

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



March/April 1994



FRESNO
'94

**FRESNO HAS
MORE
IN '94!**

June 28 - July 4
Fresno,
California

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 36, NUMBER 2

MARCH/APRIL 1994

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

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COVER PHOTO: Bethel Temple 3/10
Robert Morton, Fresno.
W.H. Martin photo

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PRESIDENT'S MESSAGE



Since taking office as President, numerous ATOS members have asked me what they get when they join our society. My response to them is that an individual joins ATOS because they support the preservation of a unique art form — namely, the theatre pipe organ. One does not join ATOS to obtain a product or a commodity, but to have the satisfaction and pride of knowing that they are a part of a growing number of people who are committed to sharing with the world their love of the magnificent theatre pipe organ.

There are all kinds of organizations around the world which focus their members to work concertedly toward a specific goal or objective in areas such as politics, religion, science, the arts, etc. Individuals who become members of these organizations do so because they feel strongly about the goals and objectives of a particular organization. They join because they want to participate in helping the organization to meet its goal and experience success in its field of endeavor. The same should be true for those who join ATOS. We come together because we strongly support the preservation and presentation of the theatre pipe organ and its music.

In the 1993 November/December issue of THEATRE ORGAN, I recommended that each ATOS member become an ambassador this year for our society. In order to help you attract new members to ATOS this year, I have prepared an article entitled, INTRODUCING THE AMERICAN THEATRE ORGAN SOCIETY, which appears in this issue. I urge every ATOS member to turn to that article, and to read it. I'm sure that it will be of help to you in recruiting new members, and I am hoping that after you read it, you will be proud that you are a member of such a vigorous and successful organization.

Vern Bickel

1994-1995

APPOINTMENT OF OFFICERS

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

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

If you are interested in serving, your resume and platform statement should be sent to the Nominating Committee Chairperson before June 1, 1994, so the information can be presented to the voting members of the Board in a timely manner. The resume and platform statement should be brief, positive, and contain a telephone number for evening/weekend contact.

Any interested party should plan to appear, at their own expense, before the Board on June 27, 1994, in Fresno, California. The successful candidate will be seated following the appointment process and then participate in the agenda and business before the Board.

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

Harry Heth,
1247 Peden
Houston, Texas 77006-1130
713/527-8096

OFFICIAL NOTICE

to
Members of the
American Theatre Organ Society
from
Jack Moelmann, National Secretary

SUBJECT:
Notice of Annual Meeting

DATE:
JULY 1, 1994

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held in the afternoon, on Friday, July 1, 1994, at the Fresno Pacific College, Fresno, California, during the 1994 ATOS National Convention.

AMERICAN THEATRE
ORGAN SOCIETY

Jack Moelmann, National Secretary

INTRODUCING THE AMERICAN THEATRE ORGAN SOCIETY

by Vernon P. Bickel

The American Theatre Organ Society, founded in 1955, is a non-profit, educational 501(c)(3) organization under the Internal Revenue Service code, and is a non-profit public benefit corporation under California Corporate law. ATOS is dedicated to the preservation and public presentation of a unique art form — the theatre pipe organ and its music. We are an international society of more than 6,000 members, with chapters in the United States, Canada, the United Kingdom, Australia, and New Zealand. Our members include musicians, technicians, and enthusiastic listeners — all dedicated to the preservation and continued enjoyment of what we believe to be a national treasure. Membership in ATOS is open to everyone, without regard to race, sex, religion, or national origin.

The Purposes of ATOS are:

1. The preservation and enhancement of the theatre pipe organ.
2. To further public appreciation of the theatre pipe organ and its music with educational programs and concerts.
3. To encourage talented musicians to preserve the art of theatre organ playing, through competitions and awards.
4. To encourage skilled organ builders and technicians to preserve the art of theatre pipe organ building through educational seminars, authoring books and articles, and on-the-job training of aspiring pipe organ builders and technicians.

Preservation

The American Theatre Organ Society has established guidelines for conservation and restoration. The goal of the society is to have all theatre pipe organs, that are located in public facilities, reflect high standards of excellence in their restoration, tonal voicing and public presentation. To that end, ATOS has established a committee which reviews theatre pipe organ installations for the purpose of recognizing those instruments which are exemplary in their workmanship and musical capabilities.

The ATOS Endowment Fund has been established to help assist chapters in the preservation, restoration and presentation of the theatre pipe organ. Financial assistance from this fund is specifically for theatre pipe organ projects which will have a lasting value to the community in which they are located.

Public Education and Appreciation:

The heart of the American Theatre Organ Society is its chapters, where the goals of ATOS are accomplished by dedicated members. ATOS members may participate in such varied activities as public concerts and workshops; on-the-job experience in moving, rebuilding, installing and maintaining a theatre pipe organ; the staging of public programs; social activities; and the sheer pleasure of listening to great music performed on the "King of Instruments." Public programs may feature a theatre pipe organ as a concert instrument, or as an accompaniment to silent films or other stage presentations. Also, educational programs may be presented to public school students to introduce them to the theatre pipe organ and its music. A study guide to be used by both educators and chapter members has been published by ATOS.

ATOS publishes a bi-monthly journal, THEATRE ORGAN, which features articles and information related to the theatre pipe organ movement around the world. This journal has become the almost exclusive source of information about new theatre pipe organ recordings on CD and Cassettes. In addition, ATOS publishes a monthly newsletter, THE ATOS INTERNATIONAL NEWS, which features articles and announcements to all who are interested in knowing about current events in the world of the theatre pipe organ. Both of these publications are found in many public libraries across the country.

ATOS has produced fifty-two half-hour radio programs, THEATRE PIPES, which are made available to radio stations across the country. These programs are not only educational in nature, but are designed to

be enjoyable listening.

ATOS has installed an example of a typical theatre organ in the Towle Ford Museum, located along Museum Row in Sacramento, California. This installation was purposely placed in a museum complex which features the history of American inventions and their impact on, and their contribution to, our society during the past century. This instrument is played daily for visitors. In addition to the music played, there are displays and additional materials provided which help to educate the public about the history and the music of the theatre pipe organ — a truly unique art form.

ATOS maintains an Archives Library for the use of members, historians, and music scholars. The Archives/Library is noted in listings of libraries in the United States.

ATOS members are eligible to attend annual conventions where the finest theatre organists are presented in concert. In addition to concerts, workshops and seminars are also presented. These national conventions not only give ATOS members the opportunity to hear and enjoy the very best in theatre pipe organ music, but members have the pleasure of renewing old acquaintances, and meeting new friends.

ATOS has published a technical manual which provides valuable information to all persons interested in restoring, maintaining or building a theatre pipe organ.

Raising Standards:

Each year, through the Young Organist Competition, ATOS recognizes the talent of young organists by giving special recognition to those who demonstrate outstanding musicianship in theatre pipe organ technique as well as in performance.

Each year, ATOS awards scholarships to young organ students to help them pay for their organ lessons. These scholarships are available to all organ students. They do not have to be members of the society.

Each year, ATOS awards the David Junchen Scholarship to a young organ technician so that

Introduction cont.

he/she may learn more about the workings, repair, and maintenance of a pipe organ by attending the national convention of The American Institute of Organbuilders.

Each year at the ATOS National Convention seminars and workshops are held where professional theatre pipe organ builders, technicians, and musicians present their ideas for the improvement of the instruments, and for the improvement of the musicians who present public programs. Other topics, such as those related to the successful operation of an ATOS Chapter are also presented.

Thanks to the efforts of The American Theatre Organ Society and its members, more and more theatre pipe organs are being saved and restored to their former glory. Many of these instruments are now found in performing arts centers around the country, where they are successfully helping to meet the musical needs of the community in which they are located. What a wonderful opportunity it is to be a part of such a vital organization whose members are responsible for the successful preservation and presentation of a truly unique American art form — the theatre pipe organ.

Thirty Years Ago in the Journal

Edited by Paul J. Quarino

From Volume VI, No. 1

A Great Organist Closes a Great Theatre

by Eric Wicks

The career of Australian organ virtuoso Horace Weber is traced from childhood to retirement.

Much information about TOSA activities, Australian theatre organ installations and the opening and closing of the Capitol Theatre, Melbourne. Pictures show Mr. Weber at the Capitol 3/15 Wurlitzer console as they looked in 1924, 1932, and 1964. Page 12.

Organ Society Listening Post

by Ian Sutherland

The story of COS members meeting monthly in Holborn Library Hall listening to recordings of theatre organ music from around the world. Featured were 78s and taped recordings. The photo by John B. Sharp shows the group focusing their attention toward the disc jockey of the evening, Len Rawle. Page 20.

Started Playing Silents in Pigtails

The autobiography of theatre organist Esther Higgins. Page 10.

Dream House Remodeled Nine Times for Final Wurlitzer

by Weldon Flanagan

The trials and tribulations of one ATOS member and what he went through for his pipe organ equipped home. Page 16.

Leonard MacClain and Buddy Cole have recently suffered heart attacks and have been forced into semi-retirement until their health improves.

ATOS had 17 chapters.

