was written and loaded into the computer. And the initial musical results were disastrous! The correct notes played, but the piano sounded its notes well in advance of the pipes and tuned percussions, giving a strange chunk-chunk effect on each note or chord played. The "fix" was to delay sending MIDI information long enough (about 60 milliseconds in our installation) so that the piano sounds at the same time as the pipes speak or the hammers on the tuned percussions strike. Again for those who care about the technical details, a cir-

cular buffer in computer memory holds the current state of the keyboard, the "old" state of the keyboard (70 milliseconds ago), and the "new" state of the keyboard (60 milliseconds) ago.

At the present time, three other control signals from the console are sensed: the sostenuto (sustain) switch for the piano damper pedal, a pianissimo tablet which simulates the piano's soft pedal, and a "panic button" (not yet wired) which will generate a MIDI ALL NOTES OFF message. The last proved necessary when I heard the piano cipher as a result of an unskilled player's sloppy technique. And finally, future enhancements will provide for MIDI PROGRAM CHANGE messages so that a performer can select, for example, Harpsichord, Clavichord, or Vibraphone from the organ console.



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# For The Records

*It is the policy of our editorial staff to accept unsolicited material for review, with the understanding that the reviewers reserve the right to select the items that they will review and report on to the membership. There is no guarantee, written or implied, that every item submitted for review will be reviewed in our publication. Further, all items submitted become the property of ATOS and will not be returned, unless a self-addressed stamped mailer is provided. Anyone wishing to have material reviewed in this column may send it to: Bob Shafter, 3422 S.E. 8th, Portland, Oregon 97202. Please include ordering information.*

**CORRECTION:** Regarding the review of the John Seng CD — a couple of items need to be corrected. The electronic expression used in portions of the Porgy and Bess selections was on the vinyl release. The CD selections were all simple stereo microphones. Three, rather than four selections were lifted from the masters of a prior recording before studio reverb was added.

The CD "Round The Marble Arch" is also available from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. CD only, price is \$25.00. Add \$3.00 per order for postage.

**THE SHOW TUNES — AND THEN SOME.** Tim Flint at the Yamaha HX1, Roland U220, and Korg Piano. Available from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. Prices are: CD \$20.00, Cassette \$11.00. Add \$3.00 postage per order. Selections are: Broadway Selection (medley), All I Need Is The Girl, We Kiss In A Shadow/I Have Dreamed, Fugue For Tin Horns, Anything Goes, On The Street Where You Live, This Can't Be Love, I've Never Been In Love Before, They Say That Falling In Love Is Wonderful, Once In Love With Amy, Thunder and

Lightning Polka, Tritsh Tratsch Polka, 9:20 Special, Bandology, LaCalinda, Love Walked In, Forgotten Dreams/Autumn Concerto, April In Paris.

**ORGAN:**  
**GOOD ELECTRONIC KEYBOARDS**  
**PERFORMANCE: ★★★★★**  
**RECORDING: ★★★★★**

I usually don't review electronic recordings where the instrument makes no pretense to sound like a pipe organ. However when a truly exceptional Orchestral or Theatrical performance comes across my desk, I feel compelled to make an exception. This recording falls into the exceptional Theatrical category.

The instruments are good quality electronic keyboards, and they are what they are. The recording is well done, very clean. This recording is recommended, however you might find yourself wondering why he didn't use a theatre pipe organ.

**EVERGREENS.** John Mann at the 3/8 Wurlitzer in the Trinity Arts Center, Pudsey. Available from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. Prices are: CD \$20.00, Cassette \$11.00. Add \$3.00 postage per order. Selections are: Colonel Bogey, The Holy City, Cuban Casade, Wind Beneath My Wings, Intermezzo from Cavalleria Rusticana, Thunder and Lightning Polka, Dolores, Song of Paradise, Blue Tango, A Brown Bird Singing, Post Horn Gallop, a Gracie Fields Medley, a DeSylva Brown & Henderson Medley, a Rogers & Hammerstein Medley, a Minstrel Magic Medley, and an Off To Sea Medley.

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

John Mann's playing could perhaps be best described as typical old school British style. The influences of Sydney Torch and Reginald Dixon for instance, are quite pronounced. While Mr. Mann is a competent organist, he lacks variety of styling. He does, however, demonstrate that a "little" organ can be played in such a way as to not be boring.

The organ is beautifully finished. Hats off to the organ crew. The recording is not quite as clean as I've heard; it sounds a little muffled, per-

haps. I think it could have been a little better. This recording gets a qualified recommendation.

**HERE'S JELANI!** Jelani Eddington at the 3/26 mostly Wurlitzer at Manual High School, Indianapolis. Available from: CIC-ATOS, 5440 N. Meridian St., Indianapolis, IN 46208. Prices are \$18.00 for the CD, and \$12.00 for the Cassette, plus \$2.00 for postage and handling. The last two selections are not on the cassette. Selections are: Fine and Dandy, April in Paris, Promenade, With My Eyes Wide Open I'm Dreaming, Personality, Like Someone In Love, Louisiana Hayride, Medley from Girl Crazy, You Make Me Feel So Young, Pavanne, Yesterdays, El Relicario, Nannette, Secret Love, I Let A Song Go Out of My Heart, Frasquita Serenade, Jersey Bounce, Wunderbar, Forever and A Day, Roller Coaster.

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

Jelani is a truly gifted performer. He has excellent technique which he combines with self control and finesse. He also has remarkable control over the instrument. This level of playing is a fairly rare commodity. Most organists don't achieve this level of performance until they're about 35, and some never get it. The proof is in the ballads; they are quite remarkable. I was a little taken aback by the opening number, however. I thought OH NO another Post Horn organist, but my fears were totally unfounded. Jelani uses the Post Horn quite judiciously.

The organ is very well finished, and got a 3+ star rating because the Post Horn tends to dominate the ensemble rather than blending in as a top. The recording engineer did a very good job of capturing the organ and the room sound. The recording is clean and clear and without distortion. This recording gets my highest recommendation. *Bob Shafter*

Send Pipes & Personalities information to:

ATOS Editor  
5028 S.E. Woodstock, #4  
Portland, Oregon 97206  
503/774-0026  
FAX 503/777-8081



# ORGAN-IZING POPULAR MUSIC

by  
**AL HERMANN'S**

## Thirty Years Ago In The Journal

Edited by Paul J. Quarino

### THE BLUES

Many Blues songs make good organ solos. For best effect, the melody should be played on registrations different from those used for other songs. For Solo melody, try Tibia (or Flute) 16', 8', 5-1/3', 2-2/3' and 1-3/5' if available. For solo or chord melody, Tibia (or Flute) 8', 5-1/3', 4', 2-2/3' with or without Vox Humana 8'. Also try Tibia 8', 5-1/3' Vox Humana 16' and 4'. If your organ does not have a Tibia 5-1/3', use 4' and 2-2/3' with a 16' coupler. Listen to all of these and use them where they are appropriate, to provide tonal variety in your music.

Many songs with the word "Blue" in the title are not Blues, such as "Blue Moon," "Bye Bye Blues," "Where the Blue of the Night," etc.

One of the most famous Blues which has been recorded by many organists is the "St. Louis Blues." It has three different themes, providing opportunities for contrasting styles and registrations.

For an easy introduction to any Blues songs, try improvising two and four measure intros on these chords: C, B<sup>b</sup>7, A<sup>b</sup>7, G<sup>7</sup> — C. G, F<sup>7</sup>, E<sup>b</sup>7, D<sup>7</sup> — G.

Notice that the first two moves are a whole-tone downward, followed by a half-tone to the V7 chord. The melody may be repeated chords, arpeggios or anything you like. Study this and practice it in C and G, and then figure it out in F, B<sup>b</sup> and E<sup>b</sup> so that it will be useful for any song.

BLUES ENDING: Study and analyze the following examples and practice in all five keys.



After playing the final melody note for one count, play the ending with both hands on the lower manual. The right hand plays a Fill #1 backwards — starting with the 3rd and 5th of the I chord and moving downward to the 1st and 3rd. The left hand starts on the (lowered) 7th and moves downward by half tones to the 5th. After the last chord play 5 — 1 on the pedals.

Other rhythmic variations may be used, and a 9th chord may be added with the last pedal.



Learn this Ending as shown above in all five keys so that it can be applied readily on any "Blues" song.

• Arli W. Southerland authored an article, "The Atlanta Fox Story." Nine pages devoted to the 4/42 Moller, 22 pictures, a complete stoplist plus tonal analysis of its five chambers.

• "Theatre Organ on The Move," by L.R. Clark told the story of the Reginald Foort 5/27 Moller traveling organ, lots of historical tales and a complete stoplist.

• Bill Peterson wrote about the William Wood Pipe Organ Company; going into and out of the pipe organ business. Lists most of the Wood Company major installations.

• "Seattle Bids Farewell to Music Hall Robert-Morton." The 4/16 Robert-Morton will be installed in the Carl Greer Inn, Sacramento, California.

• Tidbit: Dues were \$5.00 then.

### From The Wurlitzer Cookbook NOODLES

Take 3 or 4 eggs, break them in a bowl, beat well with a fork; then add a teaspoon of milk to each egg and stir in enough flour to make a stiff batter; take out of the bowl and put on the board and knead more flour in; work it about 1/2 hour, kneading well. Then cut into 3 or 4 parts, knead each into the shape of a biscuit. Then roll out very thin into round, thin sheets, spread on a tablecloth and let them dry, but not too dry, soft enough to fold into a roll, and then cut in narrow strips or noodles. Shake them apart very well on the board, then have boiling water ready, put in a handful of salt, drop the noodles in, stirring them with a large spoon until they cook briskly 10 to 15 minutes. Then pour them into a colander; after they have dripped off put them on a hot platter and spread brown butter, with bread crumbs, over them before serving. If you have any noodles left they can be fried a light-brown in lard or butter; and also you can, if you have but few left, make a pancake dough with one egg. Put lard in the pan, spread the noodles in it, and pour your thin pancake dough over them; let it brown on one side, then take a large tin lid and with it turn the pancake over. Bake it slowly a light-brown and serve on a hot plate.

## T. O. Activity Booms In Smaller Burgs

Surprising as it may be, theatre organ activity is booming in towns and villages across the country along with the limited projects that have recently been publicized in larger urban centers such as Poughkeepsie where the Bardavon Opera House regained its original Wurlitzer.

News of organ installations reaching the NEWS last month included the return of another Wurlitzer to its original home in the Raymond (Washington) Theatre; in Fairmont, Minnesota, the Fairmont Opera House will be getting its 2/5 Marr & Colton organ reinstalled and increased to eight or nine ranks.

The 4/14 Robert-Morton organ presently being erected in Okmulgee, Oklahoma, is described in column two on this page; up Billings, Montana way, the Jesse Crawford Chapter has been donated a 2/6 Robert-Morton organ by Sequoia Chapter and plans are in the formative stage to rebuild and install it in a large auditorium in town.

Back in Kalamazoo, Michigan, Southwest Michigan Chapter has been donated a Kimball theatre organ and a search is underway to find a home for it in the area; and on the West Coast, in Seattle, the Neptune Theatre, it is reliably reported, is being dolled up and its Kimball organ is being worked on. In several Florida towns local chapters are busy with organ installations. Member Fred Beals, in Michiana, Indiana, keeps a big one-man publicity barrage going in the local press about theatre organ.

—See **ORGANS**, page four—

### Kann-Fox Video Available

The Stan Kann-St. Louis Fox Theatre Video, as advertised on the inside cover of the July/Aug. and Sept./Oct. issue of *Theatre Organ* magazine, is available from Lambert Martin Productions, P. O. Box 20536, St. Louis, MO 63139-0536, for \$19.95 plus \$3.95 shipping and handling (Missouri residents add \$1.14 sales tax). Payments may be made by check or money order. Please note—no credit card orders can be accepted.

THEATRE ORGAN

## Variety Praises Music Hall Organ

Variety's review of the Radio City Music Hall show, published in the December 6 issue, stated: "A Radio City Music Hall presentation of a musical revue in one act (nine scenes) opened, reviewed November 12, and runs through January 8, with 5,874 seats and a \$42 top [on tickets]."

"A center piece of the Holiday Session, the Christmas Spectacular at RCMH continues to offer quality family entertainment: Just listening to the Christmas carols boom from the Hall's mighty Wurlitzer organ is enough to put one in the spirit of the season. . . ."

## OHS Ups Theatre Count

Organ Historical Society record catalog for 1994 has upped its listing of theatre organ records from 11 (last year) to 25.

## Sooner State Members Help Install Organ In Fellow Member's Theatre

Tulsa's Sooner State Chapter members make a round trip of some 70 miles each week to help fellow member John McConnel install the 4/14 Robert-Morton organ he purchased for his Orpheum Theatre at Okmulgee. McConnel bought the organ last year from the Central Assembly of God Church in Tulsa. The organ will top out at 28 ranks.

During the time the organ was playing its church role the Krumet, Toy Counter, Bell Lyre and Glockenspiel were removed. McConnel has purchased another Morton Kinura (originally in Loew's Fordham Theatre in Brooklyn), and has acquired the Toy Counter and Oboe Horn from Loew's State Theatre, Houston, Texas. He also has found and now owns a large scale Morton Bell Lyre and Glock. Another addition is a Marshall-Wendell piano with player unit.

"We are preparing for 28 ranks, although we plan to open with 14," McConnel said. "Four additional chests have been purchased from Bob Maes in Kansas City, and Tom Cotner is building new bearers so the chests can be double decked."

The console will be on its own lift. "Maes suggested using a service station unit and that's what we have done," he added. It was also disclosed that a Post Horn has been ordered from Shopp's Sons and should be delivered in about nine months.

## Rochester Club Would Like To Find Its Sax

Sometime in the late 1950s or early 60s, the Brass Saxophone rank disappeared from the Rochester Palace Theatre 4/21 Wurlitzer organ. And now that Rochester Theatre Organ Society owns and has the organ installed in the Auditorium Theatre, word is out that the Society would like to find the set and put it in the organ again, either through purchase or donation.

Anyone having information that might help acquire the rank is asked to contact Russ Shaner, 66 Requa Street, Rochester, N. Y. 14621.

## Simonton 4/36 Wurlitzer Sold; Will Be Moved To New Studio Home In Virginia

Sale of the famed Richard C. Simonton 4/36 Wurlitzer organ was announced last month by Helena Simonton, widow of the founder of ATOS. The new owner, John G. Hardman of Great Falls, Virginia, will move the instrument to his special residence studio, according to organman Allen Miller, who has been engaged to dismantle and ship the organ. He will also install it in the studio.

Miller also disclosed that the present console and relays will not be used in the new location. The four-manual console that formerly played the Jasper Sanfilippo Wurlitzer at Barrington, Illinois, will be installed along with a new relay system. A buyer will be sought for the two surplus items.

The sale ends an era of what was once a bright spot in theatre organ activity. Installed in the 100-seat Bijou Theatre, the Wurlitzer was played by many famous artists who visited the Toluca Lake (Calif.) residence. Saturday night shows, which became almost weekly affairs following the reactivation of Los Angeles Chapter in 1962, were attended by visiting and local ATOS members who were treated to both silent and sound features, plus serving of refreshments and the social hours that followed each show.



## Walgreen Rumor Not Heard In San Marcos

A telephone query for confirmation about a rumor to the effect that Jim Walgreen would be donating his extensive collection of pipe organs to ATOS, with the exception of the Los Angeles Wiltern Kimball, St. Louis Ambassador Wurlitzer and the Fred Kruse Wurlitzer, was put through last month to the San Marcos, Calif., residence of ATOS President Vern Bickel.

Confirmation answer—it is a rumor. President Bickel confirmed he had not yet heard the rumor and has not held any conversation with Jim Walgreen.

## National Exhibit Plan Set For Fresno Meet

There are now 260 venue placards assembled that will appear as the "Third Annual Organ Notes Exhibit" at the ATOS National Convention in Fresno from June 28 through July 3.

Depending on what individual chapters plan, the nationwide display will showcase chapter instruments and/or installation projects, or some other feature that is an important part of a chapter's project.

All chapters can participate in the exhibit, which is the brainchild of Marion Flint. Complete detailed information is available by writing her at 151 Chapel Drive, Holland, PA 18966, or by calling 215/953-1976.

## Impressive Line-Up For Fresno Fracas

Tentative artist line up for the 1994 ATOS National Convention in Fresno, Calif., is impressive. Ron Rhode opens the event with an optional pre-glow show, followed by Dan Bellomy, Lew Williams, Tom Hazleton, Kevin King, Lyn Larsen, young artists, Jim Riggs, Chris Elliott, Walt Strony, Paul Quarino, Stann Kann and John Seng!

Travel to and from Fresno, via air will be on Delta, once the agreement is signed, it was noted by Convention head Tom DeLay. Dates for the affair are June 28 through July 3.

January 1994

## Concert Wurly Redone As Theatre Wurlitzer

When the 4/22 Wurlitzer was installed in Fullerton (Calif.) High School's Plummer Auditorium in 1922 it was considered a concert instrument and was not an easy one to play because of its specification.

Last year the instrument was rebuilt with a new specification under the direction of Robert Trousdale, well known organman. He also added six ranks to the instrument.

The auditorium is now under direction of Jack Townsend who has announced plans to reopen the organ next April with a premiere concert. Following this, the organ will be used in concert and other presentations.

## Former Dodgers Organist Dies

Helen Dell, for many years organist for the Los Angeles Dodgers, died Dec. 13 at 2 a.m. in a local hospital. Cause of death was not disclosed, but she is reported to have been ill for several months.

During her theatre organ career she produced seven longplay recordings on the Malar label.

## Allen Miller To Conduct Organ Workshop

Allen Miller, well-known organman, will present a theatre organ workshop for Garden State Chapter January 23 at the Pasca Theatre in Westwood, New Jersey, at 10:30 a.m.

## Donated Organ Put Up For Sale By Society

Jasper Sanfilippo has donated the 3/14 Barton organ, which was the second to last instrument built by the firm and was recently installed in Sally's Stage restaurant in Chicago, to the Theatre Historical Society. Because the Society apparently has no place to install the organ, various organ builders have been contacted to determine the value of the instrument so it can be sold.

The organ is said to have been originally installed in the Paramount Theatre at Hamilton, Ohio. THS President Steve Levin may be contacted for further information about the organ by calling 206/385-3099.



*"PIPE SCREAMS," hosted by the Church of Today and cosponsored by American Guild of Organists and Motor City Chapter, was presented last October 18 at the church in Warren, Michigan. Organist Steve Schlesing arrived in a coffin and when it was opened he arose to accompany a Laurel & Hardy comedy and "The Phantom of the Opera" on the church's Allen organ; it has the combined resources of a 35-rank theatre and 25-rank classical organ which was specially designed for the church by organist Lyn Larsen.*

## Wilson Phantomed In New Castle Oct. 31

Erik was found in New Castle, Penn., on October 31 in the Scottish Rite Cathedral there with Clark Wilson providing him background on the 67-rank concert Moller organ. "It has some of the finest voicing of its type I have ever heard," Wilson said.

## Barry Baker Plays LIU 4/26 April 24

Organist Barry Baker makes his New York debut next April 24 when he is slated to play the 4/26 Wurlitzer at Long Island University in Brooklyn, New York for New York Chapter.

## Valentino Death Prompted Matinee

by Billy Wright

It was the summer of '26 and I was playing a suburban theatre in Kansas City, Missouri. The guy who built this theatre had to be a Texan because he named it the *Alamo!* It was one of those back-front jobs that were built back in the teens and twenties. If the property sloped down to the street, it wasn't necessary to excavate. The *Alamo* projection room was built at the back of the building and the screen was up front in back of the box office with a growly sort of Estey in front of it.