If you are interested in articles from this column, write for photocopy to: Paul J. Quarino, Assistant Editor, 3141 S.E. 90th Place, Portland, OR 97266-1420).

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 following the 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 Reeck 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 Reeck Road, Allen Park, Michigan 48101. Telephone 313/383-0133.

Contact your schools, music studios and teachers. Make your theatre organ available to these students early so that they will be ready for competition. Will your chapter have a winner in 1994? Encourage your young people to try!

Letters To The Editor

Dear Editor:

I am working on a biography of the late organist Ken Griffin. In September 1993 I made my third trip to the U.S. and again met family and friends of Griffin. A friend of mine in Boston has obtained one of Griffin's AV models which were covered in white mother-of-pearl. A third AV model, original walnut, is still in his sister's home. We have a goal to find the other mother-of-pearl Hammond which also was in Chicago when Ken Griffin died on March 11, 1956.

I am wondering if somebody knows about this very special looking Hammond. And not to forget, he traveled around the U.S. in a special trailer fitted to his Lincoln. The trailer had his name on both sides, an illustration of a record and the musical notes of the beginning of his big hit and signature tune, "You Can't Be True, Dear."

Should somebody know something — or perhaps have an idea where to seek for the famed organ and trailer, please drop a line to:

Wilfred Hosteland
Vakleivasen 184,
N-5062 Bergen-Bones, Norway

Dear Editor:

Yet one more disc to add to the George Wright Discography. I had four additional when the list came out. Three of the four have since been added by others. Even if some of the cuts on two of the four are not vintage performances (I, too, suspect these were "out takes"), for the collector who just has to have every sound put down by George or Jesse (and that's what makes life worth living for me), the jackets themselves are exemplary: foil on "Sweet And Low" — a stunning fuchsia (#1011 — Life label) pieces never released before and played on the Vaughn Wurlitzer. The Vaughn console covers the front of the jacket printed in black on that fuchsia foil! "Tibia And Vox" (#1015 Life label) has lavender foil printed in black with a full cover picture of pipes in the chamber. The "George Wright Original" cover is gold foil with George's autograph covering the front of the jacket. "Command Performance" shows the five Vaughn manuals and the right side stop tabs sharp enough to read. I

think I have most of the 78s and LPs, all associated transcriptions and the NBC Thesaurus transcriptions and Magnante Quartette!

Lawrence Birdsong
Longview, Texas

Dear Editor:

Greetings from the Grand Duchy of Luxembourg!

On page 51 of the November/December issue, Jim Riggs' superb review of an incredible CD release of Sidney Torch contains a most unfortunate typo. The total running time is a staggering 74+ minutes, not 47. Excellent quantity as well as quality. Exchange rates should most certainly be damned!

May I make a more general plea on behalf of the members outside the U.S. who have a problem obtaining the many excellent CDs being released in the States. The easiest way is the credit card, yet few CDs can be ordered this way. Paying by any other means is prohibitive. Can't something be done? Many of us would be glad to part with \$20.00 or more if we only knew how.

Even worse are those companies that will not even accept orders from outside the U.S. Is it so difficult to charge, say an extra \$2.00 and stick a couple of dollars more stamps on the package?

All the best,
Robert J. King
Luxembourg

Letters continued on page 65.

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.

Editor, THEATRE ORGAN
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MOVING?
Send your change of address to:
Harry Heth
P.O. Box 130463
Houston, Texas 77219
or call
713/523-8214

NET WORTH REPORT

(Includes unrealized gains)

As of 12/31/93

<u>Account</u>	<u>12/31/93 Balance</u>
ASSETS	
<i>Cash and Bank Accounts</i>	
Capitol Bank	0.00
Firststar Bank	<u>73,015.72</u>
Total Cash	
and Bank Accounts	73,015.72
Other Assets	
Accounts Receivable	0.00
Fixed Assets	117,500.00
Investments	<u>24,362.52</u>
Total Other Assets.....	141,862.52
 Investments	
Endowment Fund	114,853.71
Investment Fund	<u>190,756.78</u>
Total Investments.....	305,610.49
 TOTAL ASSETS.....	520,488.73
LIABILITIES.....	0.00
OVERALL TOTAL.....	520,488.73



**Artists and Others
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at the 1994 ATOS
Fresno Convention
Write today!**

For full information:
ATOS 1994 Record Shop
12931 Haynes Street
North Hollywood,
California 91606-1021
or call
818/509-9512

The David L. Junchen Technical Scholarship

The American Theatre Organ Society is pleased to offer an important new scholarship to its members. The David L. Junchen Technical Scholarship offers \$1000 to one successful applicant per year for the express purpose of attending the annual convention of the American Institute of Organbuilders. There, he or she would be recognized as the ATOS Technical Scholarship recipient, attend lectures, workshops, meet fine organbuilders and service technicians from around the world, as well as the major suppliers to the profession. The 1994 AIO convention will be held in Indianapolis, Indiana, October 9-12.

The David L. Junchen Technical Scholarship is one means by which we can help assure the safe future of the theatre pipe organ by providing access to information and respected, professional authorities.

I invite all members to read the following document, approved by action of the ATOS Board of Directors at its mid-year meeting in January, and encourage interested members meeting the candidate qualifications to apply.

Applications are available from:

*Jeff Weiler, Chairman
ATOS Technical Scholarship
10 East Ontario Street, #4707
Chicago, Illinois 60611*



Introduction

The American Theatre Organ Society recognizes the need for excellence in Theatre Pipe Organ maintenance, restoration, and installation. Therefore, the Board of Directors has approved an annual expenditure of \$1000 to be awarded to a qualified applicant for the express purpose of attending the national convention of the American Institute of Organbuilders.

Candidate Profile

The recipient of this scholarship must have demonstrated an aptitude and desire for a greater level of competence in the design, restoration, maintenance, and installation of Theatre Pipe Organs. By pursuing the greater knowledge of pipe organ design, construction, tonal finishing, and business management techniques, the recipient will participate in the future assurance of high quality Theatre Pipe Organs.

A successful candidate for the David L. Junchen Technical Scholarship will receive a financial award of \$1000, sufficient to cover the cost of registration and transportation to the annual convention of the American Institute of Organbuilders which is held each year during the first week of October. The candidate assumes responsibility for expenses beyond \$1000.

The recipient will be hosted at the AIO convention by an AIO/ATOS member who will assist in maximizing the benefits of attendance. The host will be equally versed in Theatre/Classical Organ technology, and will be qualified to amplify on the experiences of each convention event. The host will ensure that the recipient will be afforded ample opportunity to meet and interact with conventioners and to participate in forums and debates.

Candidate Qualifications

Candidates applying for the David L. Junchen Technical Scholarship must meet the following qualifications:

- 1) The candidate must be a member in good standing of ATOS and be between the ages of 18 and 60 years of age.
- 2) The candidate must submit a completed application before May 1.
- 3) The candidate must be able to utilize the grant in the year of its award

Obligations of the Recipient

- 1) To participate fully in all events during the AIO convention.
- 2) To keep notes on important points of learning.
- 3) To report in writing to the

David L. Junchen Scholarship Committee as to the highlights of having attended the AIO convention, within 30 days of the convention.

- 4) To make a reasonable attempt to attend the ATOS convention in the year of reciprocity, and to receive the award at the designated time and place.

- 5) To make a reasonable attempt to attend the following year's ATOS convention where a discussion of scholarship benefits will take place with members of the committee.

Selection

Committee members will review all applications and nominate candidates for the award. The names of the nominees will be placed upon a ballot which will be distributed to Committee members. Those missing the May 1 deadline, or who are not awarded the scholarship may re-apply in subsequent years. Scholarships are awarded only once. Recipients may not re-apply.

David L. Junchen Technical Scholarship Committee Profile

The Scholarship Committee shall be composed of at least 3 concurrent members of AIO and ATOS. Each will be selected and approved by the ATOS President based on their professional leadership, demonstrated technical competence, demonstrated impartiality, and ability to attend ATOS conventions while serving.

Committee Responsibilities

During the national ATOS convention, members of the David L. Junchen Technical Scholarship Committee will meet to perform the following functions:

- 1) To review and elect the next year's recipient.
- 2) To hold discussions of benefit with the previous year's winner.
- 3) To review and improve the Technical Scholarship program.
- 4) To prepare for ATOS Board approval, a budget for the following year.
- 5) To conduct other business as necessary.



Fresno Has More in '94!

Bethel Temple Church and the 3/10 Morton

by Tom DeLay

Bethel Temple Church Assembly of God in Fresno has a heritage of theatre organ which goes back many decades. Years ago in the old church was a family named Whitney. The old church contained a style 49 Morton Photoplayer pit organ of four ranks. One youngster made quite a reputation playing the old 2/4. His name was Loren Whitney, years later of Whitney Studio in Glendale with its 4/34 Morton. Loren, his brother Harvey, and sister were all more than slightly familiar with pipe organs.

When the old church was torn out for a new roadway, a new church was built in North Fresno seating some 700 people. The old 2/4, by now a 2/5, was sold to Lee Smith to serve as the nucleus of his home 2/10. Lee, now living in Boise, Idaho, sold the organ a few years back.

The new organ for the new church was arranged by Loren Whitney in the early 1960s. It was installed by Richard S. Villemin in 1967. Richard and Loren made an inspection of the organ years before and found it would be ideal for the new church. It is thought the organ is from the Western Theatre in Los Angeles. It was installed as a 2/10 in the theatre. When moved to Fresno, it was augmented by the console from the Sacramento Alhambra Theatre three-manual Morton. Recently, the organ was fully re-equipped with all percussions and traps. It should also be noted, it was understood from Richard Villemin the organ was previously owned by organist Paul Carson who planned to install the organ in his home prior to his move to Mexico. Carson was going to add the organ to a Welte he had but never accomplished the fusion.

The organ will be used by Sequoia Chapter as part of the 1994 National Convention to be held in Fresno June 29-July 3. We will hear the organ during an on-your-own jam session for home organists and during the evening of June 29 for a visiting artists session. The session will also utilize the church Hammond A-100 with Leslie Speaker, and Steinway grand piano. This should provide for a true artist's jam session.

Plan to attend the National Convention June 29 through July 3 with pre-glow with Ron Rhode at the Hanford FOX on June 28 and an afterglow with Tom Hazleton at the newly installed 3/15 Morton in the Kautz Vineyards Winery complex in the Sierra Nevada Mountains. Also while at the winery complex we will be treated to a tri-tip BBQ and wine tasting.



Bethel Temple 3/10 Robert-Morton. W.H. Martin photo

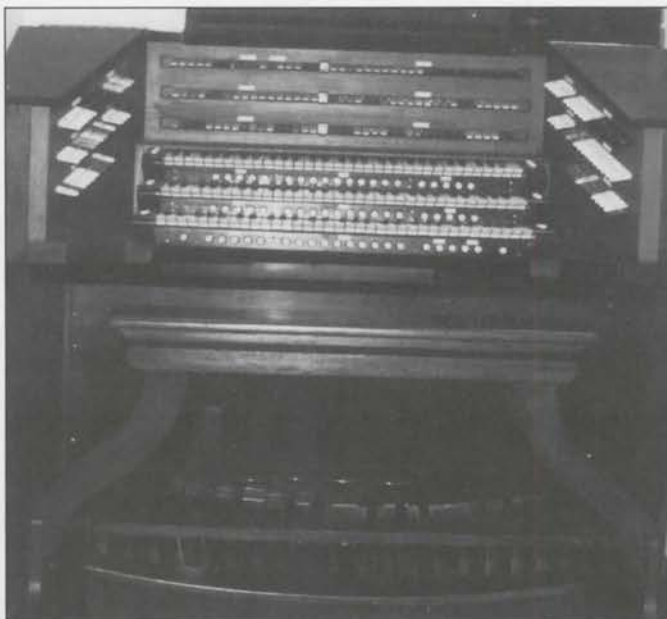


Lew Williams will be in charge of the Jam Session at Bethel Temple on June 29.



Head Honcho Tom DeLay.





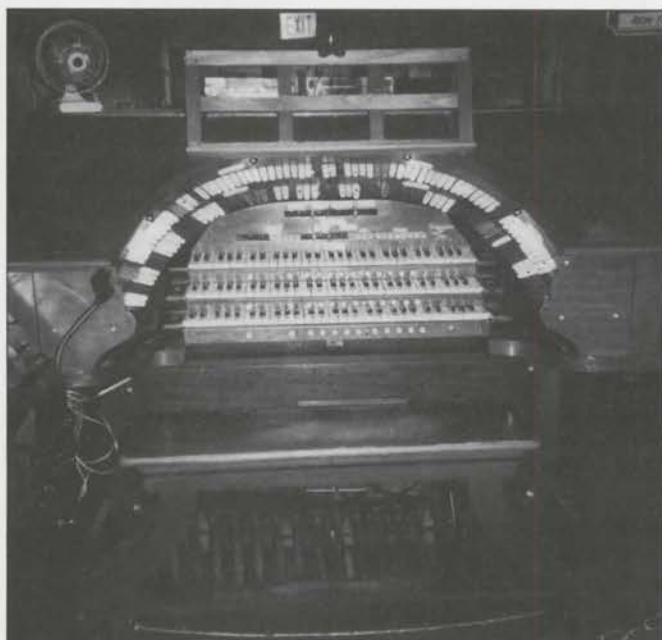
Fresno Pacific 3/20 Wurlitzer

*Clockwise from Right:
Stan Kann, Paul Quarino and
Chris McPhee*



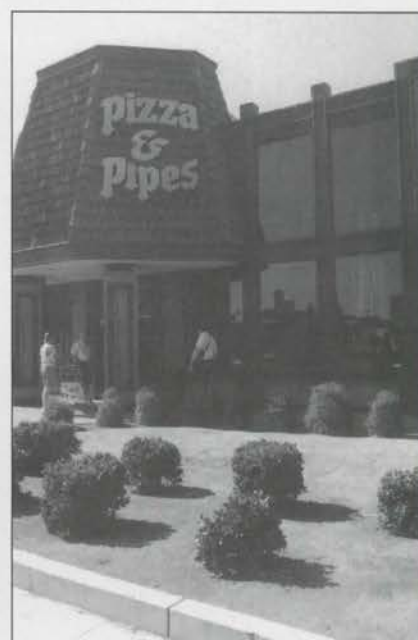
Fresno Warnors Theatre 4/14 Robert- Morton

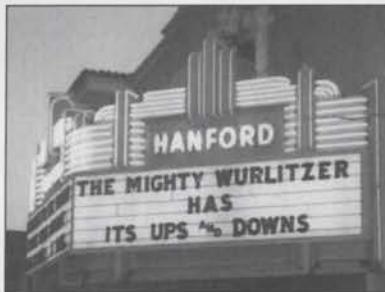
*Clockwise from Right: Jim
Riggs, Lew Williams and Dan
Bellomy*



Fresno Pizza & Pipes 3/23 Wurlitzer

Below: John Seng





Fresno Hanford FOX 2/10 Wurlitzer

Above, Left to Right: Walt Strony and Chris Elliott, Kevin King, and Ron Rhode



Wilson Theatre Allen Organ

Above: 1966 view of Wilson Theatre and Lyn Larsen. Pillar is still there.



Lyn Larsen



Steve Levin

Grace Lutheran 3/17 Wurlitzer

Tom Hazleton



The Kautz Ironstone Vineyards Robert-Morton

by Tom DeLay, Photos by David G. Schutt

The Sierra Nevada Mountains are some of California's most picturesque countryside. The range travels for several hundred miles along the eastern flank of the state. The Central California portion contains such scenic wonders as Yosemite, Sequoia, and Kings Canyon National Parks. A bit further north in the area is the fabled California Gold Country. Small mountain communities with names such as Groveland, Chinese Camp, Sonora, Angels Camp, and Murphys dot the region.

Kautz Farms of Lodi, California, has, for much of the last two years, been building a huge winery complex in the historic settlement of Murphys. Owned by John Kautz, the company produces "Ironstone" wines. He also has a long time friend in Lodi by the name of Bob Hartzell — owner of a fine 3/15 Robert-Morton once in the Castro Theatre in San Francisco. Now John became so engrossed with the sound of Bob's Morton he knew he had to have a similar instrument for his new winery. The scale of this complex must be seen to be believed; it is so vast, it even has its own small volunteer fire department. Picture if you will, one wine-tasting room with a four-story tall fireplace as big as most home living rooms. As you go down the stairs you'll enter another tasting area which ultimately opens into the "Alhambra Room." It is in this huge room that the three-manual Morton from Sacramento's Alhambra Theatre now resides. If you want to start a "spirited debate," bring up the destruction of the Sacramento Alhambra with just about any Sacramento native!

The organ was removed from the theatre circa 1960 by Richard S. Villemin and installed in the First Baptist Church of Stockton. An architectural flub (?) caused the organ to be installed fully in one chamber, speaking through one tiny shutter opening into the church. Even though the 11-rank organ was seriously compromised by removal of its original console (and needed unification) and replaced with a three-manual drawknob, it could still be a sound to reckon with. This is one of those fairly late vintage Mortons (1927) which began to incorporate some of the powerful ideas of the Morton organs of 1928-29. For example, they utilized fairly high wind pressures weighed throughout the organ, and heavy wind on the Diaphone (20") and 16' Tuba (20"). Many pipe scales were larger than those used in previous years. As it is now placed at the Kautz Vineyards, it comprises 15-ranks, Piano, Devtronix relay and percussion chamber. The regulators and swell shade actions were rebuilt by Norm Hook of Windsor, California. Tim Rickman fully rebuilt the three-manual console, installed the computer with wiring to its boards, and programmed the unit. The installation was accomplished under the direction of Tom DeLay.