Well, one morning Earl Webber, the owner, called me and said "Come on down, we're having a matinee!" I thought that strange because we always opened at 7 p.m. But he explained that Rudolph Valentino had died last night and we were playing the only Valentino picture in K. C. He also said the phone had been ringing off the hook and expected a big lineup by noon. Sure enough, when I got there the ladies were lined up for the matinee. We opened to a full house.

Earl told me later that he took in more that one day than he did in a week at 10 and 20 cents. And the cashier told me (nastily) that I was driving her M-A-D! Incidentally, I haven't played "The Sheik of Araby" since then. Ye Gads!! Noon to Midnight!

## British Artist Praised For Dutch Concert

British organist Nicholas Martin recently made a second trip to Holland and received high praise in the local press for his program. He played the Dutch-built Standaard organ in the Pniel Kapel Cinema at Leeuwarden.

A very early model, the organ was a bit difficult to play, but Nick made his way around the manuals and unusual stop keys in excellent fashion, it was reported. His popularity was also attested by the fact almost all the recordings he brought with him to the concert were sold during the interval.

## Devtronix Owners Offer Relay Donation

When Devtronix owners Barbara and Ray DeVault visited Ogden, Utah several years ago, their camera malfunctioned and photos they took of the Egyptian Theatre, which is under restoration, did not come out. This year they returned with a video camera to "shoot" the structure so it could be shown to Letha Speece back in Sacramento. She is Barbara's mother and was a staff organist at the Egyptian in 1929.

While there the couple learned that restoration plans include finding a Wurlitzer that approximates the size of the original instrument in the theatre.

When the organ becomes a reality, DeVault announced that "Devtronix will be pleased to donate one of our new processor type relays which includes the capabilities to record and play back the organ."

## More Digital Deals Coming From Oldies

Digital Sonic Productions is the latest recording firm to jump on the organ wagon that is loaded with old tape masters. It is planned to produce a series of historical recordings as the Historic Series, an on-going group by volume number.

Topping the list is Volume I featuring Tom Sheen at the Oriental Theatre which was recorded during the summer of 1969, when the instrument was still in its prime condition.

The other release, Volume II, stars John Muri playing the Detroit Fox 4/36 Wurlitzer and the 3/10 Wurlitzer in the Indiana Theatre, East Chicago, Indiana.

Both are stereo cassette tape releases digitally remastered by James Stemke of DSP. Volumes III and IV are in the planning stage, according to Stemke.

## Ashley Miller Plays Lobby Xmas Shows

Thousands of office workers, visitors and commuters who pass through the lobby of the Met Life Building on their way to and from New York's Grand Central Station heard Ashley Miller playing holiday music on both organ and piano. He has been performing the holiday stint for the past 11 years, playing solos as well as accompanying various choruses that participate in the holiday event.



## Last In-Theatre British Wurlitzer In Party

In Great Britain, to celebrate its 56th anniversary, the Cannon Cinema at Harrow gave free tickets to the public for the best birthday cards sent in and the most interesting memories of the theatre.

Part of the celebration was an organ concert played by Paul Roberts on the theatre's Wurlitzer organ. It is the last Wurlitzer instrument in an operating cinema in the United Kingdom.

## Wurlitzers On Sale After Change Made

Wurlitzer electronic organs went on sale again shortly after an order was issued by the Federal Communications Commission to take the instruments off the market because it exceeded radiated emission limits. By exchanging reverberation units and the layout of the CPU board, the instrument was brought into total compliance with regulations.

## Casavant Will Join T.O. At The Music House

The Bo Hanley family of Ann Arbor joined other buffs and helped in the removal of the balance of a Casavant concert organ from a church in Detroit. The organ was originally installed in Orchestra Hall in Detroit.

It will be joining a theatre organ assemblage, consisting of two partial Wurlitzers and a Barton, at The Music House, located near Traverse City, Mich.

At the present time the proposed organ for this musical museum will consist of 28 ranks, making it a major feature in the musical museum which is open from May 1 to October 31 daily.

## Historical History Haunts Organ Buff

Is there anyone who can tell Kenneth Tillotson what happened to the organ that was once installed in Clifton's Cafeteria in downtown Los Angeles? He would like to know of its present location. Please send your answers to ATOS Int. NEWS.

Tillotson is also involved in the current Yuma (Arizona) Chapter project of installing the organ donated to the chapter by Bill Brown, Phoenix, Arizona. The instrument is being erected in the Yuma Theatre.

## Five Organists Played For Wednesday Series

Five organists were featured in the Wurlitzer Series presented on Wednesdays at the Providence (Rhode Island) Performing Arts Center on the 5/21 Wurlitzer.

According to Bob Legon, who appeared there October 6, problems that had affected the former Loew's Theatre, such as a roof in need of repair, had been corrected so that the programs could be presented.

Other artists appearing were Earl Rounds, Alden Mitchell, Bob Love and house organist Lincoln Pratt, who played a silent movie.

Legon also reported that the "Phantom of the Opera" program at Portland, Maine City Hall Auditorium attracted an audience of about 1,200 people.

## Ronstadt Didn't Name James On Program

Word got out that Dennis James would appear with Linda Ronstadt on the Jay Leno Show Dec. 1, and apparently a number of organ buffs stayed up late to see what took place. They saw James playing his unique bowl-like instrument, but he was never introduced.

The instrument piqued the curiosity of Leno and in answer to his query about it Ronstadt said she thought it was a great instrument and that she had "that guy," referring to James, [with her] to play it." Dennis was shown playing the instrument, but the TV audience was not given his name. Thus, Leno and the audience missed out on learning about theatre organists!



*Organist Dr. Larry Kass plays his 1928 Wurlitzer, installed in his Cleveland residence, for the Mighty Wurlitzer Radio Hour broadcast on WCLV, Cleveland/Akron 95.5FM. The organ was originally installed in the Plaza Theatre, Kansas City. Dr. Kass is an oncologist at Southwest General Hospital.*

## New York Chapter To Hear 1924 Wurlitzer

An original Wurlitzer installation, right in the middle of Queens, New York, is expected to be heard by members of New York Chapter sometime this month or early in February, it is reported in *The Horseshoe*, chapter newsletter.

The organ, a 3/8, is installed in the Elks Hall on Queens Blvd., and has been accessed by members Phil Yankoschik and John Vanderlee. They are working out details for holding an open console session there.

## T. O. and C. O. Got Close '21 Ranking

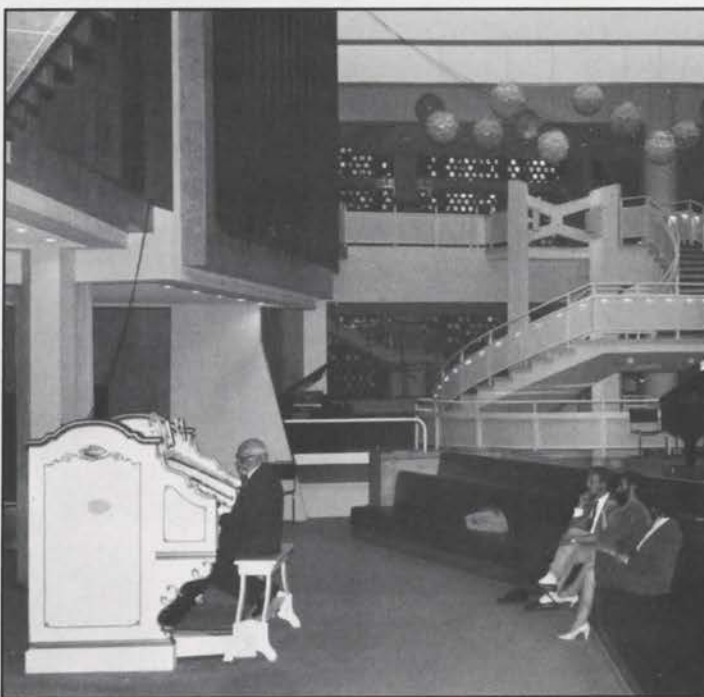
In 1921, the new Robert-Morton organ designed for Los Angeles' Kinema Theatre was ranked second in size to the famed Salt Lake Tabernacle organ, according to story published in the Sept. 23, 1921 issue of the *Los Angeles Express*.

The article noted huge concrete vaults, housing pipework for the five-manual Kinema Theatre organ, were completed and the \$70,000 instrument would be installed with an added echo organ in the balcony.

"West Coast Theatres officials announced that the organ would rank second only to the Salt Lake Tabernacle or the Denver Auditorium organs."

Many years later the console was partially destroyed by fire and when the theatre was razed the organ was sold and believed to be broken up for parts, with most of it going to a local church installation.

THEATRE ORGAN



*William Davies plays the Musikinstrumentenmuseum Wurlitzer in Berlin.*

—photo by Willi Wiesinger

## Davies Plays Largest Wurlitzer In Germany

by Willi Wiesinger

On October 22, British organist William Davies played the Werner von Siemens 4/16 Wurlitzer now installed in the Berlin Musikinstrumentenmuseum. Arrangements for Davies to play the organ were made with Frau Professor Dr. Droysen-Reber, director of the musical museum where there are about 2,000 historic musical instruments on display.

The organ was built for Werner Ferdinand von Siemens. He was so fascinated by the sound of the Wurlitzer theatre organ that in 1928 he traveled to North Tonawanda, New York, to buy one. It was a 4/16 and arrived in Berlin in 1929 and was installed in his mansion. The residence was taken over by the government of the Reich in 1943 and in 1982 the Museum of Musical Instruments received the organ as a "gratuitous transference by the Federal Republic of Germany."

After hearing Davies play the organ, Frau Prof. Dr. Droysen-Reber indicated she would plan future concerts for the Wurlitzer. According to South Australian TOSA News, a CD was recorded on this organ in 1991 on the Thordfon Classics label, CTH 2110.

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Please address all communications to:  
P. O. Box 40165, Pasadena, CA 91114

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ATOS Membership Office, P. O. Box  
130463, Houston, TX 77219-0463

## ORGANS

—continued from page one

He has authored many stories and one of his late ones is titled—"Bring Back Theatre Pipe Organs." In the feature he listed various buildings in towns near him where organs are installed and where it might be possible to put them. Two of the venues are the Elco Theatre with its Kimball organ, and the former Palace Theatre in South Bend now known as Morris Civic Auditorium. He advocates installing an organ in the empty chambers that once held a large instrument.

Beals boasts about ATOS and tells his readers the Society might be willing to help find an instrument if the local residents will let their "voices be heard."

### Theatre Adds Reverb For Wurlitzer Organ

An electronic reverberation system has been added to the 3/15 Wurlitzer organ installed in the Dendy Cinema at Brighton, a suburb of Melbourne, Australia, in an attempt to bring a presence into the acoustically dead auditorium, it is reported by Bruce Ardley, well-known organ buff.

### Rodgers To Premiere New Four Decker

Rodgers Organ Company will premiere its new four manual organ Jan. 20 at Crystal Cathedral in Anaheim, Calif. Dr. Fred Swann will be at the console.

In answer to a query about the possibility of a new theatre model being produced, it was stated that "nothing official is ready to be announced at this time."

### Hermann Praises Show

"Everyone who enjoys the music of George Gershwin should see the Broadway show *Crazy For You* now touring the country. The orchestra is conducted by my son Carl," stated Al Hermann, well-known organist and proud father of his orchestra conductor son.

## Chicago Convention Has \$44,000 Profit

"Convention numbers are finally in. CATOE made over \$44,000," it was reported by Chapter Chairman Chris Nelson in the December issue of *Vox CATOE*, chapter newsletter. Nelson did not elaborate on the final figure and another item stated a report will be made "on the results" next month.

## Unsolicited Material Policy For NEWS

It is the policy of the editorial staff of both *Theatre Organ Journal* and *ATOS International NEWS* to accept unsolicited material for review, with the understanding that reviewers reserve the right to select items they will review and report on to the membership. There is no guarantee, written or implied, that every item will be reviewed in either publication. All items submitted become the property of ATOS and cannot be returned unless return postage is provided.

## Sforzando Club Receives Bonanza Of Recordings

Sforzando, E. A. Rawlings' tape club in Montreal, has announced receipt of many recordings of well known artists playing a four manual Wurlitzer in Detroit and the "Gee Dad, It's A Wurlitzer" radio show that is broadcast from Pasadena, Calif.

## The Continuing Saga Of The Mobile Morton

Bill Hooper has adopted the 2/10 Robert-Morton organ in the Saenger Theatre, Mobile, Alabama, as a restoration project. His limited experience should prompt buffs to contact him about rebuilding the instrument. In this installment, Hooper describes the theatre.

The organ was installed in 1927 and played heroically throughout the silent era. The theatre evolved (as those that survived have been forced to do) to accommodate industry changes. Seats were replaced in the 50s; the balconies beneath the chambers were rudely amputated to make room for Cinemascope and Panavision. The original screen grew, sprouting weird welded extensions until it crashed to the stage a few months ago. The theatre is currently without a screen and projector.

The organ was donated to St. Pius Church in Mobile at least 30 years ago, and it was given back to the Saenger about 10 years ago; the University of South Alabama acquired the theatre about 15 years ago for a performing arts center and embarked on a major restoration job. And last August, Hooper became associated with the theatre because of the organ.

He found the instrument partially installed and parts of it were stored in the basement in a somewhat deplorable state. After initial installation chores had been done the work was stopped because there was no funding to continue. Then the roof developed leaks and plaster fell from ceilings, and repairmen stood on main chests to repair the ceiling. Plaster dust, minor water damage and squashed pipes were everywhere. The relay and switch stacks were also damaged.

The Organ Historical Society was asked for help, but they were not interested because someone told them the organ wasn't worth restoring.



Organ buff-author-editor Tony Moss and organist Ena Baga hosted a book-signing event last October in the Odeon Leicester Square Cinema's Royal Retiring Room in London. Moss has written "Bagatelle," an account of the career of eighty-something Ms. Baga who still accompanies silent photoplays, and her sister Florence, who is also an accomplished theatre organist. The book is available through the Cinema Organ Society Sales Officer Geoff Day, 105 High View, Vigo Village, Meopham, England DA13 0TQ.

## T.O. Airs In Australia

Organists David Johnson and Gordon McKenzie present a theatre organ program at 4:30 p.m. the first Saturday of each month on Fine Music, Radio Melbourne, Australia. Bruce Ardley and Leith Eivert have a show on Radio 3INR-FM every second Sunday of each month, it was reported in *VOX* newsletter.

## British Artist Has Enviably Record

by Lawrence Whitfield

In April 1983 a new entertainment venue opened in central England, Turner's Musical Merry-Go-Round, and the star attractions, at opposite ends of the building, were a vintage carousel and a 3/19 Wurlitzer from the Paramount Theatre, Newcastle-upon-Tyne. When Jesse Crawford played this organ in the 1930s he said it was one of the two best Wurlitzers in Europe.

At the console on that opening night in 1983 was 19 year old Nicholas Martin, a rising young star fresh from two years at Blackpool's famous Tower Ballroom Wurlitzer. In 1993 Nick is still Resident Organist at Turner's and is now one of the three or four most popular theatre organists in Europe (measured in audience figures).

To celebrate the tenth anniversary of Turner's, Nick released no fewer than three new recordings in the space of one week! Two are Wurlitzer solos, the third is shared with his associate organist on a Yamaha HX1. These three bring Nick's total number of recordings to 18 in ten years at the Musical Merry-Go-round, of which 14 are Wurlitzer solos and four have been shared with electronic organ; their vocalist Paula also appears on two of these.

# 1994 Scholarship Program

Available to students ages 13 through 22 (as of July 1, 1994)

Undergraduate Level

CATEGORY "A": Students working toward college organ performance degree.

CATEGORY "B": Music students studying with professional theatre organ teachers.

We have ten \$500 scholarships available for qualified students.

(Initial scholarship, received in 1993, may be continued if the student shows exceptional progress — at the discretion of the committee.) Moneys granted in this scholarship may be applied toward an approved theatre organ workshop.

Applications must be submitted by May 1, 1994, and the following review of the committee members, recipients will be awarded their scholarships.

Rules and regulations have been sent to chapter presidents and may also be obtained from chairman: Dorothy VanSteenkiste, 9270 Reek Road, Allen Park, Michigan 48101. Telephone 313/383-0133.

The American Theatre Organ Society

## 1994 Young Theatre Organist Competition

Ages: 13 through 21 (as of July 1, 1994)

Three Divisions • Junior: 13-15 • Intermediate: 16-18 • Senior: 19-21

A chapter may submit as many entries in each category as they wish. Deadline for submitting entries is April 1, 1994. A chapter may sponsor a qualified candidate for another area.

Rules and regulations have been sent to all chapter presidents and may also be obtained by contacting chairman: Dorothy VanSteenkiste, 9270 Reek Road, Allen Park, Michigan 48101. Telephone 313/383-0133.

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# CLOSING CHORD



## Larry Vannucci

A special memorial program was presented at the Stanford Theatre, in downtown Palo Alto, on November 28, in celebration of Larry Vannucci's life and for his career in music. He died of lymphoma on November 4 at the age of seventy-five.

The Stanford tribute consisted of rare slides and tapes and was genially hosted by David Woodley Packard, who has been responsible for the restoration and operation of the classic film pleasure dome, where Larry appeared twice weekly since the theatre's re-opening in 1989. Each Thursday evening Larry was featured in solo performance at the mighty Wurlitzer and on Friday evenings he shared the spotlight with vocalist Nancy Gilliland. There he had the opportunity to share his unexcelled accompaniment abilities.

Larry understood the art of accompanying because he was truly a keyboard vocalist. He knew how to sing a song in the most tasteful and sensitive fashion. His right hand was Ella Fitzgerald or Frank Sinatra and the left hand was the combo. He never let the singing line down or tried to upstage the melodic line. You could always feel a little Puccini pulling at your heart as Larry coaxed a ballad from the vibrant whistles he loved so well.

One of the most abused musical

terms, when associated with the theatre organ, is Jazz. So often the listener is assaulted by a full organ rampage masquerading as a "big band." That was not the Vannucci approach. He favored playing Jazz or the Blues from an instrumental point of view, often utilizing individual solo voices in their most pure and fluid form. Vannucci seemed to remove the keyboard and all machinery while coupling his musical soul with the music.

Born and raised in San Francisco, Larry began playing the accordion at an early age. He played the style D Wurlitzer organ for his eighth grade graduation, which was held in the Avenue Theatre's auditorium. Realizing that music was his only calling, Larry studied piano with classical pianist Fred Saatman. Although he loved playing Chopin, Larry was most attracted to popular music. He played both accordion and piano with local bands during the 30s and 40s. It was here that he polished his gift for arranging and spontaneous jazz playing.

During his nearly sixty year career Larry made special appearances in all of the major San Francisco theatres, but he became a headline attraction at the Lost Weekend cocktail lounge, where he began playing a Hammond organ in 1954. In 1955 Larry convinced the owner to install a style 216 Wurlitzer, which so aptly supported Larry's blues ballads and jazz arrangements. The Lost Weekend became a mecca for locals and tourists until he left the lounge in 1967. Following the Lost Weekend, Vannucci married his lovely wife Claire and moved to Marin county. There he played organ at San Rafael Joe's restaurant and piano at Marin Joe's in nearby Corte Madera.

For a period of forty years Larry maintained and played the little Robert-Morton organ in San Francisco's Cinema 21 theatre. The six-rank jewel is the only original installation in a San Francisco theatre.