The Alhambra Theatre is probably the best remembered Sacramento Theatre. Designed by Starks and Flanders, its original seating capacity was 1,974. As was typical of opening night hoopla, there was a mad dash to get things ready. A special opening night work was commissioned "Alhambra, a Spanish Fox Trot." It

was featured by Leo Deatrick (conductor?) and Si Graves, house organist. It is also understood one of the opening day organists failed to show for work due to illness. Now it seems they had Paul Schoenstein from San Francisco doing some last minute work on the Morton. Paul was known far and wide as being a more-than-fair organist. Result? Organbuilder Schoenstein, became the opening day organist.

The organ as now seen at the Kautz Vineyards has a spectacular setting. To the north, large windows allow lots of indirect daylight. This view shows the hills and cultured gardens spelling "Ironstone" on the hillside. Well below the organ installation is the complex which produces the varieties of wine. Several hundred feet east is a large man-made cave which stores the barrels of wine. This large cavern, blasted out of a hillside of schist, is not only large enough to house the hundreds of barrels of wine, but also large enough to provide sit-down dining for a few hundred people. The caverns are acoustically quite perfect and provide a unique back-drop for piano recitals, as well as string quartet recitals. The entire complex must be seen to be believed, topped off with a Robert-Morton organ.

Our Afterglow will take place at the Kautz Vineyards complex with a program by Tom Hazleton. Our afternoon dinner main course will consist of BBQ tri-tip with the usual trimmings as well as various wines. For those not wishing to indulge in alcoholic drinks, coffee, tea, water and soft drinks will be available. Do not miss the chance to hear Tom play this new installation and experience the magnificent trip into the Sierra Nevada Mountains.

Come take in this experience to view the hundreds of antiques, the custom horse drawn coaches, the beautiful lake built in the midst of Six-mile Creek.



Afterglow

At left: This shows the immense size of the fireplace in the upstairs tasting room.



Center: Tom DeLay comparing pipe scales of two Morton Violins; left 1921, right 1927 larger scale. Both 10' wind pressure.



Above: 3/15 Morton Console at Kautz Vineyards. At Right: Looking toward the three organ chambers.



Looking north at the overall winery complex. The organ listening area is the central complex



Tim Rickman and Tom DeLay confer on wiring.



Pipework of organ while in storage at Kautz Vineyards. Organ chambers are behind the photographer.

Schedule of Events June 28 - July 4, 1994

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 McFee 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

PULLING OUT THE STOPS FOR THE POPS

by Peter Botto and Lisa Hotchkiss

*“ALWAYS THE BEST SHOW IN TOWN!”
AND WE MEAN IT!*



Before 1973, if you'd asked me what a Spencer Orgblo was, I'd have given you a very puzzled look (or possibly a demonstration of my right jab!). Now, almost twenty years later, I can carry on a conversation with the most rabid of theatre organ enthusiasts — and sometimes even understand their jokes! The real irony is that although I can't play a note of music or pull a cypher, I have a lot of fun presenting what has become one of the most successful theatre organ concert series in the country.

It all started in 1972 when I was hired by the Oakland Symphony to act as project manager for the restoration of the Oakland Paramount. With the help and expertise of theatre historians, artists, and contractors, we transformed a worn movie theatre into a stunning Art Deco performing arts hall.

No detail was overlooked. The carpeting and seat covers were replicated to match the 1931 originals, every light fixture was duplicated, every piece of furniture repaired. Nothing was overlooked — except that we didn't have an authentic theatre organ.

Word quickly spread throughout the organ world that we were looking for an organ, and in 1974, J.B. Nethercutt donated the first Publix I (opus 1123) from Detroit's Capitol Theatre. The organ was incomplete and needed work, but it was a great start.

Preston "Sandy" Fleet donated a large collection of Wurlitzer components, and many others donated various pieces — some usable and some not. The parts that were not to be used for the Paramount's organ were sold at an auction and netted \$40,000, which was matched by a grant from the California Office of Historic Preservation.

And now the real work began ...

Organ experts and enthusiasts lent their talents, and in 1981, we had an organ installed and upgraded to the level of Publix IV with 27 ranks and pipes and 213 stopkeys. It had taken only nine months to restore the entire theatre and nine years to complete the organ installation — but it had finally happened.

It's Show Time!

So, now what? What do you do with an enormous expensive instrument that most show business "experts" said wouldn't attract much attention? The time had come to test the waters and see what kind of response the Wurlitzer would command.

The organ was premiered in November 1981 with the "Living Legend" himself, George Wright. Much to our astonishment, the premiere concert sold out months in advance with minimal advertising — and hundreds of people were turned away at the door.

Was this an untapped gold mine we'd happened upon? Probably not, but it could be a lot of fun to see what we could do with it. So, after much deliberation, the Paramount embarked on its first promoting venture — the Paramount Organ Pops Series.

Endowment Fund-amentals

By this time the theatre was owned by the City of Oakland and operated by Paramount Theatre of the Arts, Inc., a private non-profit corporation. Although earned income from rentals almost covers operating expenses, the theatre does have a small operating deficit that is subsidized by the City.

With the birth of the POPS followed the establishment of an endowment fund, into which is deposited all profits from the POPS and other shows we now promote. Interest from the endowment is used to help offset the theatre's operating deficit. As the endowment grows, the amount of subsidy required from the city decreases. One day, the operation of the Paramount should be entirely self-supporting!

Pops Starts Off With A Bang

The first season of POPS in 1982 featured concerts by George Wright, John Seng and Bob Ralston. Almost 2000 subscriptions were sold, and the POPS was well on its way to becoming the most popular and successful theatre organ concert series in the nation.

Every season, we've made an effort to add another dimension to the POPS, so that different applications of the Wurlitzer can be enjoyed.

The second season (1983-84) included, in addition to our favorite opening night artist George Wright, two "new" types of shows: a silent movie with organ accompaniment featuring the incomparable Gaylord Carter; and Wurlitzer organ with Big Band featuring Lyn Larsen with Jack Bethards conducting the Royal Society Jazz Orchestra. Both of these



Jim Roseveare and Dolores Rhoads installing the Paramount Wurlitzer in 1981.



Paramount Theatre Grand Lobby

concert deviations were well-received, and we decided to include a silent movie on every season lineup, and an Organ/Big Band concert every other season.

In 1984-85, our House Organist, Jim Roseveare, teamed up with renowned popular pianist, Peter Mintun, for a sold-out Mother's Day concert that was also repeated on a later date. The recording made from that concert is still one of our most highly-requested concession items.

By 1985, the demand for POPS was as strong as ever, and we decided to add a fourth concert to the series. In 1986, we took a real leap and not only added a fifth concert, but also premiered the new duet or "slave" console (donated by Sandy Fleet) with Tom Hazleton and Jonas Nordwall. A second silent movie also became a regular season feature. In 1987, the season expanded to six concerts.

Getting Organized

Every year we receive numerous suggestions from fans and demo tapes from artists throughout the world — all hoping to put their bid



Paramount Theatre Stage

in for future POPS seasons. With so many talented musicians wanting to play the Paramount, choosing artists for each season is done by committee. I come up with a hat full of names, pass them by my trusted panel of experts, and eventually come up with six names that we hope will fill the house!

To Market, To Market

Marketing a series like the POPS is a definite challenge. Having conducted several audience surveys throughout the years, we've discovered that POPS fans are very diverse groups and are as likely to attend the opera as they are baseball games. This makes it quite difficult to pin down where to spend our limited advertising money.

Over the years, we've tried everything from radio and television, coupon mailers and direct mail, to handouts and display ads — even informational fairs. With the cost of advertising high in the Bay Area and the low price of our tickets, many of the media have become cost prohibitive, and currently we rely heavily on direct mail.

Unfortunately, since 1987 there has been a steady decline in POPS attendance. In trying to pin down a reason for the decrease, we have to consider several possible factors: Was expanding the series to six concerts overloading our audience? Is the recession to blame? Are many of our patrons leaving California? Or are there just too many other events and activities with which we compete? Or perhaps the advanced average age of our patrons makes evening concerts more difficult to attend?

We've received numerous requests for matinee performances from folks who don't want to go out at night, so we tried adding a matinee series. However, subscriber response didn't support the matinees.

Attracting new subscribers to replace those that drop out is difficult. Increased marketing efforts don't seem to pay off, so we're facing the reality that the POPS may have a limited future. We hope that our current supporters (and they are a dedicated group!) can encourage their friends to join us. Perhaps the read-

ers of THEATRE ORGAN will have some suggestions!

A Musical Chameleon

The Wurlitzer is the prime attraction of the POPS, but it also provides musical elements to many other events at the Paramount: walk-in music for our popular Paramount Movie Classics, introductory and intermission music for travelogues, background and celebratory music for graduations and private events, and demonstrations by request for groups and private tours. Because the organ is so versatile, it is equally as adept at producing movie scores as regal graduation marches — and anything in between.

An Uncertain Future

If asked to predict the fate of the POPS and theatre organ in general, I'd have to hesitate. Our Wurlitzer is an important piece of the Paramount, but can it continue to support itself?

We can cut costs in brochure production, trim the advertising budget, and decrease our mailing costs, but the one area we refuse to cut back is production. The POPS has gained a well-deserved reputation for first-class concert presentations (complete with professionally designed theatrical lighting). To ask our patrons to settle for less is not the Paramount way. Like everything we do at the Paramount, if we can't do it right, we'd rather not do it at all.

The sign in the Grand Lobby reads, "Always the best show in town," and we mean it!



Jesse Crawford at the slave console now in the Oakland Paramount. B'hend & Kaufman

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ANNOUNCING A NEW SERVICE FOR MEMBERS!

At the recent meeting of ATOS Officers and Board of Directors, the procedures were put in place to allow all members to renew by MasterCard or VISA in addition to checks or money orders. When you receive your renewal notice, there will be an authorization form for use by those members who prefer to renew by MasterCard or VISA.

All ATOS renewals are to be sent, not through your chapter, but directly to ATOS, P.O. Box 130463, Houston, Texas 77219-0463 in the return envelope provided with your renewal notice. To insure that your membership renewal is accurate and timely, be certain to send your renewal notice with your remittance. A credit card authorization without the renewal notice cannot be honored.

Harry Heth, Executive Director

It All Began With a Fire ...

by Joel Kremer



Joel Kremer at the console of his home organ.

October 1946 at 16th and Arapahoe in Denver Colorado, a midget, two-manual Robert-Morton console was being drowned in a stream of water on the second floor of the workshop of Fred H. Meunier where I was serving as an apprentice. After a year of prodding Fred, I was able to purchase the organ for \$300. The good news was that the organ itself was still in the Alpine Theatre where it had been since 1927 but where it had had very little hard use (its Carlsted chests are still functioning perfectly with their original leather and have never produced a cipher or a dead note in their 48-year history).

At this time I was living in a pre-fab home with absolutely no room for an organ, but Fred very generously allowed it to be stored in his shop

until I was able to buy a small, two-bedroom home with a full basement. This became the third home of the 2/4 Morton, opus 2312, Model 16 organ.

The console was a mess; all keys, contacts and switches were ruined. Fred came to the rescue again with a gift of two keyboards from an old Felgemaker organ in Greeley which we had rebuilt and given a new Reuter console. I updated these ivory keyboards to the old Morton frames and I decided to add to the Reuter relay ideas and build for the Accompaniment manual a 23-slider relay to be mounted at the rear of the keys. Then, finally, I was able to hear

the original four ranks: 16' Flute, 8' String, 8' Diapason and 8' Vox. The Diapason was beautiful and the Flute was just like a Wurlitzer, but the String was too strident for my taste and the Vox (a large scale) was also unacceptable.

In 1951 my life was changed by a ladder accident which left me unable to do the work associated with organbuilding, and I eventually became the first Fastener Specialist in Denver (Bolts and Nuts). Around this time there was in Denver an organ "broker" named John who was buying many of the theatre organs in the area, including the remains of the Isis organ and the City Auditorium organ, both large, four-manual Wurlitzers. I was able to trade my Robert-Morton String for the Wurlitzer Gamba from the Isis, and

to trade my large scale Morton Vox for a small scale Vox.

About this time I was offered a position as assistant organist at the Denver Paramount Theatre. This second job helped tremendously with extra mortgage payments and with buying more pipes and chests. One day Fred called to say that a Junior College in Pueblo had been given the Wurlitzer formerly in the Trails Theatre in Colorado Springs, and that after transporting it to Pueblo decided they couldn't put it back together again and wanted to sell it to reclaim only their transportation costs. This proved to be my "Louisiana Purchase," as I got a five-rank Wurlitzer chest, an eight-rank relay, the combination action out of the console, and the 8' Viol de Orchestre and its Celeste all for \$50.00. Now we are in business! While still in the two-bedroom home, the organ has grown from four to nine ranks by the addition of a Wurlitzer Tibia, Wurlitzer Orchestral Oboe, Estey Cornopean and the VDO and its Celeste.

Enter John again. This time he has bought the 4/17 Robert-Morton from the Tabor Theatre which is about to be razed. John just happened to have the 16' Violone available for \$60.00 including the 12-note chest. (How could anyone pass that up?) This involved an all-night session getting the 12 pipes and the chest lowered from the fourth floor chamber level onto the stage and then making two trips home, six pipes at a time tied to the roof of a Nash Rambler. By 6:30 the next morning, they were safely in the garage.

Well, it's time to move since the basement is full of pipes and the family is growing and the Bolts and Nuts Company is requiring more of my time. I chose to leave my job at the Paramount and to move my growing business and my organ. A divorce made it imperative that the organ be stored in the Bolts and Nuts warehouse until 1965 when I was able to install it in a new home in Ponderosa Hills. During its time in storage, I was able to purchase the four-manual Reuter console from the Moody Bible Institute in Chicago as well as a five-rank Reuter, a four-rank Wurlitzer, a one-rank Morton and a Morton Vox chest. What a conglomeration!

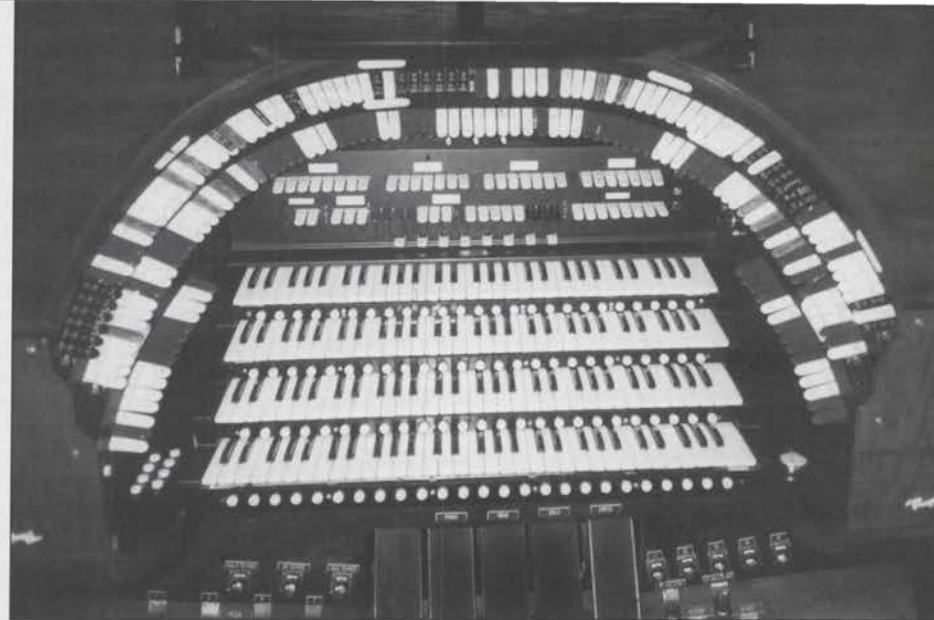
Time to move again! This time we located in Castle Rock, Colorado, and

the organ had outgrown the relay and the time had come to advance to a new electronic "Multiplex" system. I wanted to rebuild the console from a "split wing" to a horseshoe as the split wing was limited to only 123 stopkeys and the new horseshoe sported 245 stops (it's never enough!). The company I first chose to do this had not had experience with an instrument of this size and while the horseshoe of 245 stops was done very expertly and still functions today with the addition of 15 stops on the backrail which I installed in the 1986 rebuild, the combination action and relay were not quite as dependable and caused me quite a bit of embarrassment during the two concerts I played with this system.

We are now in the process of constructing a building to house my organ ... a shop, office, small galley and restrooms on our property.

The second of these concerts was in late June 1985, and I had already contracted with Rocky Mountain Chapter to do a concert on October 13 for their regional convention. This June concert was a nightmare; frequently three manuals would go dead leaving only the Accompaniment manual playing until a combination piston was employed bringing back all four manuals. This was capped by a loud cipher which was not the fault of the organ.

The next day I was on the phone to Ray DeVault to see if Devtronix could furnish me with a computerized system that could be up and running by October. His answer was positive but I had to rewrite the specification (moving 173 stops to differ-



Kremer music room. Top photo shows the keydesk of the Kremer organ.

ent locations, adding 61 new stops, cutting spaces of 15 new stops in the backrail) bringing the total to 260. An all new piston arrangement was devised to include ten generals, 12 divisionals and three reversibles on each manual (total: 40 generals, 56 divisions and 19 reversibles). Many other features were added at this time, such as a Top Note Melody Coupler, a Bottom Note Melody Coupler, Sustain and Legato actions plus snare drum and crash cymbal foot-operated switches above the swell pedals and operated by raising the toe. Many of the changes were inspired by my years of playing the Publix #1 very limited specification at the Paramount.

By mid-August all the rewiring and stop moving was going well, but the four new keyboards I had ordered had not arrived. I called the supplier and learned that there had

been a delivery accident and my keyboards had been sent to a church to replace their damaged ones. More were expected momentarily from Italy. Well, to shorten a long tale, my keyboards arrived by Air Freight on October 1, and the concert was to be on October 13. Work began feverishly to install and wire the 101 pistons and to finish the wood parts. Dick Wilcox graciously flew to Colorado to get the Devtronix set up and working and it has been working beautifully ever since. The organ is now a 4/28 with three more ranks in the garage.