The last chapter in Larry

Vannucci's career was most happily spent as a featured staff organist of the magnificent Stanford Theatre, in downtown Palo Alto. It was a joy to see and hear Larry showcase his extraordinary talent in such an appropriate setting. He was the organ world's greatest jazz artist and we thank you, Larry.

Edward Millington Stout

••

Larry Vannucci was born in San Francisco on March 2, 1918. He grew up in the Mission District where he saw *The Phantom of the Opera* accompanied by a 2/4 Wurlitzer Style 135 organ at the Wig Wam Theatre. He was very impressed by the show and the organ stuck in his musical memory.

He became interested in piano at about age 13 and had a knack for it. He could play anything by ear. He studied classical piano. A neighbor heard his playing and was impressed.

The neighbor turned out to be the last organist at the Marina Theatre before sound came in. The neighbor took Larry down to the theatre and started teaching him to play the little 2/6 Robert-Morton Model 18 Special that Charlie Hershmann had originally installed.

In later years the very existence of the organ was owed to Larry's stewardship of the fine instrument—the only original instrument in a Northern California theatre. Today we call the Marina the Cinema 21 and have had a Nor-Cal concert there once a year for many years. Larry likened it to a small intimate combo.

He heard George Wright playing the San Francisco FOX Wurlitzer on a Sunday morning in the early 1940s. Larry loved the pipe organ sound and this convinced him to study it in earnest.

Floyd Wright was one of Larry's teachers. Larry credited him with teaching him so much about registration of which Larry was the reigning master (Larry was famous for always wanting to create "The OK Sounds"). He was also introduced to Richard Purvis and took lessons from him. He also took classical organ lessons from the late Ludwig Altman at Temple Emanuel in San Francisco.

Larry played piano for various San Francisco Dance bands in the 40s. He also played intermissions at the Golden Gate Theatre on the Wurlitzer 3/13 Style 240 and recorded an album "Organ Favorites on the Wurlitzer Pipe Organ" on it.

He played a Hammond organ at the Somerton Lounge in Geary about 1944. He then played a Hammond at the House of Harmony on Polk Street. The owner, George Barnes loved Art Tatum's style. Larry approached George about installing a pipe organ in the House of Harmony. Larry had access to the Wurlitzer in the Grand Lake Theatre in Oakland. He took George there and George was impressed.

Barnes bought a rare Wurlitzer 2/10 Style 216 from the Fox Senator Theatre in Oakland installed it in the Lost Weekend instead of the HOH. Larry played there for quite a while. It became famous for "Mother's Nights" when other professional organists would drop in for a jam session. Tom Hazleton was a frequent participant and credited "Vanooch" or "Lorenzo" with teaching him to play "Whorehouse" style.

In 1960 he played a sold-out concert at the Oakland Paramount on its original 4/20 Publix Wurlitzer.

During the 60s, 70s, and 80s when the Avenue Theatre housed a Wurlitzer 3/14 Style 240, Larry had many more wonderful Mothers' Nights with good friends and fellow organists Jon Johnson, Joe Smith, etc.

They say it is a small world and so it is. When Larry was graduating from Portola Junior High School, the ceremony was held on the stage of the Avenue Theatre. On that same stage with Larry was Alex Santos who would later become a member of the Avenue Theatre staff.

Larry again played the original Oakland Paramount 4/20 Wurlitzer for special occasions when it was installed in the Melody Inn in Los Altos.

He played a Baldwin in the lounge at San Rafael Joe's for many years in the 70s and 80s.

He also played the 3/13 Robert-Morton in the Marin Pizza Pub in San Rafael in the 70s and made a recording, "Anything Goes," on it.

He played most of the organs in the San Francisco theatres and had vivid memories of each instrument. He could tell you about playing the El Capitan Wurlitzer, the Castro

Morton, etc., and how each sounded. He met Buddy Cole once and Buddy mentioned that he had heard they shared an interest in theatre organ. This led to a jam session at the El Capitan from midnight to 4:00 a.m. Don't you wish you had been there?

He became a close friend of Tom DeLay and played several concerts on the Hanford Fox 2/10 Wurlitzer which Tom and the Sequoia Chapter installed and maintain. Afterwards he would jam on Tom's residence 2/3 Wurlitzer piano console organ. It is said the amount of music he could get out of the little instrument was phenomenal.

With the completion of the Nor-Cal Wurlitzer at Berkeley Community Theatre, Larry once again inspired "Mothers' Nights." He would come to Berkeley about once a month and spend an evening playing, encouraging others to play, and sometimes playing organ and grand piano duets with Kevin King.

He played intermissions frequently at the Stanford Theatre until just a few months ago.

He had talked of making another recording but unfortunately time ran out. On the bright side, much of his "Mothers' Night" playing at Berkeley is preserved on diskette and may be suitable for a CD or cassette tape release. He was a consummate musician, a great teacher, and friend to all. He will be sorely missed. He is survived by his wife Claire.

*by Bert Atwood, with help from Tom DeLay, Ron Downer and Al Seftl*

## Robert Montgomery

Robert (Bob) Montgomery, long time Chicago area theatre organ enthusiast and well-known pipe organ technician, passed away August 9, from complications due to chronic heart disease. He was 58 years old.

Entranced since teenage by pipe organs in general and theatre pipe organs in particular, Bob purchased the Style D Wurlitzer from the Crown Theatre in Chicago, and installed it in the basement of his parent's Cicero, Illinois, home. It was enjoyed by many friends and family as well as many theatre organ enthusiasts who were always welcome to visit the installation.

Bob was one of the founding members of CATOE.

After a period of time Bob formed (with the help of Mr. and Mrs. Paul Lewis "Bea Lankow"), the L & M Pipe Organ Company which for many years serviced and restored many of the Chicago area church, concert and theatre pipe organs, culminating in the contract to maintain the Chicago Stadium Barton.

Bob was essentially responsible for the installation of the Geneva-Gottfried-Wurlitzer hybrid which did yeoman's duty at the Elm Skating Club in Elmhurst, Illinois, which provided countless hours of enjoyment for roller skating rink enthusiasts.

Concerned that the Chicago area might find itself without a regularly



*At the Hoosier in 1969: (L to R) Jot Estes, Bob Montgomery, Bea Lankow, Eddie Weaver.*

**Robert Montgomery cont.**

playable theatre organ; (since many of Chicago's best theatre organs were being scattered throughout the states); Bob Montgomery and Bea Lankow purchased the Wurlitzer Style 285 Special from the Uptown Theatre in Chicago and formed the Uptown Theatre Pipe Organ Management Corporation.

The idea was to find a suitable theatre to put the instrument in and the Hoosier Auditorium Theatre in Whiting, Indiana was finally settled upon. This was to be a glorious instrument indeed and ambitious plans were made to enlarge the ori-

ginal Uptown instrument to an about 4/45 rank instrument including a set of 32' diaphones obtained from the Tivoli Theatre in Chicago.

Though the installation was proceeding remarkably well, Bob began to suffer arthritis and the chronic back pain caused by a teenage auto accident were starting to take their toll. It soon became apparent that the scope of the project was well beyond the physical and financial resources of a small company.

The painful decision to abandon the Uptown project was made and the organ was put up for sale; it was eventually broken up for parts. Its many glorious voices add to the distinction of many restored theatre organs and the Uptown will lie on in these restored instruments.

The 3/15 Wurlitzer which Bob installed in the Hoosier as an interim instrument before the Uptown was finished was moved to Albuquerque, New Mexico and became part of the five-manual Ramada Inn instrument.

After this period, increasing back pain and the discovery of a chronic heart condition put an end to the manual aspect of Bob's pipe organ work. Nevertheless, Bob went to socials and concerts and never tired of his love for the theatre pipe organ. Bob mellowed a lot in his later years, but he always found fun listening to theatre organ music and fondly remembering "the good old days."

Always colorful and sometimes controversial, Bob was nevertheless an integral part of the Chicago area theatre pipe organ scene; when Chicago could boast of three skating rinks with real pipe organs and most of the larger theatres still had their theatre organs intact.

Bob will be sadly missed by those of us who knew him and cared for him. May he rest in peace.

*William Barry, Jon Habermass,  
John Wagner*



**Norman C. Nelson**

CATOE is saddened to report the passing of Norm Nelson. Norm is the father of CATOE President Chris Nelson.

Norm passed away at his home in St. Augustine, Florida, on November 8, of cancer. He was 60 years old.

Norm was the Premier Concert Organist of the Gulbrandsen Organ Company, which produced the Rialto Theatre Organ. Norm recorded two records on this instrument, "World Premier" and "Return Engagement."

Norm traveled all over the United States and Canada thrilling audiences with the theatre organ sound on the Gulbrandsen organ.

Norm was also involved in the beginning of CATOE when he had his own organ and piano dealership in suburban LaGrange. In the early days of the club they had some of their first meetings there.

Norm had been a member of CATOE, LOLATOS and was currently a member of NFATOS based in Jacksonville, Florida.

When Norm was diagnosed with cancer last August, he said he wanted to play for the two chapters that he used to be associated with when he lived in Illinois. Norm played on September 11 in Rockford at the Coronado Theatre and September 16 in Chicago at the Gateway Theatre.

Norm is survived by his two sons, Chris and Craig, and his wife, Sis.

*(See also North Florida Chapter Notes. Ed.)*

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# Chapter Notes



## ALABAMA

BIRMINGHAM

PAT SEITZ: 205/870-8217

We had organbuilder Bill Barger of Chattanooga as our guest artist on September 12; and he certainly made our Bertha sing! Selections included "Wonderful One," a George Wright-style "Ain't We Got Fun," and Bill's own arrangement of "White Christmas" included "to cool us off." This was Bill's first concert on the Alabama Wurlitzer, but certainly won't be his last. He must have liked us, too, for he became a chapter member.

We managed to have a meeting as well as "Phantom" in October, with Rick McGee of Atlanta as organist on October 10. Long-time members said this was the technically most correct performance Rick has ever done at the Alabama, and the music was most enjoyable, including a medley from *West Side Story*, "I Left My



Rick McGee explains a selection.

Bill McClure photo

Heart in San Francisco," and "Luck, Be A Lady Tonight."

Our annual presentation of the 1925 Lon Chaney classic film, *Phantom Of The Opera*, with Tom Helms at the Wurlitzer, was great, as usual. Tom's keyboard artistry, combined with the newly rebuilt console (another example of Helms' artistry, executing Larry Donaldson's ideas), made the music truly something special. The staging has improved with time, as well. Red Death, straight from the movie, was revealed in his open carriage in front of a backdrop of the Opera House catacombs, and swept down to summon the Phantom (Tom) from his coffin, with both departing in state in the carriage, pulled by what must be the most patient white horse in Alabama!

We had a good crowd for the show, and those present enjoyed it hugely. The patrons again showed some wonderful ideas in costuming, with about one-third attending in masque; but the suddenly freezing weather hurt walk-up attendance, as well as changing a good many costume ideas at the last minute, I am sure! Preliminary financial report is that we are no longer broke and can well afford Lew Williams' concert in the spring, which will take place March 6.

There are lots of black "Phantom" t-shirts left, unfortunately, with the title and Lon Chaney's famous make-up on the front in white. We'll ship them postpaid for a lucky \$13.00 each, if anyone needs some.

A note to other chapters: a brief



Bill Barger and Big Bertha. Pat Seitz photo

press release to a local newspaper's classical concert calendar, listing the pieces played in the *Phantom* accompaniment, caught the attention of the local humor/color columnist, who called Tom for an interview. The resulting mention in the Friday morning television section had a much wider readership than the concert calendar ever thought of having. Try it!

Our meeting for November came just a week after *Phantom*. Our guest artist was an old favorite, Walt Winn of Atlanta, in change from his usual December date. Walt played a few of our traditional holiday favorites, but we had a special treat in his delightful selections that were not about Christmas.

We're looking forward now to the theatre's "Christmas At The Alabama" show, much changed and improved from last year. Rick Phillips gives the organ a real workout during that! Virginia Robertson

## CEDAR RAPIDS AREA

WILLIAM PECK: 319/393-4654

We had an active 1993. Our spring Spectacular on May 1 was well attended as Bill Vlasak presented a fine program on the Wurlitzer at the Paramount Theatre for the Performing Arts. His manager, John Ferguson, came with him and we enjoyed having both of them in Cedar Rapids. The evening prior to



The "Phantom," Tom Helms, emerges from his custom coffin. Bill McClure photo



Red Death, Tom Helms, Driver, Horse, and ghoulish "Groom". Bill McClure photo

**CEDAR RAPIDS cont.**

his performance, we hosted them at the Amana Colonies for dinner with a group of our chapter members.

Periodically we have had chapter meetings at various places including the Paramount Theatre, the former Iowa Theatre (which has the black-console Barton), at the homes of Bill and Pat Peck and Renee Zeman as well as one held in the fellowship hall of Trinity United Methodist Church. At two of the meetings at the Paramount, John Fitzpatrick and George Baldwin gave short programs followed by open console.

Our summer picnic at a local park was attended by many of our members and families with everyone enjoying a fine dinner and good fellowship with taped theatre organ music providing the background. Ray Frischkorn was the master of the charcoal grill!

During the summer our maintenance crew, under the supervision of crew chief Jim Olver, dismantled the Wurlitzer's three manuals and shipped all keys to a California firm for rebushing. After 65 years, they had a "little" play in them! When shipped back, under Jim's supervision, the crew consisting of Owen Strickel, Ray Frischkorn, Renee Zeman, Judy Werning and Bill Peck (and other helping hands) reinstalled the keys and made precise adjustments. It was a huge task! The chap-

ter thanks all those who helped for a first-rate, super job.

One of our youngest members, Darren Ferreter, was married to Rita Malloy on June 12. The entire chapter wishes them a great life together with much happiness.



Clark Wilson at Cedar Rapids Paramount.

Our fall Spectacular featured Clark Wilson who arrived on October 7 to play two programs Friday for our "Old Time Theatre Festival" which we sponsor each year when all fifth graders of the local and surrounding area schools pack the Paramount Theatre for a 45-minute organ show including a short comic silent movie, a slide presentation of the layout of both chambers, a sing-along of songs the attendees had been taught at school plus an act by prestidigitator Charles Bach. What a thrill to hear 1,900 youngsters



Chapter members with Clark Wilson.

singing "Yes, We Have No Bananas," "Margie," "Tea For Two," "Charleston," "Yes Sir, That's My Baby," and "Movies Were Movies." The 9:45 a.m. performance had 1,900 Cedar Rapids students; the 11:10 a.m. had 600 students from schools outside the Cedar Rapids district. Clark did a great job for this event as Rob Calcaterra, Jim Riggs, Walt Strony and Ty Woodward had done in previous years. We look forward to Ron Rhode's presentation for the fifth graders in the fall of 1994.

Following Friday's performances and practice time in the afternoon, we drove Clark to Zuber's restaurant in Amana, Iowa. A number of our board and other members enjoyed a great meal and a visit with the artist.

Clark's performance Saturday evening was super with a fine review in the Cedar Rapids Gazette. It was a lengthy article which began, "The Paramount Theatre in Cedar Rapids



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came to life Saturday with a sparkling performance by Clark Wilson at the 'Mighty Wurlitzer' theatre organ." The article then gave a listing and description of all tunes played and mentioned, "He displayed his skill as a theatre organist when he provided the musical accompaniment for *The Garage*, a 10-minute silent film from 1918 ..." The review concluded, "The Cedar Rapids Area Theatre Organ Society should be commended for bringing such a talented performer to Cedar Rapids to mark a significant milestone in the Paramount's history. Hopefully, he will make a return appearance in the near future." CRATOS is most appreciative of the fine review by Gazette staff writer George C. Ford. A style show with 1920 fashions provided by and modeled by the ladies of the "20/20 Revue of the Docents" from the Herbert Hoover Library and Museum at West Branch, Iowa, was presented during the spectacular since it was the 65th anniversary of the Paramount. Some of our members who ushered, took tickets, etc., also dressed in 1920-style clothes, drew attention!

After Sunday breakfast with Clark and because he had some free time before his return flight time, he was kind enough to visit my home to set piston combinations on one of the memory banks on my newly acquired Allen three-manual theatre organ shipped from the factory in August. Thanks, Clark — it was much appreciated!

Everyone knows of the great flood here in the midwestern states. Some of us in CRATOS had flooded basements from seepage and/or sewer back-up. With the Cedar River flowing through the center of town, the Paramount had water in the basement and we checked frequently to make sure the Wurlitzer was safe. The water came within an inch of the blower room floor! We were most fortunate in that respect. Our annual meeting as well as our Christmas party at the Paramount will have taken place after the due date of this article. More about those events in the next issue. *George Baldwin*

 **CENTRAL FLORIDA**  
TAMPA/ST. PETERSBURG  
WILLIAM SHRIVE: 813/546-0564

Nearly 100 people, including guests from Orlando and Manasota chapters, attended our meeting at the Tampa Theatre on September 12. Bill Shrive, host President, offered greetings. Wayne Tilschner from Orlando, and Chuck Pierson from Manasota, did the same. John Otterson conducted a tour of the organ chambers. Many members and visitors played the Mighty Wurlitzer, filling the restored Tampa Theatre with glorious sound. Audrey Williams, a member from Wales, delighted us all with her music. Audrey was accompanied on her trip to the USA by her husband, Granville. Good food and fellowship closed the meeting.

Vice-President John Hobbis presided at our October 10 meeting at the home of Libby MacIntyre in

Hudson, north of St. Petersburg. Libby reported on a substantial contribution from Lenore Wilke, a friend in California, to cover the deficit in the "Baby Wurly" account (see below). Audrey and Granville Williams, our members from Wales, also made a generous contribution to this fund. Libby is directing a Flea Market Fund Raising Project — possibly a good financial project for other chapters.

Tampa Theatre Organ) John Otterson reports that the capture action system is now operational. Final electronic details will be completed shortly. (No pun intended!)

Baby Wurly Organ in Pinellas Park Civic Building: Bill Shrive reports that necessary wiring has been completed; the blower is functioning; regulators and other work on the electrical system will be completed. Accompaniment, pedal and crescendo relays are wired, and the stop rail is 90% wired. Organ restoration may be completed by Christmas. John Hobbis reports that a covering for the organ is needed. Fifty dollars was contributed at the meeting on October 10. Ron Larko has returned to Florida and will rejoin the work crew this fall and winter.

Cliff Shaffer has joined the volunteer staff organists who play before the movies at the Tampa Theatre.

Memorial Gifts have been made by Libby MacIntyre in memory of Paul R. Vogeler and William Revelle Scott. Additional Memorial Gifts in memory of Bob Foody: Mary Lou Foody; Libby MacIntyre; Joe and Peg

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## CENTRAL FLORIDA cont.

Mayer; Norbert and Dorothy Perry; Bill and Becky Shrive; Walter and Marion Swartz; Tom Wooliscroft.

We welcome a new member Robert Rusczyk of Jacksonville.

Douglas Leichtenheimer presented a free organ concert on September 24 at the Venice Presbyterian Church. The concert was sponsored by the Manasota Theatre Organ Society.

Tom Wooliscroft will play for the *Phantom of The Opera* at the Tampa Theatre/Downtown Corps SPOOK-TACULAR on October 29, from 6-9 p.m.

The Mt. Dora, Florida, Organ Concert Series opens on November 14 with Steve Milo and closes on April 10, 1994 with Bill Ryder. Mt. Dora is located on Route 441, about 30 miles northwest of Orlando.

Hector Olivera made an appearance in this area on October 8, under the sponsorship of the Central Music Co. His concert was held at the Trinity United Church of Christ in St. Petersburg and featured the Rodgers Church Organ #945 (now #955). The first part of the concert was classical and sacred. The climax of this part of the concert was J.S. Bach's "Fugue in A Minor" which Hector first heard played by Virgil Fox on his "Black Beauty."