We are now in the process of constructing a building to house my organ, a shop, office, small galley and restrooms on our property south of Kiowa, Colorado, and as has become the custom with a Kremer organ move, this will result in a 4/36. *(continued ...)*

The current 28 ranks are:

16' Tuba.....	Trivo New
16' Diapason	Morton Alpine Theatre, Denver
16' Tibia.....	Morton/Wurlitzer 1-24 Alpine, 25-97 Unknown
8' Post Horn.....	Trivo New
8' Trumpet	Trivo New
8' Tromba.....	Estey Congregational Church, Boulder
8' Tibia	Gottfried Theatre, New York
8' Oboe Horn.....	Reuter Baptist Church, Colorado Springs
8' Orchestral Oboe	Wurlitzer John Clair
8' Saxophone	Trivo New
8' Kinura.....	Wurlitzer City Auditorium
8' String I (Gamba).....	Wurlitzer Isis Theatre, Denver
8' String II.....	Wurlitzer John Clair
8' Viol d'Orchestra	Wurlitzer Trails Theatre, Colorado Springs
4' Viol Celeste	Wurlitzer Trails Theatre, Colorado Springs
16' Gamba.....	Morton/Austin 1-12 Tabor Theatre, Denver 13-85 Mackey Auditorium, Boulder
8' Gamba Celeste	Moller Morel & Associates
8' Clarinet.....	Morton Boulder Theatre, Boulder
16' Concert Flute...Wurlitzer/Morton	1-24 Racine Wisconsin Balance, Alpine
4' Flute Celeste.....	Wurlitzer Racine, Wisconsin
8' English Horn.....	D Forest Hills Theatre, New York
8' Unnicked Flute	Estey/Austin Long story
8' Vox Humana.....	Wurlitzer Fred Riser
8' Vox Humana	Morton John Clair
8' Erzähler.....	Reuter Augustana Lutheran, Denver
8' Erzähler Celeste.....	Reuter Augustana Lutheran, Denver
2' Fife II.....	Layton Layton Organs

Ranks in the garage: Salicional, Voix Celeste and French Horn. Ken Crome is building the stoprails as we write.



Solo Chamber. Below left: Train bell, Siren, 27" Gong, Hi-Hat cymbal.



Above right and below: Two views of the Main Chamber.





ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

Why An Arrangement?

Popular songs were not intended by their composers to be played on the organ. This means that those who play popular music on the organ must adapt or arrange the music from other sources — sheet music, fake books etc., or by ear.

A good, well thought out arrangement will accomplish three things.

1. Make the song sound its best.
2. Make the organ sound its best.
3. Make yourself sound your best.

To make the SONG sound its best, practice it carefully, making sure all time values and chord changes are correct. Determine which themes will be played with solo melody or chord melody. Then select an appropriate registration for each theme. Do not mix chords and solo melody on the same registration. After working out the details, compose a suitable introduction and ending (refer to past editions of THEATRE ORGAN).

To make the ORGAN sound its best, experiment with registrations for melody, accompaniment, and pedals. ALWAYS LISTEN to the sounds that are coming out. The melody should be slightly louder than the accompaniment and of a different tone color. Don't accompany Tibias with more Tibias! The pedal bass notes should be heard clearly. Don't aim for the root of every chord. Sometimes the 3rd, 5th, or 7th will sound better. Always LISTEN.

To make YOURSELF sound your best, don't play slow songs too fast and don't blast. The best way to achieve variety and contrast is to use two or three stops at a time. Full organ doesn't mean to mash down every stop on the organ. It is rarely necessary to use couplers on a unified organ. Listen for a musical balance between melody, accompaniment and pedals. A balanced ensemble should make a solid sound without screeching. Symphony orchestras have only one piccolo and they don't always use that. Every organ is different. Use practice time to listen to what each stop sounds like alone and in combination with others. Don't waste time playing pieces you know. Learn your music at home so that you can use your theatre organ practice time working out your arrangement. After you plan your arrangement to make the song, the organ, and yourself sound best, stick to it. Always play it the same way until you get a better idea.

From Harry Heth, Executive Director:

You will soon, or will already have received, a very important mailing from ATOS. This mailing includes the BALLOT for the 1994 Board of Directors Election, a questionnaire and a postage paid return envelope so that we may get to know more about our membership. This information is very crucial to the future and growth of ATOS as explained in the mailing. Please watch for this letter and take a few moments to read the contents and let us know your thoughts. We need your input and are making every effort to make the procedure as painless as possible.

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- Jack Moelmann
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618/632-8455

TOWE FORD MUSEUM ORGAN PROJECT

- Tom DeLay
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Y.T.O.E. LIAISON

- Jack Moelmann
P.O. Box 25165
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- ATOS Director

Pipes & Personalities

Another Find For George Wright Fans

Banda Records has discovered some 35mm recordings by George Wright of the Wurlitzer in Grauman's Chinese in Hollywood in 1952. These recordings came about as a result of Wright's friendship with actor Dana Andrews. Andrews got permission from the Skouras brothers for his son David to practice on the Wurlitzer and asked George to come and coach David, which George was happy to do as a favor to his good friend. The Skouras brothers were so impressed when they heard George that they asked him to record intermission music to be played in the Fox Theatre chain; however, the recordings were never used and have now been acquired by Banda. These may be the only existing recordings of the organ in Grauman's Chinese. They are in excellent condition and may be remastered digitally to CD. Collectors, stand by!

Allen Organ Company

Allen Organ announces the Smart Recorder, a MIDI sequencer created especially for organs. Practical in design and easy to use, the Smart Recorder takes full advantage of Allen's exclusive SmartMIDI, creating the first integrated system for sequencer and organ.

An exclusive Smart Recorder "Search" function guarantees accurate registration and expression settings of Allen Master Design Series organs, even if playback is started from the middle of a selection. A playback volume adjustment allows even high-volume recordings to be used as quiet background music.

The Smart Recorder gives Allen MDS organs virtually unlimited cap-

ture memories through its capture and save and load functions. Its 3-1/2" high-density floppy disk drive provides optimal disk storage capacity, while its Standard MIDI File format (Type O) ensures compatibility with IBM DOS-based PC sequencing software.



Ease of use and flexibility combined with Allen quality and support make the Smart Recorder an important new tool for organists.

Wichita Theatre Organ Inc.



L to R: Mike Coup, Lee Erwin, Douglas Fairbanks, Jr., Vera Fairbanks. David Harris photo

November 13, was the first show of the Wichita Pops 22nd season. Our Silent Movie Night featured *The Thief of Bagdad* which starred Douglas Fairbanks, and we had almost 1,000 people. Lee Erwin made his seventh appearance here, and we had a very special guest. Douglas Fairbanks, Jr. and his wife, Vera, flew in for the show, where he answered questions and signed autographs until 12:15 a.m. that night! He is a wonderful gentleman and she is a lovely lady; we thoroughly enjoyed them both. We had 80 people the night before the show here at the house, for a buffet dinner and reception for the Fairbanks and Lee. The Fairbanks' appearance was sponsored by Wichita Federal Savings and Loan.

Karen W. Coup

Erik Rises Again

October 30, Erik, in the form of Mr. Dennis Ammann, a member of the St. Louis Chapter, brought the historic Lincoln Square Theatre in Decatur, Illinois, back to life. Dennis accompanied the silent 1925 version of *The Phantom of The Opera* on the Allen III theatre organ. Because the original Barton organ installed in the Lincoln Square Theatre had long ago been given away or sold to various churches, we had to borrow an organ from the Samuels Music Co. of Effingham, Illinois, who graciously cooperated with us and loaned us the organ. Dennis Ammann is a Country Companies Insurance agent in Highland, Illinois, and played a most excellent score for the Phantom. Before the movie, Dennis played a concert for about an hour and was assisted on the piano by Mrs. Fran Ettling, also a member of St. Louis Chapter.

The historic Lincoln Square Theatre was built in 1915-16 only a few hundred feet from the square where Abraham Lincoln made his first political speech, hence the name Lincoln Square Theatre. This theatre was built before we had amplifiers and microphones and, therefore, was built with a large band shell proscenium arch. It was rated among the top ten theatres in the United States for acoustics. A whisper on the stage can be heard all over the theatre.

All floors and the roof are of concrete and were billed as fire proof. In the past, it has survived three fires in the buildings next door. Many famous celebrities have played at the Lincoln on their way to the top. The WLS Barn Dance has played the Lincoln Theatre many times. We hope that the Lincoln Theatre may be a stepping stone on the way to the top for Dennis and Fran. We have heard nothing but praise for their performance. We had a capacity crowd and made a lot of money for the theatre. We will forever be in their debt for such an excellent performance. Many thanks to Dennis and Fran.

James and Marie Weber,
Friends of the Lincoln Square Theatre

REMEMBER TO VOTE!

4" — excuse me, 5" of water ...