The second half of the program of the "Gospel" Organ (Hector's term) featured a presentation of "Danny Boy" using Trumpet, strings, Celeste, and Flute. But "The Trolley Song" — from Meet Me In St. Louis included a clanging bell and a section in the style of Bach. This number brought the audience to its feet. Hector was a master of his "machine" as he called it.

The final concert in this series will feature Paul Manz playing the organ of Grace Lutheran Church in Clearwater. Call 813/573-4564 for information.

John Ambler



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INDIANAPOLIS

BARBARA JOHNSON: 317/787-4865

In place of our regularly scheduled meeting on September 12, we kicked off our 1993-94 Concert Series with organist Ken Double and the All-Stars Dance Band. Despite a gloomy afternoon interspersed with thunderstorms, a crowd of some 450 turned out for a fun time. Ken opened the program with "That's Entertainment" followed by "It's A Good Day." Then came "Wrap Your Troubles in Dreams" and "Dream Your Troubles Away." To vary the mood, he presented "Little White Lies," and next the wedding standby "Because," with the tremors off; and finally "Jalousie."

He introduced the All-Stars Big Band, a 16-piece ensemble specializing in music of the 30s and 40s, headed by Bill Kisinger of the Purdue University faculty. This smooth group did "Don't Get Around Much Any More" and the Dorsey version of "Getting Sentimental Over You," with Bill Kisinger on trombone and Ken at the console.

After intermission Ken played "It's Been A Long, Long Time" with a neat introduction and modulations. Then the band did "Let's Swing" and announced a vocalist who turned out to be none other than our Ken, who sang a creditable "Just Friends" and "It Had To Be You." Other band numbers included "All Of Me," with organ in the style of Buddy Cole; Tommy Dorsey's "Song of India;" "Marie" with the entire band singing, and finally Benny Goodman's "Sing, Sing, Sing."

Ken finished with "If She Walked Into My Life Today," and as an encore he gave us a medley of "If I Could Be With You/Back Home In Indiana."

It was a fine afternoon's entertainment. Ken has a distinctive pleasing style with original counter melodies

and his "console manner" is listener-friendly. We had, literally, a black moment when lightning caused a momentary interruption to the lights just as he was about to play a number. He was unflappable and took it in stride.

The Hedback Theatre in Indianapolis was the locale of the chapter's October 10 meeting, when a good number of members and guests met to hear Martin Bevis at the console of our 2/11 Page organ. The Hedback is the home of Footlite Musicals, and chapter member Ruth Ward schedules organists to play preludes whenever there's a show.

After a brief business meeting, Martin entertained us for over an hour with music of the 30s and 40s. Many of his selections were ballads that recalled memories of that period.

His opening piece was "My Shining Hour," followed by "One Hour With You," "Stairway To Paradise" and "Smoke Gets In Your Eyes." He changed tempo with "She Didn't Say Yes, She Didn't Say No," then played "Lover Man" with a neat 16' and 4' registration.

Other selections — "Ding Dong Daddy From Dumas," "Stardust," "Josephine," and "Dream" with an appealing accompaniment. The march, "National Emblem," was a change in style, after which he played "Maybe You'll Be There" for one of our members. As an encore he offered "Tears From Heaven" to conclude a most enjoyable program.

Work is starting in earnest on the chapter's organs. The Hedback instrument, while playable, has needed major maintenance and some modifications for some time. We have recently contracted with Carlton Smith Organ Restorations to handle this project.

Installation of the Barton organ at Warren Performing Arts Center is scheduled for completion by June

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1996. The organ was in storage for over 20 years, after having been idle in the Indiana Theatre for a long time, so there's a lot of renovating ahead. Warren Central has completed the openings for wind lines to access the existing pipe chambers, and the blower is ready for installation. Phase One of the chapter's project has been to scrub the wood pieces that support the chests, etc., and that is almost finished. The next task is to re-leather the "innards."

Paul T. Roberts

## CENTRAL OHIO

COLUMBUS

BETTY POLSLEY: 513/652-1775

September 19 Gaylord Carter appeared in concert on the chapter's 3/16 Wurlitzer, the second of our organ's public performances. Mr. Carter, whose mental agility and playing skills belie his 88 years, accompanied three silent movies featuring his comic movie idol Harold Lloyd — one of which was *Girl Shy*. We watched Gaylord's eyes and hands as he played, marveling at the precision of his timing and his ability to create the appropriate musical effects even when, for short intervals, he was not looking at the screen. The sound dimensions of joy, pathos, danger, love, tenderness, and remorse were all there, vivid as a sound track, and as we watched the action in the movie unfold, the organ became fused inseparably with the film; we became oblivious to its presence. Unlike our first concert there were no glitches; our combination action worked flawlessly. The audience, many of whom had seen Gaylord in previous Columbus appearances, was enthusiastic and responsive. The day after the concert Gaylord played for the student body of the Thomas Worthington High School, demonstrating the many voices of the theatre organ during his 45 minute performance.

One of the venues we look forward to visiting each year is Dennis and Carol Werkmeister's famed "Carriage House." His 3/31 hybrid theatre organ is located on the second floor of a building at the rear of his property, in the Huffman district of Dayton, Ohio.

A feature article describing his installation may be found in the May/June issue of THEATRE ORGAN. On September 26 we had a great turnout: 49 members and guests tramped down to Dayton to hear Trent Sims play this fabulous organ. We didn't have to wait long. After a short business meeting, Vice-President Neil Grover introduced Trent who gave us an update on his activities. In addition to playing for the summer movie series at the Victoria Theatre in Dayton, Trent has recently performed overseas in England since we last saw him and has been playing at the Indianapolis Paramount Music Palace. As if this wasn't enough, we learned he has become an avid aviation enthusiast and is about to receive his pilot's license.

Opening with "Say It With Music," Trent gave us a beautiful rendition of "All The Things You Are" followed by such captivating tunes as "Old Cape Cod," and a Bill Vlasak arrangement of "I Wonder, I Wonder, I Wonder." We were delighted to hear a selection entitled "Beloved" which Trent had included in this Great Britain repertoire. He concluded his program with a medley of songs from *South Pacific*.... For a well deserved encore he played "Truckin'." Trent has become a very confident and relaxed performer and his almost intuitive skill in choosing registrations mark him as the true artist he has really become.

It was a great privilege for many of us to take advantage of open console. Dennis' modified Moller keyboard looked formidable to some of us

but with his help we made our registrations as we became more familiar with his stoprail. Emily Smith, our refreshment committee chairman, and the culinary artists of our chapter prepared delicious food which certainly made the afternoon all that more enjoyable; with our appetites satiated and the ongoing music provided by our members believe me, it was hard to leave. We're indebted to Dennis and Carol for a great afternoon; we're so appreciative of their hospitality and friendship.

John Polsley



## CHICAGO AREA

CHRIS NELSON: 708/323-6408

Autumn in Chicagoland can be beautiful and it can be hectic. All of the ATOS clubs in the area become hyperactive and CATOE is no exception.

On September 16, the club was treated to a nostalgic evening with Norm Nelson at the 3/17 Kimball/Wurlitzer in the Gateway Theatre. Norm breezed through his program of standards and pops with the aplomb of the pro that he is.

Just a few days later, September 18, The Pickwick Theatre was the scene of an early morning social with continental breakfast served during the open console session that preceded Alex Dilan's organ program. It was a unique experiment that attracted a segment of the membership that hasn't been at evening events.

The October 3 public show at the Tivoli Theatre in Downers Grove featured Dave Wickerham at CATOE's 3/10 Wurlitzer. Wick outdid himself earning several encores to supplement his great mix of show tunes, oldies and light classical. Around 800 were there, ensuring a financial as well as artistic success.

Although not a club-sponsored show, we did support the November 7 Owl Cinema program at The Hinsdale Theatre which brought a



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## CHICAGO cont.

return engagement of Don Springer at the console and The Hot Band of historic Long Grove Village on stage. This combination rocked the place with great Dixieland jazz. The organ/group combo may become a monthly fixture at The Hinsdale ... December brings a return of Don Springer with STARLIGHT, a singing group in the style of The Andrews Sisters.

We continue to seek Landmark status for The Chicago Stadium and The Barton Theatre Pipe Organ. We have enlisted the aid of several local preservation groups and are approaching major business leaders for support. The Program Committee of The Landmark Commission has placed the request on its 1994 agenda, but hasn't assigned a high priority since the new United Stadium will not be ready for use until sometime in October 1994. We would certainly appreciate support from ATOS clubs everywhere. We ask that letters requesting Landmark Status for both the Chicago Stadium and The Barton Theatre Pipe Organ be sent to: Valerie B. Jarrett, Commissioner of Planning & Development, City of Chicago, City Hall, Room 1000, 121 North LaSalle Street, Chicago, Illinois 60602.

CATOE sends its Greetings to all ATOS clubs, with the wish that 1994 will bring another expansion of the clubs and great success to all. Happy New Year!  
*Hal Pritchard*

## CONNECTICUT VALLEY

**RICHARD SIMKO: 203/268-4285**

Our members gathered at the home of Don and Ida Bell for the June meeting. The Bells have three electronic organs in their home, two Wurlitzers and a Technics. Following an afternoon of open console and light refreshments, we were entertained by Greg Taylor of Westport.



*Lyn Larsen at Thomaston Opera House.*

*Marion Flint photo*

With the consent of the Thomaston Opera House Commission, we began having open console on the Thomaston organ the first Sunday of each month from 9:00 a.m. to noon. It has been well received and we hope to continue it in 1994.

The talents of Lyn Larsen were displayed at Thomaston on September 24, 25 and 26. Lyn presented selections from his tape "Masquerade" along with a variety of other audience-pleasers.

On October 9, the chapter met at the home of Al Kaufman in Bridgeport. Al has nine organs in his home, photographs of some appeared in Jack Moelmann's February 1993 Newsletter to the ETONES group. Following an afternoon of open console, the group was entertained by several up and coming young organ enthusiasts. I hope to have more to say about these promising young artists in another column.  
*Mary Jane Bates*

## CUMBERLAND VALLEY

**CHAMBERSBURG, PENNSYLVANIA**

**ROBERT EYER, JR.: 717/264-7886**

Our efforts to restore the chapter's Moller theatre pipe organ were recognized in a prominent, quite complimentary article in an area newspaper in September. Work on the Moller has reached an exciting stage.



*Greg Taylor at the Wurlitzer in the Bell home.*

*Mary Jane Bates photo*

Members of the chapter's organ crew, led by Mark Cooley, have installed a Devtronix computer system in the console, and the winding and wiring in the Solo chamber are virtually complete. Also, the Capitol Theatre's interior has been brightened with the removal of most of the cloth scrim lining the walls and with the application of new paint.

*Bob Maney*

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Punting into the opening fall season was Lyn Larsen at the Riverside Theatre on September 19. His "something for everyone" program included hits from the 20s, 30s and Broadway Musicals, a favorite of his being Gershwin's "Bess, You Is My Woman Now." His final encore was an arousing rendition of "Bugler's Holiday," emulating the sights and sounds of a full-course band.

August 7 featured DTOS 1993



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Scholarship winner, Margaret Helen DePew at her recital in Lake Geneva on the historic Hook & Hastings tracker organ. Her attendance at the Larsen concert was noted by President Leutner in his introductory remarks. Andrew Birling, a 1992 Scholarship winner, received an ATOS scholarship this year. Watch for interesting headlines about future performances! DTOS member Orill Dunn gave lessons in 1982 to Mark Hawn, intermediate winner in the ATOS 1993 Young Organist Competition. Mark's \$500 scholarship was used to study with Walt Strony in Phoenix. With youngsters like these three, love of theatre pipe organ promises a glowing future.

Leon and Mildred Berry will host a "Berry nice fun time" on September 26, with Leon's inimitable styling on his "Beast In The Basement" The Berrys attended the Larsen concert and greeting friends from Milwaukee who'll be traveling to Park Ridge to meet Leon and Mildred this weekend.

Jim and Kay Vaughan, hosts at a May DTOS social, recently enjoyed a European "Organ Crawl" in the Czech, Slovak, Hungarian and Austrian countries to hear, and play, some 28 notable church organs throughout the area. One was truly ancient, 360 years. One instrument Jim played, a five-manual giant, has 11,620 pipes. This was the second such tour they've enjoyed.

Twin Cities' Spree in '93 Regional brought DTOS members home with glowing accolades. No frost-bitten fans. Milwaukee's 1991 Regional still claims that record! But hardy Wisconsin conditioning made Fred Hermes' October showing of the 1925 *Phantom of The Opera* in his Basement Bijou a late-summer treat in near-perfect autumn weather. We crept down the auditorium's winding staircase, brushed aside webs of ghostly trappings, at the same time

marveling at relics from long-gone movie palaces spirited from dizzy heights and angles. Ornate plaster from the Venetian Theatre in Racine, crystals from the Chicago Picadilly, and a Brenograph from Minnesota's Minneapolis Theatre appeared through the haze along with numerous artifacts dredged from filmdom palaces long since gone.

Lon Chaney's crimson cloak and scarlet skull, 'though in black and white, shone as Fred tonefully transformed the "Silent" into living color. Christine sang her sweetest and ballet dancers pirouetted in rhythm to his precise three-quarter beat. To "detox" their frightened guests, Fred and wife Veryl hosted a "fingerfood" extravaganza to about 80 appreciative guests.

Dairyland boast member Bill Campbell's second-place winning in 1993's Hobbyist Division Contest. He also will be playing the 3/17 Wurlitzer at the Avalon Theatre for our November social, together with Howard Chapman, DTOS's most senior member, who will make a cameo appearance for the event.

*Dorothy Schult*

## DELAWARE VALLEY

HARRY LINN, JR.: 215/566-1764

On September 26 the Society and the South Jersey Chapter as guests of the Society traveled to Sunnybrook Ballroom, Pottstown, Pennsylvania, for open console at the 3/16 United States Theatre Organ and for Sunday brunch. Readers who attended the Philadelphia convention may remember the ballroom, the organ and the delicious food. Although this event attracted a large crowd, there was still ample time for each person to have a turn at the console without feeling rushed.

In a brief concert, Candi Carley-Roth featured several tunes of the World War II era. The music of the songs of that time remains as beauti-

ful and as comprehensible as it was when the songs were first introduced. That time has clouded the true meaning and emotional impact (especially for generations born after the war) of the lyrics of the songs is regrettable. As always, Mrs. Carley-Roth was well received.

The Society thanks Sunnybrook's owner, Mr. Ray Hartenstein and his staff, including house organists George Batman and Glen Eshbach for making these facilities available to the Society. *Earl E. Strausser*

## EASTERN MASSACHUSETTS

WELLESLEY

DONALD PHIPPS: 508/990-1214

In the absence of the writer, our Secretary, Carolyn Wilcox, kindly supplied details of both our regular monthly meetings at Babson College. September 26 opened our Fall season with a new member, Chad Weirick, playing an outstanding mini-concert. This young man recently moved into this area and gives us professional experience, having among his credits playing the Radio City Music Hall's Wurlitzer from 1979-1982. He has been away from theatre pipes for twelve years, but has lost none of his technical ability nor the making of great counter melody in ballads and use of contemporary chords and harmonies. Chad has a relaxed and personable manner and does not often use full organ thus allowing some of the beautiful softer ranks to be heard. He deserved and received a standing ovation at the conclusion of his program.

Chad's opener consisted of a medley of up-beat numbers with fast fingering, but not as demanding as his second medley of "Dizzy Fingers" and "Tico Tico" which flew over the keys and manuals to say nothing of his pedaling. Among his selections was an interesting "Snake Charmer" played in three styles — slave, jazz

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**EASTERN MASSACHUSETTS cont.** and burlesque tempos. Shades of R.C.M.H. were heard in his "American Rhapsody" consisting of Civil War songs of both the North and the South, ending with a John Williams "Fanfare." Our organist used another of Williams' numbers in a well played "Love Theme" from *Star Wars*. A reflective "Londonderry Air" was from the heart as was his interpretation of "As Long as He Needs Me." Chad played a fine march, "Entrance of the Gladiators," to show another aspect of his command of the instrument. A great medley of five well-known selections had the audience happily singing along with the pipes. A wonderful "Dream" was his soothing closer, but his enthusiastic audience wanted more and Chad responded with an encore of one lively feline, "Kitten on The Keys." With his "brand" of playing it is almost a certainty that more members will decide to attend meetings rather than staying home watching TV or otherwise being absent.

John Cook did the console honors at a joint meeting with our invited guests, members of the A.G.O., at Babson on October 16. A complete assorted finger roll buffet was served by a caterer. John can be counted upon to produce a very listenable program and this was no exception as he began with an animated march, "Under the Double Eagle." This young member always gives variety

and he played three ballads including one from *Kismet* with "And This is My Beloved" and another, "If I Love You" from *Carousel*. Contemporary chording was featured in his Big Band number, "Sunrise Serenade," nicely arranged. A complete piano transcription and always popular "Deep Purple" was included as was an orchestral transcription, "Anitra's Dance," from the Peer Gynt Suite. John displayed his skill in counterpoint with "Play a Simple Melody." Our talented organist included an energetic "Czardas" as well as an ethnic touch in "The Latin Quarter" as his final number. Nice applause brought two encores with the first starting with a few bars of the familiar "Pomp and Circumstance," then he cleverly bridged into his own, "Pipes on Parade." His second was a Lee Erwin arrangement of a pensive "Sleepy Time Gal." A few A.G.O. members played our Wurlitzer during open console and it was good to share the evening with the lightly tremulant side of pipes group.

For his third concert with us, Lance Luce gave a wonderful evening of music on October 23. An uplifting opener was his "On the Sunny Side of the Street." Gershwin is a favorite composer of his and three numbers were included with a light touch and fast, "I've Got Rhythm," a romantic "Someone to Watch Over Me" and a sleepy

"Summertime." Another of Lance's favorites is "That's All," which he rendered very well. The toy counter had a workout in two marches which the audience always enjoys, as did they in a great arrangement of "St. Louis Blues." His pairing of "Ain't Misbehavin'" with "Making Whoopee" makes one wonder as to the compatibility, but they coexisted in his fine medley. Songs from *The Sound of Music* are bound to make one start humming the various tunes and this was again the case. Our artist's closest approach to anything classical or religious was a sensitively interpreted "How Great Thou Art," and this was well chosen. This was followed by a lively trio consisting of "Turkey in the Straw," "She'll Be Coming Round the Mountain" and "Oh Suzanna."

A jacket to out-sequin even Liberace was Lance's change during intermission as it sparkled in the floodlight — talk about glitter! That made for an appropriate "There's No Business Like Show Business" to get his second half underway. This was followed by a lovely, quiet "When You Wish Upon a Star" bridging into a fast moving "Zip-A-Dee-Do-Dah" and the popular "It's a Small World." Our large audience gave their tonsils a workout with the sing-along slides and as the screen rolled up, Luce launched into "On My Way" using music the only time "to show that he can read music." An excellent

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"Chattanooga Choo Choo" preceded the Laurel and Hardy silent *Habeus Corpus* from July 1929, so appropriate with Halloween only a week away. Before Lance ended his long medley of patriotic numbers which had many singing, "I Left My Heart in San Francisco" was played with much feeling. All too soon his concert was over, but long applause brought him back for a finger-busting "Boogie Woogie." Lance Luce is a personable organist with relatively few words, but a wealth of music at his fingertips and feet any audience would enjoy. *Stanley C. Garniss*



*Sheila Mendel and Ralph Ringstad at Charles Hoffner's. Sy Mendel photo*



*Garden State Officers (L to R): Bob Raymond, Russell Sattur, Chuck McSloy, Candi Carley Roth, Jinny Vanore, Michael Cipolletti. Bob Raymond photo*

## GARDEN STATE



NEW JERSEY

PRESIDENT ROBERT RAYMOND:

201/887-8724

We received a special invitation to visit the Hoffner's residence on August 8. Charles and Mary have been members of Garden State since its inception in 1973. Through the years they have invited our chapter to their home to hear and play their 3/20 Marr & Colton plus a Steinway reproducing grand piano.