This does not mean wind pressure, it means 5" of rain, the Washington, D.C. weather service amount at National Airport on the nights of November 26 & 27, 1993.

In the process of preparing for the program in the afternoon of the 27th, the first of many cyphers developed. Investigation found a lot of water from a roof drain overflow.

Water had soaked the odd half of the Clarinets, Violins and Diapasons; with the blower still running, the pipes were removed along with magnet caps. Water came from every opening in the windchest.

Just as the doors were opened, on time, the final taped toe-holes of the affected pipes were out in place and the magnet caps were back in place.

With only a need to know, guest organist, Don Kinnier, a master of playing a less than complete organ, covered all of the missing notes. At intermission the attendees were told of the problems; there are about seventy-five non-playing pipes. There was one additional Clarinet that did cypher early in the program. We would appreciate any financial assistance for the needed repair.

George R. Johnson
Curator of the Wurlitzer
6516 Haystack Road
Alexandria, VA 22310

The Eugene F. Davis Organ

Former LATOS Chairman and Honorary Member Gene Davis passed away on August 16, 1992, but his name will live on as one of his favorite pipe organs has been named the "Eugene F. Davis" organ and will be installed in the near future by the Jesse Crawford Chapter of the American Theatre Organ Society.

The organ is a late model, Style 75 Robert-Morton and has an interesting history. According to articles published over the years in the Console, the organ was originally installed as a 2/4 instrument in the Madrid Theatre at 80th and Broadway, Los Angeles. It was later moved to the Hathaway home in the Silver Lake District.

As one of its earliest projects, LATOS assisted in having the organ donated to the City of Los Angeles for installation at what was then the Pilgrimage Play Theatre (an open-air venue in the Cahuenga Pass).

The four ranks (String, Vox, Diapason and Flute) were installed on the third level (about 30 feet above the stage) of the south light tower. On August 19, 1962, LATOS held a club picnic at the Pilgrimage Theatre and the organ was played by Gaylord Carter. Although the chamber opening faced the stage (and the hill behind) Console reported it "(spoke) out with such volume and not through amplification" that it was enjoyed by all.

Four years later vandals got into the tower and broke many of the console keys, damaged much of the pipework and made off with the Chinese Gong. Los Angeles County hired Les Pepiot to repair the damage and from that point on the organ was securely locked. However, as far as is known, Gaylord's concert was the only time the organ was used in a public performance!

As a result of complaints about a religious performance being held on county owned property, the Pilgrimage Play was discontinued and the site was renamed the John Anson Ford Theatre. Since the organ was not being used, in 1982 the County offered the instrument "for sale, as is and where is."

Gene Davis submitted the winning bid with the hope he could install the organ in his Canoga Park home. Unfortunately, that was never to be. Gene subsequently acquired other Morton components, including a console designed for a six-rank instrument. When his health started to fail Gene donated the organ and many of his other Morton parts to Sequoia Chapter in Fresno.

Not having a suitable location in Fresno, and learning the Jesse Crawford Chapter was looking for an organ to install, an agreement was made on December 5, 1993, that the Morton organ and parts will be going to Billings, Montana, to a new, and hopefully, final home.

It's interesting to note that Jesse Crawford, at the age of eighteen, was hired for his first full-time theatre organ position at a theatre in Billings, Montana, in 1913!

Donations are being solicited to help cover the cost of rebuilding and

installing the Eugene F. Davis Organ. Make checks payable to the "Eugene F. Davis Organ Fund" %Jesse Crawford T.O.S., Fratt School Building, 3115 Second Avenue North, Billings, MT 59101-2002.

Ralph Beaudry

Hints From Hugh

Quick Stowing Steps For The Crowded Chamber

Necessity or Nuisance? A ladder in the chamber can be both, and many organmen can tell tales of slipping steps. The short flight pictured here saves floor space by stowing in a vertical position, then allowing the bottom end to be pulled out with a safe slant for accessing a chest or walkboard. The top end is anchored with metal straps that swing to permit such movement.

Where to find a ready-made ladder section? Well, in my case, a good friend was discarding his folding attic ladder and supplied the surplus steps!

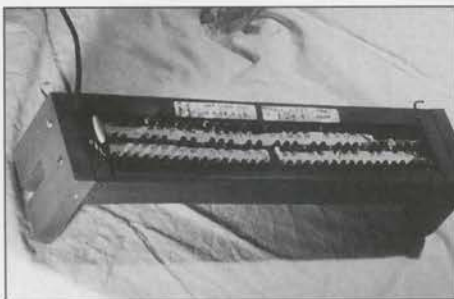


Quick stowing steps for the crowded chamber.



Swivel metal straps at ladder top.

**PIPES 7 PERSONALITIES cont.
Tune-A-Helper**



With a pre-computerized chamber I'd always planned to someday make a little portable keyboard that would permit one-person tuning. But I did not really get serious until I ran across a real bargain in surplus slide switches (American Science & Surplus, 3605 Howard, Skokie, IL 60076).

By mounting 61 of them in a keyboard pattern, plus some extras for stop selection, and hooking a cable between the cobbled-up box and the main terminal board the little "slave console" was ready to debut. A couple of screw hooks on the back permit it to be easily hung to matching screw eyes in rack boards, and notches in the end blocks allow it to be supported by various bracing strips. And a doorbell push button at one end can be switched in for intermittent keying.

Gubernatorial Visit for LIU Wurlitzer

New York Governor Mario Cuomo stopped by Long Island University's Brooklyn Campus for a groundbreaking ceremony on October 28. University President, David Steinberg, who loves showing off the Wurlitzer, requested that the 426 be up and playing for the Governor. Crew chief Bob Walker (now in his 25th year on the LIU project), worked the entire summer re-leathering the big console's combination action, complete with new silver contact wires. NYTOS Chairman and LIU House Organist, Dave Kopp, did the honors. The Governor was very impressed, and commented that he wished he could stay the "whole morning listening."

Barry Baker will be presented in concert on the instrument by NYTOS, Sunday, April 24 at 3:00 p.m.



Governor Mario Cuomo (far left) and NYTOS crew chief, Bob Walker (checkered sweater), in a lively discussion on the workings of the Mighty Wurlitzer. University President Dr. David Steinberg (center), and house organist Dave Kopp look on.

Another Use For A Pizza Parlor

One fine Sunday morning in November, Organ Grinder staff organist Don Feely changed into Organist/Music Director of Hillsdale Community Church and brought his pastor, Reverend James Truesdell and the congregation of nearly 300 to the restaurant for their morning service. The service was preceded by an organ demonstration for those unfamiliar with the Mighty Wurlitzer. Music for the morning worship included trumpet solos by Larry Wells and the anthems by the chancel choir, all accompanied by Feely. This may be an idea whose time has come for those who have organs that may be available on a Sunday morning.



Organist Don Feely with his choir. Reverend Truesdell is next to the console.

Wicks Pipe Organ Company by Mary Haberer

The six-rank theatre organ shown here by Wicks (opus 5349) was recently taken in on trade and has been reworked to include an all new Mahogany case with glass shades. The console is a two-manual, white, horseshoe style with gold trim. The specification was designed and patterned after the Wurlitzer instrument using Wurlitzer-style regulators. The organ is voiced on 8" of wind pressure with the English Horn on 10". Also included are xylophone, Glockenspiel and toy counter. The organ can be seen and heard at the Wicks factory where it is completely set up and playable.



UNIT ANALYSIS

16' English Horn 8' Diaphonic Diapason
16' Tibia Clausa 8' Gamba
8' Concert Flute 8' Vox Humana
Xylophone
Glockenspiel Bass Drum Cymbal
Snare Drum Tambourine Castanets Siren
Fire Gong Bird Auto Horn
Steamboat Whistle Cow Bell

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CAPACITY: 2900
ARCHITECT: C.W. & GEORGE L. RAPP
ORGAN: KILGEN 4/19 OP. 3647