Each year Charles schedules a summer concert series on this pipe organ with local well-known artists performing. He saved a special Sunday for Garden State. We all look forward to this invitation because not only do we enjoy a fine concert and view the wonderful large train set up in his basement, we have a long

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intermission with all of us dining at a local restaurant, entertaining ourselves and the other diners. The remaining part of the evening is spent back at the Marr & Colton with many enjoying open console.

Our guest organist for the day was one of our talented Garden State members, Ralph Ringstad. He entertained us with familiar, pop tunes, beautifully registered on the Marr & Colton. A special treat was added to Ralph's program when he learned that Sheila Mendel was present in the audience. She is a gifted violinist who had joined Ashley Miller in his recent concert at the Trenton War Memorial. Ralph graciously invited Sheila to play the violin and accompanied her on the pipe organ. It was great spontaneous music with both professional musicians skillfully playing together.

All in all the members who attended the concert really enjoyed the day. It finally ended after returning from dinner, with a wild jazz combination of Ralph on pipe organ, Sheila on violin and Jinny Vanore filling in all the spaces on the grand piano. Our special Thank You to Charles and Mary Hoffner for a delightful day.

On September 18 the annual Garden State installation of new officers took place at the Casa Lido Restaurant in Trenton. The evening events began when members found the buffet table which was loaded with many eye-pleasing arrangements of delicious hors d'oeuvres. Liquid refreshment was served to the members and a cash bar was also available. Don Hansen, one of three alternating organists, seated himself at the console of the "black beauty"

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Members at Charles Hoffner's home listen to Ralph Ringstad. *Sy Mendel photo*

Kimball playing lively music and the party was off to a great start. Outgoing President Michael Cippolletti introduced Robert Raymond as the new president and handed him the huge ATOS bible which covers all aspects of chapter activities. The buffet dinner followed with Bernie Anderson playing background music on the Kimball. All enjoyed his selections. The remainder of the evening was social and fun. Ralph Ringstad, substituting for Martin Boehling who was ill, finished out the musical program. All congratulated the new officers. The new team is already off to a good start with planned meetings and events.

The first of a five-concert series at the Trenton War Memorial took place October 3. The featured artist was Dennis James who accompanied the silent film *Four Horsemen of the Apocalypse*. The two-hour film starring Rudolph Valentino, "the great



Dennis James at Trenton War Memorial.

lover" delighted the audience. Dennis' accompaniment was excellent. It seems nothing can disturb his professional playing, even when there was a brief "burning of film" Dennis capably continued while the projectionist frantically repaired the film. Wonderful remarks were heard from everyone there. Many walked a short distance after the concert to the Case Lido where a buffet dinner was served and music of the Kimball continued to a late hour. *Jinny Vanore*

## GULF COAST

PENSACOLA, FLORIDA

PRESIDENT DOROTHY STANDLEY:

904/433-4683

At our November board meeting, there was much to discuss as to the programs we would present for the coming year. Since we go in the hole for each performance, we are still looking for the magic ingredient to

make our shows take off. We have tried as many varieties of advertising as there are; we have spoken to as many people as we can, yet we aren't reaching the segment we would like. I simply refuse to acknowledge that there are people out there who don't care for theatre organ music. They simply have not heard our organ nor our organists! We insist this is the best in the world but they can't hear us yet — yet.

In view of this, we will work with professional advertisers to see what we can conjure up. These experts in Dodson, Craddock and Born have undertaken to help our chapter as part of their gift to humanity. I like that! As soon as we have some material in hand, I'll let you in on what it is. They were gracious enough to meet us at home to rough out a format.

Although our former president is not wearing the president's hat at this time, he hasn't given up many of the other hats he has worn in these past years. The Kids Day program is right down his alley and he has that under control, plus working with us on the new advertising venture.

After the Barbershop group used our organ for their program, our loyal members Bob Ireland and Byron Melvin trudged back to the theatre the next day to see that our organ was properly secured in its under-the-stage garage. The theatre is planning on enlarging the stage at the first of the year and we will have to see that the organ is more than secured then. It will have to be dirt-

# Bill Blasak

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Curt Goldhill at the 4/25 Robert-Morton, Saenger Theatre, Pensacola, Florida. Dorothy Standley photo



Ginny Vanore provided dinner music for the Annual Banquet held on the stage of Proctor's Theatre, Schenectady.

proofed from all the plaster that will be flying. Our second-in-command technician, Curt Goldhill shown here at the console of our 4/25 Robert-Morton will generally oversee this phase for us since our first-in-command technician, Jimmy Scoggins, just can't run down from Jackson, Mississippi, to do this for us.

Our chapter has applied to American Airlines for round-trip tickets they have available for artists

in our area. These are grants to the local Northwest Florida Arts Council. Our application is on the front of their desk, believe me.

Dorothy Standley



The 1993 Banquet Committee, in front of Goldie, are (L to R): Bill Revell, Maude Dunlap, Helen Menz, and Lucy Del Grosso.

## HUDSON-MOHAWK

SCHENECTADY, NEW YORK  
FRANK HACKERT: 518/355-4253

The Annual Banquet in September was a gala affair held on the stage of Proctor's Theatre in Schenectady, New York. Our gourmet feast was catered by the popular Sweet Tooth of upper Union Street and was attended by fifty members. The appetizer table was fit for a king and a special dessert table contained every "goodie" imaginable. Wonderful dinner music was provided by some of our more talented members on the mighty Wurlitzer, Goldie. A good time was had by all!

October brought a return to Gus

Pratt's Organ Studio in New Salem for the yearly Halloween Party. Gus' organ now has three manuals controlling 10 ranks of pipes in his A-frame house, which seems to be built around the organ. Of course, the ghosts and goblins were also there and spooky or hilarious costumes were encouraged. Fun for young and old.

Noontime organ recitals are being held at Proctor's Theatre this 1993-94 season. Featured organists are as follows: October 26, Ned Spain; November 15, Frank Dunhuber; January 25, Dave Lester; February 22, Dr. Jim Brockway; March 22, Dr. Ed Farmer; April 19, John Wiesner; May 24, Ginny Vanore. Standby organist

will be Carl Hackert. There is no charge for these concerts.

Maude Dunlap

## JOLIET AREA

JOLIET, ILLINOIS  
LEE MALONEY: 815/725-8770

Our Chapter Notes have been erratic over the past few issues due to the amount of work that we are doing in preparation for the 1993 ATOS Convention in Chicago. The amount of work that we accomplished in the last two months was phenomenal. Without everyone's cooperation, the project would not have been the complete success that it obviously was. We are currently creating an article that will give some

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## JOLIET cont.

insight to this project for inclusion in a later issue.

We continued with socials at member Lee Rajala's house. The theme for the day was picnic — we had a wonderful time with food and friends and Lee Rajala at his Kilgen. Our club also visited Sam and June Levy's house and had another great time.

The Rialto Theatre sponsored its 4th Annual Old Fashioned Holiday Organ Concert in November. This show signals the start of the Holiday Season, and featured Taylor Trimby at the Barton Grande, the Teddy Lee Orchestra, Vocal Variations, and Jan Stack playing the piano. The new sounds of the organ blended well with the orchestra and during the piano/organ duets. The almost capacity crowd thoroughly enjoyed the afternoon — concluded with "snow" falling from the front dome of the theatre.

Our club continues to work with the Artisan Company to fine tune the relay system. We talk with Artisan on a regular basis as they call to check on the system and discuss enhancements to their relay. Their system has performed at or above

expectations since its installation in July. We are looking forward to completing the final phase of the relay project in 1994 with help from Artisan!

Ed Neilson from Orlando Area Chapter came up to Joliet to talk first hand to our members who were involved with the Artisan Relay installation. Jim Stemke, Lee Rajala, and Lee Maloney gave him some insights on the installation of the Artisan Relay System based on our experiences. We hope that their installation is every bit as successful as ours was!

Our members who attended the ATOS Regional Convention in Minneapolis had a fantastic time. Special thanks to the Land O'Lakes chapter for putting together a wonderful regional, and to JATOE's Lil Zuber for the bus arrangements. We hope to return to visit the Land O'Lakes chapter soon.

Taylor Trimby

## LAND OF LINCOLN

ROCKFORD, ILLINOIS

DONALD L. MILNE: 815/965-0856

The Mississippi River, Des Moines, Iowa, in fact the whole Midwest suffered this summer from

a surplus of moisture. The Barton Organ at the Coronado also suffered this summer, of course not to the extent of the flooding elsewhere, but annoying, nonetheless. When the Coronado Theatre was built, a 4-inch conduit was installed to house the cable going to the relay room. It disappears into concrete, appearing again from the floor in the relay room. Somewhere in the ground under the theatre, the conduit is leaking moisture. The latest problem was with the Bombarde key wires. Operating the swell shade shoes on the console, played random notes on the Bombarde key desk. Depending on the number of stops you had down, determined the unusual sounds you achieved when opening the swell shades. Replacing the portion of the cable involved solved the problem, at least for now. We are assuming that eventually the whole cable will be replaced.

On October 9, Norm Nelson, father of Chris Nelson, chairman of CATOE, from that little suburb of Rockford, Chicago, was in town to play a Social for us. Norm was thoroughly enjoyed by all present, and it was sure good to hear him again. Norm used to live in the Rockford area, but has lived in Florida for a while.

On October 17, Gaylord Carter helped us celebrate the 66th Birthday of the Coronado with a Harold Lloyd Film Festival, featuring *The Kid Brother*. Gaylord did his usual fine job, and we all hoped we could do as well when we are 88 years young. And I do mean young. Gaylord seems to be eternally young.

We have completed our Theatre Tour program for the year. 1500 people have visited the Theatre from all over the Midwest. They enjoyed a short organ concert, a talk about the theatre, a short silent film with organ accompaniment, and a walking tour of the theatre. *Bob Schmoock*



## LOS ANGELES

GLENDALE, CALIFORNIA

DONN LINTON: 213/254-6985

San Gabriel Civic Auditorium was the site of the September LATOS concert. The Wurlitzer is sounding great after extensive rebuilding by the chapter maintenance crew. The artist, introduced by Irv Eilers as the vacuum cleaner man that knows how to clean up his act was, of course, Stan Kann, otherwise known

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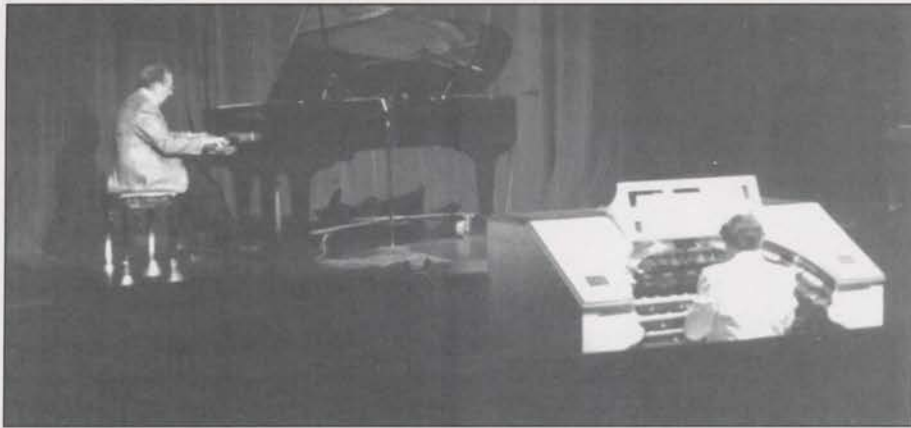
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Famous Duo: Ralph Wolf at the grand, Stan Kann at the Wurlitzer in the San Gabriel Civic. Zimfoto

as the "Victor Borge of the organ." He opened with "It's Today" from *Mame* and a Jesse Crawford arrangement of "The Birth of Passion." He told the audience that he was glad that he didn't need a card key to start the organ and related his experience at convention in Chicago where he spent a lot of time in the hotel hallway with his legs crossed trying to get into his room with a card key that never seemed to work properly! A moon medley of "Moonlight Becomes You" and "Blue Moon" brought out some of the lovely soft strings in this instrument. "Sunny Side of the Street" featured the percussions and the Wurlitzer's stage piano. Stan's own arrangement of "Dancing Tambourines" added a jazzy touch. His own composition, the "Vacuum Cleaner Rag," with Gordon LaCross providing the vocal brought the first half to a close.

Even though we were spared his fight with the "Howard Seat" (the San Gabriel organ doesn't have one) he did manage to get drenched when he tried to demonstrate one of his many gadgets, a water gun with a belt pack water reservoir. After this bit of comedy, "Deep Purple" with Ralph Wolfe at the concert grand and Stan at the organ. The audience demanded more and got a medley of "Lovers," and "Falling in Love." This highlight of the program was followed by a salute to Hollywood, a medley of nine or ten numbers, all from different Academy Award winning movies. A Mozart rondeau in the style of Ethyl Smith was the closing number before he was brought back for two encores, one of which was "London Suite."

During the LATOS fall membership meeting, held in Sexson Auditorium, Donn Linton and

Charles (Chuck) Zimmerman were named as new Honorary Lifetime LATOS Members. Donn has served both as a board member and as an officer for several years. He has given untold hours in the installation and maintenance of the Ross Reed Memorial Organ and is currently serving as Chapter President. Chuck is known to many of you as our faithful photographer who has documented the activities of LATOS for many years.

Bill Vlasak was our October artist at the Wurlitzer in Sexson Auditorium on the campus of the



Stan Kann. Zimfoto

Pasadena City College. Bill claimed that his strange selection of music was influenced by his father who was a violinist! It was certainly a good influence, ranging from music from Grofe's *Mississippi Suite* and "Rule Britannia" to Jesse Crawford's "I'm Confess'n," "I Love to be Loved Again Dear," and "What are You Waiting for, Mary?" He described the "Horah Staccato" as a kind of Eastern European barn dance adopted from a piece of his father's violin music. Jazz numbers included "Hot Lips" and "Kansas City Kitty." Music from a Hal Roche comedy *Honolulu Baby* and *Sons of the Desert* from Laurel & Hardy provided music from old movies. The eclectic mix was topped off with a medley from the musical review *The Blackbird* of 1928.

Wayne Flottman



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Planning for *The Phantom of the Opera*, the first collaboration between the Motor City Chapter and the Detroit Theatre Organ Society are: (standing) Dorothy Van Steenkiste, Brian Carmody, Jim Fischer, Jim Teevin; (seated) Audrey Candea, Don Lockwood, Tom Lewandowski and Don Jenks. RVS photo



Don Lockwood and Scott Foppiano, with host Larry Bensman, promote Redford Theatre activities over radio station WCAR. Ray VanSteenkiste photos

## MANASOTA

BRADENTON, FLORIDA

VERNON BLANCH: 813/755-1058

This has been a busy fall. We hosted a concert in September at the Venice Presbyterian Church where Doug Leightenheimer played the 2/18 Moller to a large audience. We are looking forward to a concert at St. Boniface Episcopal Church with Don Ryno at the Moller the first week of February. Also in the early spring, we will be hosting a concert of theatre style popular music at the Church of The Redeemer, Episcopal where Ann Stephenson-Moe will play the 3/59 McManis.

We have acquired the two-manual Wurlitzer console, bench and pedal-board formerly located in the Colonial Theatre in Dayton, Ohio. For the while, it will be in storage. In the meantime, we are entering the discussion stage with The Sarasota Opera Association to install a complete pipe organ in the former Edwards Theatre. The original installation featured a Robert-Morton organ, but roof leaks and a hurricane lead to its demise and so, off to the landfill. There are several physical problems that must be overcome before installation can commence.

Not the least problem is that we have no pipework or chests to install. In our two+ years of existence, Lady Luck has smiled on us several times and we surely hope that favor will continue. We are on the lookout for 12 to 18 ranks plus percussions. Any leads will be appreciated.

Our work on the Aeolian player organ in the former Charles Ringling mansion on the campus of the University of South Florida continues. Lanny Hunter and Shirley Blanch braved the crawl space with its earthen floor and spiders, cobwebs, insects and other critters for the full length of the house to mend a 1" x 6" slit in the vacuum line under the Music Room floor. Norman Arnold and Lanny are working on several chests that have suffered water damage in the distant past. They are working in a position similar to that of Michelangelo while he painted the ceiling of the Sistine Chapel.

Our November meeting will be in celebration of our Second Birthday and will be in the Music Room of College Hall on the USF campus. We will be amending our Articles of Incorporation and the Bylaws to conform with IRS requirements to



Walt Strony at the Redford Theatre. RVS

achieve (501)(c)(3) status. Then Harry Lansing will demonstrate the several ranks of the Aeolian that are now playable. A covered dish repast will follow. Carl Walker

## MOTOR CITY DETROIT

RAYMOND NICHOLL: 313/937-3895

To help publicize a Charlie Chan double feature in our movie series at the Redford Theatre, organist Scott Foppiano and emcee Don Lockwood were interviewed by host Larry Bensman on Senior Spotlight on radio station WCAR on August 23. Presiding at the controls, and asking several of the questions, was David Wallace Johnson, operations director of the station, and an avid supporter of the Redford.



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"... one of the most unique concerts ever in Birmingham."

Gary Jones, Theatre Organ Journal

"... a rewarding and memorable evening for the audience, offbeat, fresh, satisfying."

Enos Shupp, "Vox Humana", Dickinson Theatre Organ Society

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Stage crew members George McCann, David Martin and Will Walkther (far right) with David Wickerham at the Redford's Barton console. Bo Hanley photo

Walt Strony played a Sunday afternoon concert at the Redford Theatre on September 19. Entitled "A Tribute to Richard Rodgers," Walt's fine program displayed a great variety of music and was warmly received by the audience. During the second half, Walt invited Patti Simon and Dick Kroeckel, who had appeared at the Senate Theatre the night before, to play a selection, rounding out a wonderful afternoon of music.

The first collaboration between Motor City Chapter and the Detroit Theatre Organ Society on a major production in the nearly 30 years that both have existed, was held at the Redford Theatre on Saturday, October 2, and was an unqualified success. Over a year in the planning, a joint committee had chosen the silent film *The Phantom of The Opera* to be accompanied by Tony O'Brien. In an effort to make this presentation different from other showings of the landmark film, a soprano soloist, Deborah Frontczak, a masters degree student at Wayne State University, was chosen to sing "The Jewel Song" from *Faust* as the story unfolded on the screen. From her position near the organ console the French lyrics were heard throughout the auditorium without the aid of a microphone. We obtained the only 35mm print available that contains the last surviving footage of the original two-color Technicolor sequences.

Extensive publicity appeared in many area newspapers and included five different photographs. A one-minute commercial was aired 12 times on the classic music station and there were on-the-air ticket giveaways. To make tickets as accessible

as possible, tickets were available at eight locations in the metropolitan Detroit area.

It all came together on the evening of October 2, as over 1300 enthusiastic people packed the Redford Theatre. Tony O'Brien played a short concert of popular selections to begin the evening and accompanied Deborah Frontczak in several numbers, including selections from the current stage hit of the same name. The film was shown without a break as the second half of the program. This presentation is proof that the two groups can work together toward a common goal, that of attracting people to hear the theatre pipe organ. Enthusiasm was high and accounted for a good portion of the ticket sales.

David Wickerham was the artist for an afternoon concert on Sunday, October 17, at the Redford Theatre. As part of his superb program he accompanied a sing-along and the Laurel and Hardy silent short *Putting Pants on Philip*.

The chapter again participated in the Old Redford Senior Expo on October 21 at the Redford Presbyterian Church. Members greeted those in attendance and handed out brochures on activities at the theatre.

Melissa Ambrose will appear in concert, with Ernie Willoughby, tenor, and Patricia Duensing, soprano, at the Redford Theatre, on Saturday, April 9.

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

Don Lockwood



Deborah Frontczak, soprano, and Tony O'Brien accompanied *The Phantom of the Opera* at the Redford Theatre. RVS



Vintage cars added a nostalgic note to "The Return of The Mighty Wurlitzer" at the Bardavon 1869 Opera House.

## NEW YORK

DAVID KOPP: 201/305-1255

More than 700 enthusiastic patrons, including a charter bus group of New York Chapter members who started the day with a delightful mini-concert by Bob Raymond, Jr., at the Lafayette Theatre in Suffern, crowded into the Bardavon 1869 Opera House in Poughkeepsie, on September 19 to celebrate the gala homecoming of the Bardavon's original 2/7 Style E-X Mighty Wurlitzer. Doing the honors at the chapter's latest Wurlitzer installation was organist and show director Allen Mills. During the delightful two-hour production, Allen used the organ not only as a solo instrument, but also to accompany a variety of singers and dancers on stage, in addition to an audience sing-along and a hilarious Harold Lloyd silent comedy. To create a 1928 mood, Allen played selections from Romberg's *The New Moon* and accompanied his own vocal of a cute 1920's novelty tune, "Me Too." A highlight of the stage show was a performance by Ray Roderick, currently starring in the Broadway production of *Crazy For You*, who took the day off from Broadway to return to his home town and the Bardavon stage. His rendition of George M. Cohan's vaudeville song and dance routines was a true show-stopper. Allen closed the show with "The Battle Hymn of the Republic," a flag-waving finale that brought the whole cast on stage and the audience to its feet. The entire production showcased the versatility of the Wurlitzer as well as Allen's tremendous musical talent and showmanship.

**NEW YORK cont.**



(Left) Allen Mills in Poughkeepsie, New York. (Right) Lee Erwin.



Bob Raymond, Jr. at the Ben Hall Wurlitzer at the Lafayette Theatre in Suffern, playing a mini-concert for New York Chapter members.

Thanks to the hard work of the organ crew under the leadership of John Vanderlee, Jr., the Wurlitzer performed excellently. The dedicated volunteers who worked with John on the restoration crew include: Stu Ballinger, Dr. Don Bodeen, Bill Bozetto, Greg Citarella, Frank Dunhuber, Marc Erickson, Len Gallagher, Larry Hazard, Carrol Morgan, Barb Penrose, Ernie Rueger, Bob Strang, John Valderlee, Sr., Ed Wroblewski, Chuck Zajicek, and Florence and Ed Zotyak. Regulation and tonal finishing was contracted to Allen Miller.

Following the show and a wine and cheese reception in the theatre lobby, our busload of NYTOS travelers was off to dinner at Mama

Marissa's restaurant where Larry Hazard entertained us on the Yamaha organ before we headed back to Manhattan with fond memories of a wonderful day of music and entertainment.

On October 3, NYTOS presented Lee Erwin at the Lafayette Theatre in Suffern. Playing his original score on the Ben Hall Wurlitzer, Lee brought the Buster Keaton classic *The General* to life on the big screen. His performance, which included a short concert and a sing-along, was enthusiastically received by the matinee audience. Three weeks later, on October 23, Lee was at the chapter's Middletown Paramount Wurlitzer for an equally splendid performance of the Chaplin classic, *The Gold Rush*.

Tom Stehle



Jerry Nagano



**NOR-CAL**

SAN FRANCISCO BAY AREA  
FRANK LAFETRA: 415/854-4013

Jerry Nagano treated us to a delightful program at Carsten Henningsen's Ye Olde Pizza Joynt in Hayward on September 18, immediately preceding the chapter's annual picnic. His program featured medleys from several shows, romantic ballads, a rousing march and a

superb transcription of a Big Band number that sounded especially good on this instrument. The picnic, at Ed Stout's recently acquired residence nearby, featured the music of Carsten's magnificently restored band organ, as gorgeous on the outside as its "works" were inside. Carsten also contributed soft drinks to accompany our picnics from home and pizza purchased "to go."

The public concert at Berkeley Community Theatre on October 3 featured Walter Strony and Tom Hazleton at the chapter Wurlitzer and the new Allen III electronic organ. Each artist played each organ in solo during the concert, and there were some marvelous two-console duets as well. It was a nicely varied program with a few spectacular classical numbers interspersed among the pops and show tunes. It was masterfully played by both artists, especially considering the fact that Walt was running a temperature of nearly 103°. Had the audience not been told, we'd have never known. The organs were well matched, with neither dominating over the other. The Wurlitzer sounds better all the time. Our switch to Sunday afternoons for the public concerts has been well received. The next one is scheduled to be played by Jonas Nordwall on February 13, at 2:30 p.m.

On August 31, the chapter lost Jim "Duke" Wellington, a hard-working and long-time member who will probably be best remembered for his very efficient and glitch-free running of the bus transportation during the 1975 and 1983 National Conventions. His level head and unswerving principles will be sorely missed by his Nor-Cal friends.

In early November, the chapter lost Larry Vannucci, whose wonderful ballads and jazz renditions have thrilled us all for many years. His last chapter concert opened with

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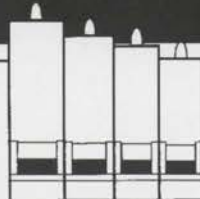
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"Oh, How I Hate To Get Up In The Morning," which we all readily believed, as this was at 9:30 a.m. in the Cinema 21 Theatre in San Francisco. The morning concert was scheduled because the theatre runs weekend matinees. For most of his career, Larry played organs in Bay Area nightclubs, including many years at the Wurlitzer equipped Lost Weekend, hence his difficulty in "doing mornings." Once he got warmed up, though, mornings were no problem, and on that last concert, the jazz, cool and hot, rolled on until after the first theatre patrons had filled the lobby. Larry was a genius with small organs, and the Cinema 21's 2/6 Robert-Morton produced an unusually varied range of tones for one that size when he played it. Larry also lovingly maintained the organ. We miss you, Larry.

*Evelyn Woodworth*

## NORTH FLORIDA

JACKSONVILLE

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To Members and Friends of North Florida ATOS:

*Because we can't call or write to all of you, Sis and I are taking this avenue to thank you for your cards, good wishes and prayers. They have been greatly appreciated. We trust that the music we brought you gave some enjoyment and pleasure. We certainly were made to feel at home with North Florida.*

*The Lord must like music — there's much allusion to it in the Bible. He must have quite an organ (or organs) in Heaven. What a sound that must be! Our organist son, Chris, who also will go to Heaven, said to me, "Enjoy God's organs, Dad, but don't hog the bench!"*

*While we live in St. Augustine, our home is in Heaven. Hope to see you all there. Maybe we could have a "Heavenly" chapter meeting. All things are possible with the Lord.*

*Our heart-felt thanks for your*

*prayers. "Organ-nuts" are the greatest people in the world.*

*As Irving Berlin said in 1927, "The song is ended, but the melody lingers on." And, thanks for the use of the hall.*

*Sis and Norm Nelson*

*October 12, 1993*

Norm Nelson departed for Heaven early Monday morning, November 8. We wanted to share with you this beautiful letter. Norm Nelson, known among organ buffs as "Mr. Tibia," "Mr. Gulbransen," and "The Schmaltz King," was indeed a purveyor of beautiful organ music, whether playing electronics or pipes. During his final retirement years, Norm favored us many times at chapter meetings with his ultra-smooth style of music. He played the dedicatory program at Wesley Manor Retirement Village in celebration of the chapter's finding a home for the chapter organ. Strong bonds developed between Norm and chapter members, who grew to know him also for his warm heart and strong spirit. Indeed, Norm, as your son Chris requests, "... don't hog the bench!"

After the June meeting, when Norm Nelson played his last concert for us, "Supper Club Music" superbly done, we made the best of an uneventful hot summer and met once again in September at the home of Dave Walters. Several members including Elmer Osteen, Jim Lawson and Dave Walters were featured at the Conn 650 console in a pot-pourri program. In such programs it is usually expected that we would be treated with the unexpected. Dave invited his niece, Dianne Meadows, to favor us with a song. Those two should go on the road together. Then Erle Renwick demonstrated at the keyboards the technique in registration and selection of notes of the chord to play in generating the famous Jesse Crawford theatre organ open harmony sound. Naturally, goodies fol-

lowed.

In October we met at the home of Erle and Marge Renwick. Mark and wife Carrie put on a great show playing and singing tunes from that by-gone favorite era of theatre organ buffs — the 20s, 30s and 40s. To our surprise and great pleasure Marge Renwick made her debut at the piano playing "Red Sails in the Sunset" in a duet with Mark at the organ. In response to statements made previously about the lack of punch and volume of the Rialto K, Erle had beefed up the reed and pedal in particular, and the whole organ generally. Now some say it's too loud. Well, what's new? It seems that pipe organ and electronic organ technicians experience the same problems with their public.

*Erle Renwick*



## NORTH TEXAS


DALLAS-FORT WORTH

DR. WILLIAM HANSON:

214/821-0701

One of our long-time chapter members, Lawrence Birdsong, has grown up in the environment of Dallas theatre organ and theatre organ music and is a living encyclopedia of this history. Unfortunately for us, Mr. Birdsong has resided for many years in Longview, Texas which is distant enough from our home base here in Dallas that we get to see Larry only infrequently. More recently, he has been more free to travel and has enjoyed attending ATOS conventions in the U.S. and in England.

Our program chairman, Manning Trewitt, took advantage of Mr. Birdsong's availability to schedule him to play for our October meeting in the Lakewood theatre. Larry, who is a devotee of Jesse Crawford and his organ styling, presented a varied program that included several selections in this style as well as other selections from this "golden" period of theatre pipe organ. He also



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CHICAGO



North Texas president, Bill Hanson (left), greeted Larry Birdsong who played for the chapter in October.

interspersed his program with a nostalgic recalling of the history of pipe organs and organists in the large Dallas "palaces." We hope that Larry will take the time to set this lore to paper to include in our chapter archives.

Chapter president Bill Hanson reported that the negotiations were progressing nicely toward the installation of a theatre pipe organ in a local high school. Toward this objective he appointed an ad hoc steering committee to guide this effort. Work continues to locate a suitable instrument for this venue. *Irving Light*



## OREGON

PORTLAND

DON JAMES: 503/2455972

### October Mini-Meetings

The two Portland-area mini-meetings were well-attended by chapter members and friends of the hosts. About a dozen people showed up at the Elwood residence on a very pleasant Saturday afternoon. Dave Elwood opened up the Steinway Duo-Art player piano to show the inner workings of this quite complex machine. Dave and Barbara are justifiably proud of the meticulous and detailed restoration they accom-

plished on this beautiful instrument. Guests who were visiting the Elwoods' new home for the first time were treated to a grand tour of the proposed installation of the Elwoods' 2/5 Wurlitzer, soon to be on its way across the river to its new home in Vancouver.

A couple of weekends later, on a beautiful fall Sunday, a capacity crowd met at Dick Raupach's home to enjoy his 2/14 "Mostly Morton" pipe organ. The organ was in excellent form for a brief and very enjoyable concert by Don Feely, who managed to find time for the occasion — squeezing it in between his usual Sunday church responsibilities and a special function of the children's chorus, dedicating the new Canby Elementary School, where Don is a music teacher. After Don's concert, it was open console time for several of the attendees. The organ has many unique modifications, many of them designed and installed by former chapter member Gerald Duffy, who has maintained the instrument for Dick for many years.

Our thanks to these two hosts for their gracious hospitality, superb refreshments, and for brightening a couple of already beautiful October days.

At the southern end of Oregon, our growing membership in that area conducted their own series of mini-meetings, much as they did during mini-meeting time last May. Paul Potter reports that three meetings were held, all of them well-attended and thoroughly enjoyed by everyone. *Ray Hughey*

## ORLANDO AREA

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

As reported in the last issue, our summer months were devoted to work on our DON BAKER PROJECT. Our main organ crew (Ted Campbell, Wayne Tilschner, Ron

Bower, Warren Thomas) and many of our other members have been spending evenings and weekends working hard on the installation.

Our normal meeting schedule resumed in September and started off with a bang! Our installation crew was anxious to show off the progress made during the summer months. Because some of our members have difficulty climbing the steel ladders and stairways leading to the organ chambers, the crew prepared a video presentation showing work completed and in progress. It was such fun to be able to watch them work and hear them grunt and groan while carrying the C-sharp pipe up to the chamber. We were also able to see the actual mitering process necessary to make the big monster fit. The only thing missing from the video was Mary Bower's lunch wagon. Mary, our Vice-President's wife, delivers sandwiches, desserts and other refreshments to our famished bunch of organ buffs during their work sessions. Needless to say, they are very appreciative. The crew will continue to make videos periodically and present them for viewing by the members as often as possible, so that everyone can have a firsthand view of the progression of steps involved in making our dream a reality.

A full report of the ATOS Convention was presented by "Prez" Wayne Tilschner, Program Coordinator Susan Cole, and Chris Walsh. These very informative presentations of their experiences gave the members a vivid idea of what they missed. At the conclusion of these reports, video selections from Stan Kann's Wurlitzer 4/36 concert at the Fox Theatre in St. Louis were played for us.

Susan Cole gave a glowing report of her British Isles Organ Cruise. Some of the highlights of this tour included hearing the Westminster Abbey pipe organ that Handel had

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played; St. Colman's Cathedral pipe organ in Cork, Ireland; a concert by Phil Kelsall, resident organist at Blackpool Tower Ballroom in Blackpool, England; an afternoon of grand organ music by Duncan Sinclair at the Kelvingrove Museum pipe organ and the Summerlee Heritage Museum — both in Glasgow, Scotland. Susan had met Duncan Sinclair, a member of the Cinema Organ Society, at the Chicago '93 convention, and in the spirit of our chapter's on-going "ATOS Chapter Exchange Program" extended an invitation to the Glasgow chapter and Duncan to come and play our DON BAKER Wurlitzer when it is completed.

Also in keeping with our "Chapter Exchange" efforts, our members were invited to attend an open house at the Tampa Theatre by Bill Shrive, President of Central Florida Chapter. About 18 of our members attended this enjoyable musical afternoon.



*Garage sale organizer Hazel Hensing.*

October was a very busy month for us. Numerous fund-raising projects were scheduled during the month. Two very successful garage sales were organized — one by Hazel Hensing, Lois Thomson, and Jackie Laval, and the other by Susan Cole, Doris Ferrar, and Arlene Brown. Proceeds from the sales will help to keep our project moving steadily in the right direction.

Another very successful and delightful fund raiser was a Halloween Party sponsored by Leroy Lewis and Ted Campbell in their home. Leroy did a "frightening" job of decorating his home for this occasion. In addition, he provided us with some startling and exquisite music on his unique "El Bando"



*Leroy Lewis, assisted by Frankenstein and Dracula.*

organ. The accompanying photo depicts Leroy at the organ between two other monsters. We were also entertained at the organ by Chris Walsh, Walter Kimble, and George Pillicieri. This proved to be a most enjoyable and exciting evening for all who dared to attend.

Other fund-raising projects in progress include OATOS T-shirts which exhibit a full color picture of our DON BAKER console; full color 8 x 10 and 5 x 7 prints of the console; cassette tapes of Walter Kimble on the Conn 653; and key rings made from genuine Wurlitzer stop tabs.

We are continuing to pursue ways and means to acquire funds to complete the DON BAKER. And as always, we will gratefully accept any help we can get in this regard. With this in mind — we are still accepting donations of \$10 for the purchase of a Key or \$25 for a Pedal on the DON BAKER ORGAN. Remember — your name or the name of someone you wish to memorialize in this way will be prominently displayed at our dedication ceremony and subsequent concert! A pretty impressive thing to do, don't you agree? Any and all donations will be much appreciated and, of course, are tax deductible.

*Lois M. Thomson*



## **PINE TREE**

**MAINE  
DOROTHY BROMAGE:  
207/283-1140**

Our July meeting was held at Old Orchard Beach Middle School with the 3/13 Wurlitzer from RKO Proctor's in New Rochelle. Releathering of the console is under-

way and work is being "farmed out" to various members.

Our happiest news was the arrangement of a press conference on July 20 about the reopening of the State Theatre on Congress Street in Portland. Several of our people were present to show pictures and programs of past concerts on the last remaining 2/8 Wurlitzer 190 Special from 1928, the last organ in the state of Maine. We are really crossing our fingers on this one.

Our August meeting is usually a field trip as floor work is being done in Lorranger Auditorium at the Old Orchard School. This year we went to the Beehive Reed Organ Studio in Alfred, Maine. We were surprised to see a chandelier which came from Loews State Theatre in Boston where Eastern Massachusetts Chapter received its 3/13 Wurlitzer. We were given a full history of America's first home organ heritage by John Morningstar and Duane Smoot, owners. Members played several reed organs which included two Estey, two-manual and pedal models. John Cook and Bob Legon played a two-console duet.

During the summer we lost long-time member Earl Fenderson ("Fendy"). He was a projectionist in several Maine theatres.

We met at Old Orchard again in September and new leathering assignments were made by Dorothy Bromage. We put a heavy "sock" of heavy tape over the console windline as Dorothy Bromage, Bill Pennock and Bob Legon played. New Bylaws were accepted by the membership. More good news about the State Theatre was presented. I gave a gift membership to the current director of the State Theatre so they can receive the Journal and be better informed about the theatre organ world of which they are now a part. A live demonstration is planned for the theatre staff, so keep your fingers crossed.

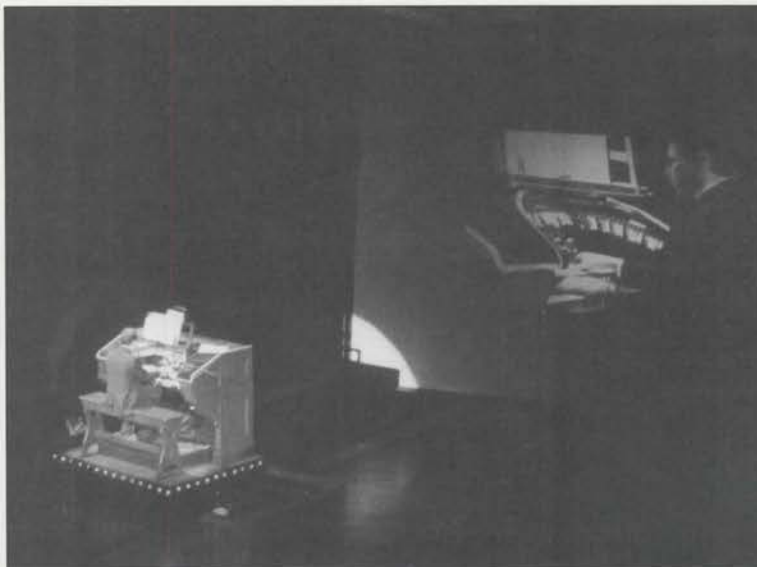
The Trolley Museum in Kennebunk still wants a small theatre organ to be donated, no larger than ten ranks. *Bob Legon*

**POTOMAC VALLEY**  
301/652-3222 OR 703/221-2936

We had a good turnout for our first "Sounds of the Silents" Program with Carl Hackert at the Harris Theatre September 26. Carl opened the program by playing the National Anthem, which got the audience on its feet and warmed up for the rest of his interesting and varied program. True to the billing, he played a variety of music from the 20s through the 80s. Of particular note was a delightful medley of songs spanning the entire era, which ended with the melodic "Bluesette," and an exceptionally fine rendition of a tune made popular by Sammy Davis, Jr., "I've Got to Be Me."

Carl interspersed his program with interesting commentary, including an explanation of his reliance on the printed score for most of his playing. But the best parts of his program seemed to be those he had committed to memory. This was exemplified by his colossal encore, Widor's Toccata, which resulted in an enthusiastic ovation and numerous accolades following the concert.

The fact that October 31 was Halloween did not go unnoticed by the receptive audience at our second production of the current "Sound of the Silents" series. The state setting was our most elaborate to date, with Jack O'Lanterns, ghosts, goblins, and skeletons in abundance, attractively



Carl Hackert played the Wurlitzer with the A/V screen at the Harris Theatre. Frank Stoner photos

lighted by the GMU production technicians, who also animated the stage effects.

Our own Floyd Werle immediately got everyone into the "spirit" with his arrangement "A Spooky Medley of Spooky Tunes," after being introduced by guest emcee Ronald Reagan (or was it someone with an RR Halloween mask!). He continued this theme by playing the Overture to *Faust* in deference to the origins of the *Phantom of The Opera*. He made sure to include the "inevitable" medley from Andrew Lloyd Webber's musical score for *Phantom* in the second half, as well.

We were privileged to enjoy the outstanding talent of Randy Eyles at this concert. Dr. Eyles lived up to his billing as one of the top percussionists of our time. He and Floyd

teamed their talents by blending the sounds of the organ and marimba for several pieces, both classical and popular. During their closing number "The Golden Age of the Xylophone" (arr. Floyd E. Werle), the audience actually broke into applause during the performance, a tremendous accolade to the performers and something we had not experienced before. Beverly DeVault

**PUGET SOUND**

KENT, WASHINGTON  
JOANN EVANS: 206/485-5465

On September 12, members of the PSTOS and Oregon chapter traveled to the Olympia area to visit the homes of three of our members. Details of this visit were arranged by Les Lehne, Vi Waldron and Fran Solberg.

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Les Lehne spearheaded the event and coordinated all details. We were pleased to hear Gerry Gregorius on Les's Rodgers which has an outstanding sound and Gerry gave an outstanding performance of popular music.

Andy Crow played a wide assortment of music styles on Fran Solberg's pipe organ. He later entertained on the piano. Fran's home has a friendly, warm atmosphere and it is a very enjoyable opportunity to visit there.

Jason Grable played an interesting program on Vi Waldron's classical tracker organ followed by Don Wallin demonstrating the instrument in the theatrical style. This is a very interesting instrument and handled both styles of music equally well.

The October meeting featured four of our own members on the club organ at Haller Lake Community Club. Jean Johnson started the afternoon off with an outstanding job. Diane Whipple presented as "a seasoned amateur," played a very interesting program which was well prepared and enjoyed by everyone.

Norman Miller was the third artist and played among his numbers a version of "Amazing Grace" which everyone enjoyed. Norman has been the organist for the Scottish Rite organization across the state and plays a very interesting program.

The final artist was Greg Smith who did many of the numbers from his pizza parlor days, after commenting that some of his choices had already been played — the hazard of being last on the program. It was an afternoon of good music enjoyed by many of our members. *Jack Becvar*



Artist Jane Johnson at the console of the PSTOS organ. *JoAnn Evans photo*



Randy Rock makes a point to Andy Crow at Fran Solberg's home in Olympia. *JoAnn Evans photo*



Artists Norman Miller, Greg Smith, Diane Whipple and emcee Randy Rock at Haller Lake. *JoAnn Evans photo*

## QUAD CITIES

DAVENPORT, IOWA

ARTHUR FELTS: 309/949-2847

The Twentieth Anniversary of the restoration of the Wicks pipe organ in the Capitol Theatre, Davenport, was celebrated on October 3. Featured artist was Jack Moelmann accompanying the classic silent movie *The General* starring Buster Keaton.

Lee Erwin played for the first Silent Movie Nite on May 17, 1973, accompanying *The General* so it was fitting to relive that night by showing the same movie. Jack gave a superb and entertaining performance.

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Jackie Cedarholm and Annabel Browning enjoying the music of the 100 year old Tracker organ at Vi Waldron's *Bill Hale photo*



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## QUAD CITIES cont.

silent films, the original Wicks 10-rank theatre organ was purchased at the unheard of cost of \$30,000. With the arrival of "talking" movies, the organ fell into disuse and dis-repair, and was silent for over twenty years until members of the Cedar Rapids Theatre Organ Society found the organ and spent over four years repairing and enhancing the organ to today's 12 ranks.

In 1981, Quad Cities Chapter was formed to care for and preserve the organ. We not only celebrated the restoration of the Wicks organ but also remembered and honored those dedicated members who devoted so much of their time to keep the Wicks in playable condition.

The Scott County Historic Preservation Society has recognized the Wicks as an historic landmark and members from that group were in the audience.

As a surprise for our chapter president, Arthur Felts, Jack Moelmann read a letter of congratulations on the restoration anniversary from ATOS President Vern Bickel addressed to Arthur. This was, indeed, a special afternoon at the Capitol Theatre for

our Quad Cities Chapter members.

No celebrating can occur though without dedicated members who keep the Wicks in playable condition. Howard Adams, with the help of Dwight Minkler, has been our leader in this area, but as the years pass, younger volunteers are always welcomed. A week before show date, Jim O'Connor arrived at the theatre to lend assistance as did Mark Spengler, a former member who recently rejoined our chapter. These two young men had worked on the organ twenty years ago under the guidance of Bob Beck. They work in perfect harmony and can almost read each other's minds. Howard said, "I can now retire and turn the work over to the younger generation" but he will be readily available to give advice if needed.

During one working session, Mark's son, 12-year-old Isaac, had his first exposure to the Wicks pipe organ. This talented young musician shows we could have a budding artist in our midst and we'll certainly give him encouragement and support.

During the festivities of Jack Moelmann's visit to the Quad Cities



Isaac Spengler represents the future of theatre organ music. Dwight Minkler photos



Jack Moelmann at Wicks Organ in Capitol Theatre, Davenport, Iowa.



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was an appearance on the local hour long television show "Paula Sands Live" on October 1. Jack was the closing five-minute act of the show with an interview by Paula then he played "The Entertainer" on the studio grand piano. Many people commented about seeing Jack on this popular television show.

On Saturday Jack had a working session at the Capitol with Jim and Mark and that evening our usual "Meet the Artist" potluck was held for our members at the Deere-Wiman mansion, an historic landmark in Moline, Illinois.

After Jack's outstanding performance on Sunday afternoon, an Afterglow Dinner was held at The Dock restaurant in Davenport with forty-one members and friends attending. The Dock sits on the shore of the Mississippi River and had been a casualty of the Great Flood of '93. It has been beautifully renovated and has just recently reopened its doors for business. Jack said he sure did a lot of eating while he was here and we thoroughly enjoyed having him here in the Quad Cities.



Jack Moelmann presenting Chapter President Arthur Felts with congratulatory letter from ATOS President Vern Bickel. Dwight Minkler photo

On October 24 our monthly meeting was held at the Capitol Theatre with Jim O'Connor playing the program. "Everything's Coming Up Roses" was his opening number followed by lovely ballads, swing tunes and the ever popular "There's No Business Like Show Business." Jim presented an easy listening program with his smooth style which we thoroughly enjoyed. Open console followed and as an added treat for the ladies, all the men furnished refreshments of a relish tray, a variety of cheeses, crackers, pretzels and dips. We had an afternoon of good music, good snacks and good friendship.

Our next show at the Capitol will be November 28, featuring Bob Ralston in a "Special Christmas Music" program. Members are busy selling tickets and hoping for a sell-out.

This very busy year will close with our Christmas Dinner and Annual Meeting on December 5 at which time election of officers will be held.

We appreciate the concern expressed by other chapters during the time of the flood, especially Land O'Lakes and Cedar Rapids. Thank you for caring. Barbara Christiansen



## RED RIVER

FARGO, NORTH DAKOTA

LANCE JOHNSON: 218/287-2671

Starting with a capital fund drive next fall, the Fargo Theatre will expand. After many months of meetings, a feasibility study, and architectural plans, the changes in the existing building will include new seats, lighting, expanded stage, and organ improvements. The new construction will add dressing rooms, a green

room/multi-purpose room, loading area, auditorium, and additional lobby area. The theatre is more and more a performing arts facility, and will soon meet the needs of the various arts groups in a more complete way.

The cold and blustery weather didn't deter people from giving us two full houses October 29 and 30 for Silent Movie Nights. Surrounded in a green fog, emcee Doug Hamilton stepped out of a coffin to introduce the feature film, the 1925 version of *The Phantom of The Opera* starring Lon Chaney, with score created by Lance Johnson in spooky perfection.

Prior to the movie, the show opened with Lloyd Collins at the Wurlitzer with "That's Entertainment" as the console rose. Then the curtains parted to the Fargo Theatre Big Band All Stars picking up the tune, as the console descended. Under the direction of James Ployhar the band performed a foot-tapping program of popular and novelty hits of the 30s and 40s. This is one hot band, folks!

We even heard the 18-member band sing this time, with "Daddy" and "A Shanty in Old Shanty Town." The

Fargo Theatre Singers joined in with "The Dipsy Doodle," "The Three Little Fishes," "Mairzy Doats," "The Hut Sut Song," "Deep in the Heart of Texas," and were also joined by dancers from Moorhead State University for "Milkman, Keep Those Bottles Quiet." The "Mickey" bands were popular during that era and a medley of arrangements by Kay Kyser with "Playmates," Orrin Tucker with "Oh, Johnny," Henry Bussey with "Hot Lips," and Guy Lombardo's "Boo Hoo," included a jitterbugging couple. The nuttiest version of a song, Spike Jones' arrangement of "Glowworm," with Lloyd at the organ, singers Linda Short and Dale Lammi, and sound effects man, Gene Okerlund, brought huge applause. It was a super program. We'll still be riding on the "high" when the free noon hour Christmas concerts begin in a few short weeks.

Sonia Carlson

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A birdseye view of our "happy campers" at Markworth's picnic. Tom Jeffery photo



## RIVER CITY

OMAHA, NEBRASKA

GREGORY JOHNSON: 402/624-5655

Mother nature provided ideal weather for our September 25 potluck picnic at Bob and Joyce Markworth's home in North Omaha. The Markworths provided the grilled hamburgers, all the fixings and the beverages; their guests brought salads and desserts. While enjoying our meal on the patio or the redwood deck, we were entertained by open console performers on Markworth's 3/15 Kimball. Our guest artist for the afternoon was Les Hickory, who came all the way from St. Peters, Missouri, to play for us. Les treated us to a musical potpourri, opening with "The Love Boat Theme," followed by several 1920's favorites, "Alice Blue Gown," "All of Me," and "Please Don't Talk About Me When I'm Gone." His concert included Latin melodies, Country and Western tunes, Glenn Miller's "Moonlight Serenade," and Bobby Darren's lovely 1960's hit, "Beyond the Sea." Les closed with "After the Loving," and for his encore he offered "Blue Moon." Les Hickory's style is very smooth and very enjoyable, with lush registrations. We hope that Les Hickory will return soon.

On October 23 we car-pooled to Fremont, Nebraska, about 35 miles from Omaha, gathering for our evening meal at a local steak house. Following dinner we converged on Lois Thomsen's beautiful home for our meeting and program. Lois provided festive Halloween decorations and treats. After open console, Greg Johnson chaired a brief business meeting. We had two guest artists for the evening: Lois Thomsen and Donna Baller. Donna opened her part of the program with several peppy, old-time favorites: "Whispering," "Josephine," "Dark Town Strutter's Ball," and "Bye Bye Blues." Other offerings included "Lady of



Organists Donna Baller (left) and Lois Thomsen entertained RCTOS at our Fremont meeting. Tom Jeffery photo

Spain" and "Canadian Sunset." Then Lois Thomsen replaced Donna at the console and continued the concert with "Love is Here to Stay," and a medley from *The Sound of Music*. With Fall in the air, Lois appropriately played "Autumn Leaves" and "September Song." She closed the program with "What'll I Do" and "When I Lost You." We are indebted to both artists and to our hostess, Lois Thomsen, for a very enjoyable evening.

Work has continued steadily through the Summer and Fall on our chapter's Barton organ restoration and installation project. The swell shutters are in place, wooden pipework has been installed, and percussions are in the process of being installed. Console woodwork refinishing is nearing completion, and the blower and rotary phase converter are working. The relay, second-touch relay and the setter boards have been overhauled; the wind distribution system is in process. Our able workers include Bill and

Maurine Durand, Bob Markworth, Bill Montague, Werner Moss, Lynn Lee, Joe Hogya, Harold Kenney, and Paul Kanka.

Tom Jeffery and Maurine Durand



Les Hickory at Markworth's 3/15 Kimball. Tom Jeffery photo



Guest artist Les Hickory does extra duty on the gas grill. Tom Jeffery photo

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**ROCKY MOUNTAIN**  
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With the Denver Paramount's chapter 11 bankruptcy and its un-repaired Wurlitzer Denver no longer has a public venue for theatre organ concerts. This has made the chapter work even harder to keep in the "public eye" and finish the DPS/Aladdin Wicks project.

Thanks to the chapters successful grant procurement program, chaired by Twyla Landau, it has received grants from various cultural and arts organizations. All of this has made it possible for the DPS Aladdin Wicks Project to pick up speed, and RMCATOS has received funding as well.

The summer was a delight for the chapter with concerts at the various home installations throughout the metro area. With our tradition of promoting the "young organist" it was very happy to host Sean Henderson from Australia in a concert tour of the theatre organs of Denver. The "Mile High Weekend" a showcase of Denver's finest was very well attended by supporters from all over the country. The artists for the "Weekend" were Mark Aston, Walter Strony, Patti Simon, Dick Kroeckel and Bob Castle. The summer was "capped off" by the annual picnic at the home of Dick and Virginia Webb in Estes Park, Colorado.

The work on the rebuilding and installation of the Wicks theatre organ in Denver's East High goes on.



*Duane and Jennie Searle with Sean Henderson at the Searle's Wurlitzer.*

The refinished console with its new tabs and keyboards is nearly finished, thanks to the efforts of members Art Bragg and Dick Webb. Lynn Bullock, of Dallas Pipe Organ Service, and the volunteer work crews have finished most of the rewiring and restoration. In late August a major goal was reached when the chamber installation began at East High.

Nearly thirty years ago RMCATOS was founded for the purpose of preserving the theatre organ and its art form. It is committed to preserving and administering this information for the public benefit. Good stewardship of the theatre organ and its art is a responsibility taken very seriously by RMCATOS. Expanding the scope of awareness is the responsibility of the membership through time, talent and financial support. Stewardship efforts and boosting local awareness have taken great strides in marketing, fund-raising and business management.

The Board is exploring many new concepts that are needed to insure

that RMCATOS is appropriately diverse, well respected and expanding its membership. Why spend so much time insuring that the theatre organ stays a part of Denver's past as well as its future? Because, for many, the step through the door to a concert is a step into preserving theatre organ.

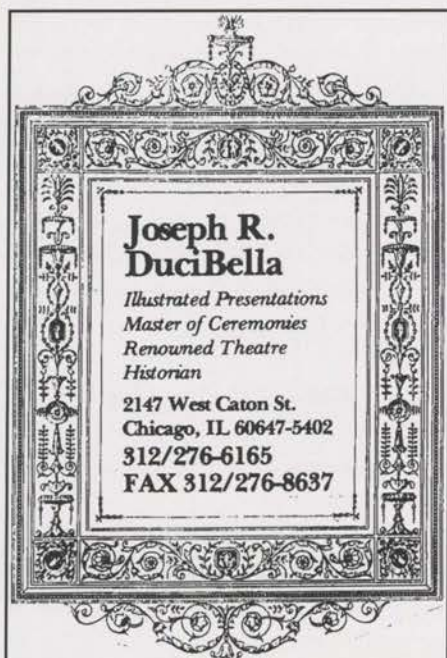
*David Love*



*"Mile High Weekend" (L to R) David Love, Chairman; Dick Kroeckel, Artist, Walter Strony, Artist; Patti Simon, Artist; Mark Aston, Artist; Twyla Landau, Co-Chairman.*



*Lynn Bullock and Dick Webb working on Wicks Console.*



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## ST. LOUIS

MISSOURI

DORIS ERBE: 314/481-1840

Our third annual picnic at Jim and JoAnn Glatfelter's proved, once again, to be a fantastic day. Gorgeous fall weather prevailed. Jim and JoAnn and JoAnn's parents, Esther and Bob Stevens, worked very hard to prepare for all of us. JoAnn's food was superb (as usual) and the Ovenettes: JoAnn, Mary Richter, Elsa Dittrich, Peggy Birch, Alice Bauer, and Lindy Drescher did a spectacular job. We owe Warren York a big "Thank You" for transporting his Yamaha US1 from his home in Urbana, Illinois, to the Glatfelter's in Springfield so we could enjoy hearing Warren play as our "front porch" artist. He has a very beautiful style of playing theatre organ we all enjoy. Aren't we fortunate that Warren is one of our own? After lunch we were off to the Springfield High School to hear the 3/11 Barton.



Les Hickory at the Springfield High School 3/11 Barton.

Les Hickory, our artist for the day, chose melodious songs and augmented them with sweet sounds and a bit of rhythm. "Stars Fell on Alabama," "All of Me," "Ain't Misbehavin'," "Crazy," and "Moonlight Serenade" were just a few selections we enjoyed which



Jeff Barker at Jack Moelmann's Rodgers.

demonstrated Les Hickory's special technique. Having Jeff Barker visiting Jack Moelmann was, indeed, a plus. He favored us with "Down the Mall," "Blue Hawaii," "Drifting and Dreaming," and "Bohemia" among other familiar and some not-so-familiar compositions.

After open console it was back to the Glatfelter's for more delicious food and then the drive back home with the memory of delicious food, beautiful music, and good fellowship. Thank you all, again.

Once again, much to our delight, Jeff Barker was the house guest of Jack Moelmann. Jack very graciously allowed us to arrange a Jeff Barker Evening and we were treated to an evening of beautiful theatre organ music on Jack's Rodgers.

Jeff's repertoire is endless and, in addition, he is a veritable fountain of musical knowledge about composers, musical compositions, musicians, etc. Jeff shares this knowledge and graciously answers questions and provides interesting bits of information to anyone who engages him in conversation.

Jack's Rodgers certainly got a workout with Jeff on the bench. We listened intently while familiar old favorites and some not-so-familiar

music filled the air. Excerpts from *Guys and Dolls*, "Down the Mall," "Evening Star" by Wagner, "The Very Thought of You" (of Ray Noble fame), the music of *Les Miserables*, "Tangerine," and "Bohemia" are but a few of the musical treasures Jeff performed so beautifully. We enjoyed every musical minute, Jeff, and it was good to see and hear you again. You are always welcome!

On a perfectly gorgeous October Sunday afternoon, we had the privilege of hearing Jack Jenkins perform on the 3/28 Moller at the First Presbyterian Church in Granite City, Illinois. Jack is no stranger to theatre organ buffs having performed at St. Louis' Fabulous Fox many times.

Besides his duties as organist for First Presbyterian, Jack keeps his calendar filled with concerts, etc. In addition he is the National Sales Director for the Wicks Organ Company at Highland, Illinois. We were fortunate, indeed, that he could reserve a Sunday afternoon for our chapter.

Jack put the Moller through its paces with "The Son of God Goes Forth to War" by George Whitting, his own arrangement of "Stand Up For Jesus," Bach's Toccata and Fugue in D Minor, and "Danse Macabre" by



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*Jack Jenkins at the First Presbyterian Church 3/28 Moller.*

Saint-Saens. He did a beautiful job, and his registration and expression were superb. (We tried to get him to play an encore, but time was running short.)

From the church we went to Jack and Melodee's lovely home and enjoyed not only the delicious refreshments, pumpkin pie and whipped cream and punch and cookies, but he numerous objets d'art and fascinating antiques. Jack is in the process of building a pipe organ so, you can see, he is one busy fella. Thank you so much, Jack and Melodee, for a wonderful afternoon.

*Doris Erbe*



*Quentin Bellamy passed through Sequoia Country in October. Here he is at the "Mighty" 2/3 Wurlitzer in the DeLay home.*

## SEQUOIA

**RON MUSSELMAN: 209/229-1081**

Although we've not graced the pages of THEATRE ORGAN for a few months, we are alive and well — and busy!



*The ghostly one. Paul Quarino (?) at the Hanford FOX.*



*Unmasked! Paul Quarino at the conclusion of his Hanford FOX program.*

The 1994 Convention Committee is hard at work. We have three theatres to present, seven theatre organs and the nearby local beauty of the National Parks. Many of our top theatre organists will be playing for you June 28 - July 4.

We were deeply saddened at the passing of Larry Vannucci. He played a stunning program for us in June and a similar program for NorCal a couple of weeks later. Larry probably played more programs for us than any other artist. His theatre organ workshops were a big hit. The likes of the Vannooch are not likely

to pass this way again.

Paul Quarino accompanied *Phantom of The Opera* for us on Halloween night. A big hit, many surprises were in store for the patrons. Paul is a fine entertainer and we highly recommend his film work. We expect to have him back next year!

Plan to attend the 1994 Fresno National ATOS Convention. Ask any of the 300 who attended the regional a few years ago — they'll be our best salespeople. We are eagerly looking forward to seeing old friends — this year in "Fresburg!" *Tom DeLay*

## SIERRA

SACRAMENTO, CALIFORNIA  
DON BURFORD: 916/965-6504

September 12 was a beautiful day for a concert by Gary Konas. Gary has entertained us several times and it seems to me that he tops himself with each concert. His forte is musical comedy selections which is also his hobby as he often goes to New York City to take in the new shows and gather the history behind the event. No one plays show tunes better than Gary. His opening of the second half of his program was unique. The organ started to play with no one at the console (this being done by disc backstage) then Gary came on stage and finished the selection. We loved your program, Gary.



*Paul Quarino appears on the lighted stage to receive the congratulations of an enthusiastic audience. Virginia Whitney tells Paul: "You didn't fool me -- I knew it was you all the time -- no lights -- no music -- you did good!!"*



(Left) Gary Konas, (Right) Stan Kann.



1934 Cunningham hearse.

September 24 was Stan Kann Day at the Towe Ford Museum where a sizable group gathered to hear Stan at the Mighty Wurlitzer and see a

great movie, *Show People* with Marion Davies — a smash hit for our audience. Stan entered the entertainment section of the museum in a bright yellow touring car, a Ford, which is one of the outstanding cars in the museum collection. What does one say about an organist that has everything — personality, talent and showmanship. His first three numbers before the movie had the audience wanting more. I sat through two days of rehearsal of the score which Stan had written for the movie and noted that Stan did not miss a cue during the presentation. Thanks, Stan, for an evening of great entertainment.

October 29, Paul Quarino was our guest and the silent movie was *Phantom of The Opera*. The talent of Paul Quarino and one of the greatest Lon Chaney silent movies ever, what



*A "phantom" pushes open the lid of his coffin to the amazement of the pallbearers and mourners.*

more can you ask for? The crowd of over 200 was well-entertained as Paul opened the show by playing a variety of selections including a medley from Andrew Lloyd Webber's *Phantom of The Opera*. During a quiet selection a horrendous noise started backstage. A concerned Paul finally got off the bench to see what was happening. To our amazement (thanks to the organ's computer), the medley continued without him. A short time later, a 1934 Cunningham hearse appeared with mourners and pallbearers following. A coffin was removed and placed on the stage. The lid slowly opened and the Phantom emerged, went directly to the console, finished the medley and accompanied the film. After the movie, the Phantom returned to the coffin, sat up and removed his mask and was placed in the hearse and taken away with pallbearers and mourners following. The mourners were talking and one screamed to another, "Oh, my poor husband!" and the other said "Your husband? He was my husband!" Thus the show ended with great applause as Paul returned to the stage. I have heard at least ten other organists accompany the *Phantom of The Opera* and no one has ever played it as well as Paul did — he didn't miss a cue, and he got tones out of the Wurlitzer that have not been heard before.

The cast and production staff consisted of: Pall bearers; Andy Munyon, Jim Hodges, Ernie Hartley, Eric Parker, Craig Peterson, Bill Gardener; mourners, Louise Daggott and Roberta Donlin. The hearse was furnished by Sacramento Memorial Lawn and was driven by Kirk Aylesworth; Projectionist Mac Wurtzbaugh, who we welcome back, and follow-spot, Ron Daggott; organ maintenance and computer operation, Dave Moreno; at the door, Tom Norvell and Bud Taylor. Craig Peterson orchestrated the whole show!

*Bud Taylor*

## SOONER STATE

TULSA, OKLAHOMA  
DON KIMES: 918/437-4822

For our September meeting at Tulsa Technology Center we finally got to see the W.C. Fields silent movie comedy we'd been promised for the past several months, and it was delightful! Organ accompaniment was part of the videotape, with Gaylord Carter playing an original score.

Phil Judkins then demonstrated the workings of the new combination action on the console of our three-manual Robert-Morton, and explained that we now have two sets of memory levels. Eight people then played at open console, and all were impressed with the new console capabilities.

The wiring for the extra three-rank chest we are adding to the north chamber of our instrument is completed, and installation is next on the agenda. This chest will have three soft-sounding ranks on it: a French Horn, a Salicional, and a Saxophone. We have voted to purchase a one-



This is the crew who did the modifications on the console of Sooner State's Robert-Morton: (L to R) John Schwenker, Sam Collier, J.A. Swartz, Fred Rixe, Harry Rasmussen. "Sam" Samuels photo

rank chest for the south (Solo) chamber, with plans to place either a Trumpet or Post Horn on it. The necessary funds to purchase either rank would have to be raised before proceeding.

We returned to Tulsa Technology Center for our October meeting, with Dick Van Dera playing a mini-concert on our beast. Dick is a talented artist (whom we hadn't heard play in all this past year) and his program was very entertaining. He made good use of the transposer on the second verse of "Amazing Grace," and we heard a smidgen of "When I



Sooner State Chapter's president, Don Kimes, at the console of their 3/10 Robert-Morton. "Sam" Samuels photo

Grow Too Old To Dream" at the end of "Memory" (from *Cats*). He finished with a rousing medley of patriotic songs, with "The Star-Spangled Banner" for his closer. (We teased him about that being one way to get a standing ovation!)

Again we had eight people play at open console, with some who hadn't played with the new stuff before. They, too, were impressed with the new capabilities.

Don and Laquita Kimes, Paul and Carolyn Craft, and Steve and Martha Lou Nelson had attended the recent Regional Convention in Minneapolis, and they gave a glowing account of the performances they'd heard.

And there's been some progress on the Dorothy and Lee Smith (mostly) Wurlitzer installation in their home: the electronic relay built by Tom Cotner is finished and is leaning against the wall in the organ chamber. Wiring it in is next, along with finishing up the construction of the wind lines to the chests. What do you use for a pattern to draw a ten-inch circle for the hole in the wall to cut for the wind line to go through (from the blower to the chamber)? ... why, a Christmas cookie tin, of course!

Dorothy Smith



Sam Collier at the console of Sooner State Chapter's Robert-Morton ... the splint on the index finger of his left hand didn't even slow him down! "Sam" Samuels photo

## TOLEDO AREA

TOLEDO, OHIO

KEVIN OBERLE: 419/474-6541

Once again, Bob Ralston demonstrated his overwhelming popularity and universal, broad-based appeal with two sensational concerts in Toledo, October 9 and 10. The Sunday afternoon performance was a sell-out, although Saturday evening's attendance was "down" slightly from last year.

In recent months, Toledo's image suffered from adverse publicity focused on violent crime — murders and drive-by shootings. Although the trouble spots are far from the theatre's locale, the negative media coverage had an impact on the Saturday evening attendance.

Bob Ralston was at his very best — a showman to the core. His command of the theatre organ was enhanced by the use of the Yamaha DOM (Digital Orchestral Modulator) adding his own pre-recorded accompaniment. He dazzled the audiences with the amazing Yamaha HX-1 and his artistry on the Baldwin SD-10 nine-foot concert grand. During his patriotic segment, the curtain opened to reveal an impressive 30 x 50 American flag, on loan courtesy of a local automobile dealer.

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Johnetta McCollough, WGTE, Toledo's Public Broadcasting's Director of Special Events, is flanked by Bob Ralston and Ken Bowman after receiving a "Special Recognition Award" from TATOS at the Afterglow.



Bob Bevec (left) and Ken Bowman team up to grill hors d'oeuvres tableside for 175 guests at the Bob Ralston Afterglow.

A surprise was Bob's invitation for Bill Coine to join him on stage for a theatre organ/piano duo. A few years ago, Bob arranged a duet of "How Great Thou Art" for his recording on the Detroit Senate Wurlitzer, and Bob called Bill from LA a few weeks prior to the show and asked if he would join him in playing his arrangement. The crowd wildly showed its approval.

Sunday's highlight was unquestionably the stunning Afterglow party held on the main stage following the concert. Approximately 175 TATOS and TV30 members and their guests attended the formal champagne/hors d'oeuvre reception. Bright sunflowers in sparkling crystal vases stood out against the starched white table linens. Ken Bowman and Bob Bevec added a unique touch by grilling two of the hors d'oeuvres at one of the buffet tables.

At the height of the party, Ken

Bowman presented a Special Recognition Award to Johnetta McCollough of WGTE, Public Broadcasting in Toledo, for all the support and promotion TV 30 and FM91 have given the Ralston concerts. Ken also presented Bill Coine, who produced the show, with a special Certificate of Appreciation for "exceptional support and commitment."

We are deeply saddened to report the passing of two TATOS members who, over the years, have been instrumental in keeping the organization alive and well. Marguerite "Peg" Dull, died of a stroke on October 14, and Ann H. Lewis, a vital and active member of TATOS, ATOS, and the Detroit-area clubs died suddenly on October 23. Ann had just worked the Bob Ralston show with her usual enthusiasm. Both will be sadly missed.

Bill Coine



## VALLEY OF THE SUN

PHOENIX, ARIZONA

WM. DANFORD, JR.: 602/972-6223

Charlie Balogh was our guest artist on September 19 at First Christian Church. His program was quite a foot-tapper from the "Broadway Rhythm" opener to the Al Jolson medley at the end. He dusted off some oldies like "Jeepers Creepers" and "Swingin' Shepherd Blues." There were also some movie songs, such as "How Could You Believe Me When I Said I Love You When You Know I've Been A Liar All My Life" and "Over the Rainbow."

Donna Parker was featured at NORAM Associates, a Rodgers Organ Dealer in Tempe, on October 10. Though most of Donna's selec-



(Left) Donna Parker at a Rodgers classic organ. (Right) Jack Moelmann at Organ Stop Pizza. MLV photos



Jack reacts to the "Phantom." MLV photo

tions were classical pieces, her use of MIDI-added voices pleased our group of theatre organ enthusiasts. Especially interesting were several selections by Richard Purvis — organist, composer and teacher to some of our leading theatre organists. We enjoyed Donna's story about his "Marche Grotesque."

Our Halloween "treat" was a pizza buffet at Organ Stop on October 31. The "trick" was listening to Jack Moelmann at the Wurlitzer! (Just kidding, Jack!) Jack's program ran from "Rubber Ducky" to "The Lord's Prayer." With thoughts of the flooding along the Mississippi River this summer, he played a medley of river songs. What would Halloween be without the *Phantom of The Opera*? The Colonel played selections from the show while our chapter "Phantom" Bill Challberg handed out candy treats. Jack closed with his always popular "Tribute to America" medley.

Madeline LiVolsi

## WESTERN RESERVE

CLEVELAND, OHIO

NANCY MAE IDEN: 216/953-9173

Many of our members met at Cleveland Grays' Armory on August 15 for a social with chapter member Dick Geyser at the keys of the 3/16 Wurlitzer. Technical difficulties abbreviated his performance, but Dick skillfully coaxed a few charmers out of the pipes, including "Sentimental Journey," "Aura Lee," and "Whispering."

The gremlins were gone from the Wurlitzer by September 18 when we opened our four-concert 1993-94 season by presenting Melissa Ambrose at Cleveland Grays' Armory. Her youth belied mature talent as she used breath-taking registrations on selections including "Beauty and the Beast," "Crazy," "Unforgettable,"



Melissa Ambrose at Cleveland Grays' Armory. R. MacCallum photo

and a rousing "76 Trombones."

A third musical celebration at Grays' Armory was our October 17 social with WRC Treasurer Bob Moran at the console. Bob's artistry shined on selections including "Alley Cat," "If," "More," and "Tijuana Taxi." A special duet with Bob's son Robert (as it was his 13th birthday) brought smiles to everyone's faces as they performed "Heart and Soul." Halloween cookies and cider combined with open console time to round out an enjoyable afternoon.

Happy New Year to all ATOS members from your friends in WRTOS!  
Jim Shepherd

## WOLVERINE

CENTRAL & LOWER MICHIGAN  
FRED PAGE: 313/284-8882

After a fun-filled afternoon in July at the cottage of Les Hamilton and Bob Kynaston on the shore of

Commerce Lake, Michigan, where well-known organist Virg Howard entertained us with a "What's that tune" guessing game, played on the Devtronix, and a fine picnic at the cottage of Glenn Rank and Dave Voydanoff at the edge of St. Mary's River, Pearl Beach, in August, it was time for a bus trip. So, off to Saginaw it was in September, for a revisit to the Temple Theatre, where we were welcomed by members of the Temple Theatre Organ Club. Their member Arthur Ralph was the featured organist at the console of the 1927 Barton. We were also treated to a few selections played in duet by Joanne Leach (organ) and husband Bill (violin). A fine afternoon, for which we gratefully say Thank You to the Temple Theatre Organ Club.

On October 17 the Evola Music Center in Bloomfield Hills, rolled out the welcome mat for Wolverine Chapter. We had the opportunity to become better acquainted with a musician we had met casually at the open console bench during our June picnic at the home of members Lawrie and Rosemary Mallett. Mr. Paul Manners, who in the past had a band and played in the Disneyland Hotel in

California, also in Las Vegas, Palm Springs and on Citmar cruise ships, welcomed us with the theme song "Be Our Guest." Paul was playing an Allen organ, with MIDI expander, and transposer, which allowed him to demonstrate the versatility of electronics. Paul's endearing program was climaxed by some piano playing. Not just any piano but the Rolls-Royce of grand-pianos: a top-of-the-line Bösendorfer, one of seven Bösendorfers that were collected in the Evola auditorium for a special event. Messrs. James Evola, Paul Manners and the staff were congenial hosts and the Wolverine Chapter wishes to thank all for an interesting afternoon.

Charlie & Betty Baas

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Dolton W. McAlpin, MCATOS, March 1992

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Fran Verri in "Pipes of PATOS" May 1992

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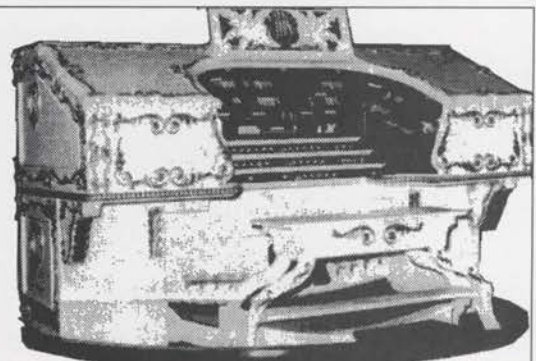


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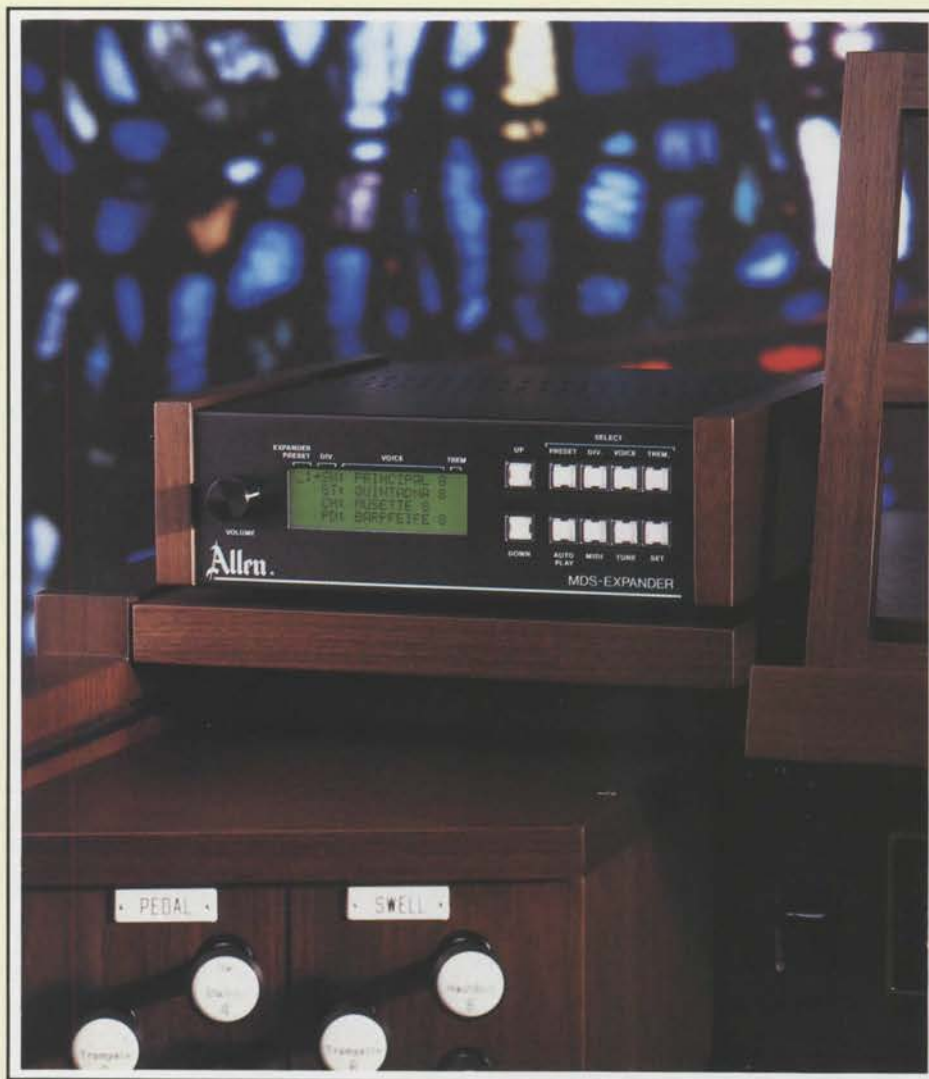
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