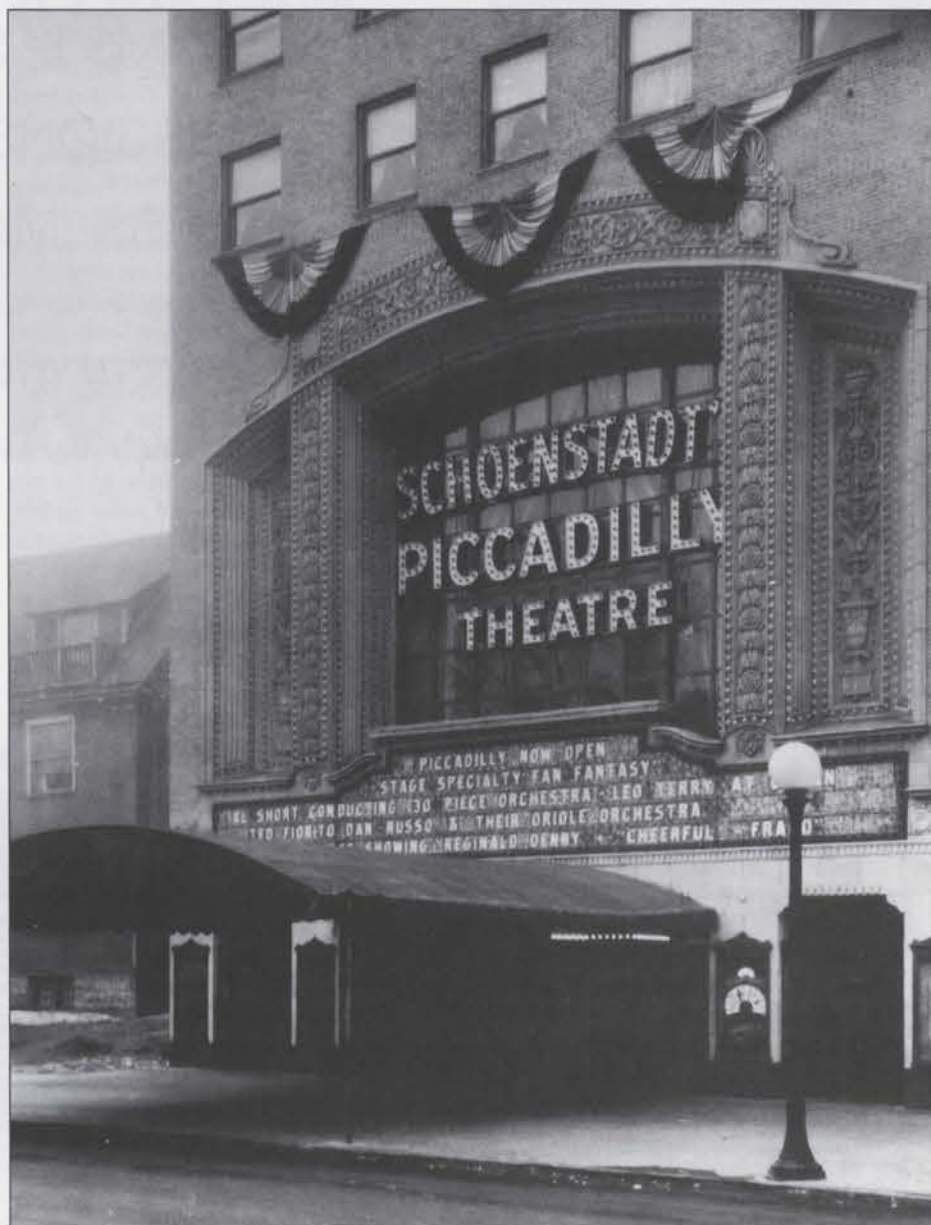
Without doubt, the hardest fact of life in Chicago exhibition was Balaban & Katz. In addition to owning most of the major palaces, B&K was also able, over the years, to have a say, overtly or otherwise, in the affairs of every other Chicago chain save one, H. Schoenstadt & Sons. This Southside family circuit managed to remain independent from its inception in 1908 until the last properties were liquidated in the mid 60s.

This, their flagship, and the adjoining hotel cost an advertised \$3 million. The auditorium was among the first to sport the shallow horseshoe balcony the Rapps would be using more and more. (Loew's Kings is the best surviving example.) A particularly nice touch was the extensive use of cove-lit filigree in both the auditorium and lobby. Shades of green dominated the decorative scheme.

The Schoenstadts sold the property to the University of Chicago in 1962 for student housing and vacated the lease the following year. In 1967, the empty auditorium enjoyed a bizarre afterlife housing a full-scale mockup of a theatre being designed for LaJolla, California. The auditorium was finally demolished in 1972, but the lobby, contained within the hotel building, remains largely intact to this day.

The Piccadilly organ was easily Kilgen's most significant installation. Admirably well unified, its 19 ranks and 7 percussions filled every space on the builder's only 4-manual horseshoe console. It was playable as long as the theatre operated and has since been broken up, with the piano, visible in front of the Solo, going to the Atlanta Fox. *Steve Levin*

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



Schoenstadt Piccadilly Theatre • Chicago, Illinois

THE ETONES

Electronic Theatre Organ Owner/Enthusiasts Leslie Speakers and Electronic Theatre Organs

by David G. Olson

BACKGROUND:

The first Leslie Organ Speaker appeared in 1940, the brainchild of Donald Leslie. Originally the idea was to improve the sound of his own Hammond Organ, but the improvement in sound was so great, and the reaction of others so positive, that he decided he had a commercial success on his hands. He offered the idea to the Hammond Organ Company and it was rejected by them. Leslie sold his company to CBS Musical Instruments Division in the 1980s. Ironically, CBS sold the company to Hammond in the 1980s. It is now owned by Suzuki who still manufactures Leslie Speakers and Hammond Organs.

Most people who are familiar with Leslie Speakers are not aware that there are many Leslie systems beyond those found in the developed-for-Hammond models (still being manufactured). This system consists of a rotating horn, and a bass speaker with a rotating baffle (originally made of wood, now made of foam). Using this type of speaker for the Tibias on an electronic theatre organ tends to produce a Hammond-type sound. Often the built-in Leslie systems sound better than these external cabinets simply because all built-in Leslies have a single rotor, giving a closer approximation of the pipe organ tremulant.

TIBIA VOICES:

There are two different single-rotor systems. One is the rotating baffle in conjunction with a stationary speaker, the other a speaker which is mounted in a rotating drum, called "Rotosonic." Each has been used in built-in systems, the system used by a particular manufacturer being a matter of cost and subjective preference. The author tends to prefer the wood baffle over the "Rotosonic" system. There were a number of models of single rotor design such as the models 25, 120, 125, etc. Also some multi-channel Leslie models had the single wood rotor for the Tibia channel such as

the Model 300 (for Thomas organs) and the Model 350 (for Conn organs). The "Rotosonic" was available in such multi-channel speakers as the 100GK, 101, and 102 (all for Gulbransen Organs).

STRINGS AND DIAPASONS:

Early on it was apparent to Don Leslie that complex organ voices such as strings and diapasons did not work well with his rotor systems as then being built, and so he developed a different rotor expressly for this purpose. This rotor has two speakers mounted on opposite sides of a rotating drum, and the rotation speed is half that of the Tibia-type rotor, imparting a warm luminous quality to string and diapason sounds. When using this type of rotor for the strings and the fast rotor for the Tibias, a degree of ensemble is produced even though both voices may be derived from the same generating system (such as Conn and some Gulbransen models). Where the generators are separate, as in the Rodgers and some other makes, the degree of ensemble is even greater.

Some Leslie models contain both a "string" rotor and a "Tibia" rotor as well as other straight channels for pedal, percussion, etc. Models 204, 205, and 610 have both types of rotors plus pedal and other channels. Models 202, 202S, 212S, and 103 have two string rotors and all but the 202 have a "Space Generator."

REED VOICES:

These seem to be best served by stationary speakers with no rotor. Some organs do not provide for separating the reeds from the strings, so two options are open. The reeds may be fed with the strings into a "string" rotor, or the two classes of tone may be fed into an electronic tremulant as found in Leslie model 600, a multi-channel model also containing a space generator.

The 600 contains a full range straight channel for pedal, percussions, and any other voices on which no tremulant is desired, a Tibia chan-

nel which consists of a "Rotosonic" drum, a dividing network, and a horn rotor (this can be improved by plugging the "Rotosonic" speaker directly into the amplifier so that the horn rotor is silent) and a third input for reeds only, or reeds and strings. The input of this channel goes to an electro-mechanical tremulant which has two outputs, each slightly different in tremulant rate. One output passes through a space generator to a first speaker, the second output passes directly to a second speaker.

CONCLUSIONS:

Taking a hypothetical case where the organ has a Pedal/Percussion channel, a Reed channel, a String/Diapason channel, and a Tibia channel, the following configuration would produce excellent results:

Model 600:

1. Pedal/Percussion
2. Reed channel
3. Tibia channel

Model 103:

1. String/Diapason

or Model 212S:

1. Additional Pedal channel
2. String and Diapason - lower rotor
3. String and Diapason passed through a space generator - upper rotor

There are a great many Leslie Speakers gathering dust in someone's home or in a dealer's warehouse. Generally the models mentioned in this article can be obtained at reasonable prices since none of them are suitable for use with a Hammond Organ. Models suitable for Hammonds command a premium price.

This article hopefully will provide food-for-thought for those who are interested in providing a vastly improved sound of their electronic theatre organs.

PAGES FROM THE PAST ...

How Kilgen Installed Pipe Organs!

Bill Bunch recently obtained a copy of a booklet written and printed by Geo. Kilgen & Son, Inc., St. Louis, Missouri, specifically for their pipe organ installation crews. The booklet is entitled, "Roadman's Manual for Installation and Service Department." Date of publication is missing, but it is OLD. Bill wishes to acknowledge George Sanders of Wellington, New Zealand, who gave him this bit of history. Following is an extract from this booklet:

ROADMAN'S MANUAL

This book contains general information and instructions that we want you to follow out, so read this over carefully and keep it for reference and refer to it from time to time. This information is confidential.

This book is loaned to you but is the property of Geo. Kilgen & Son, Inc. 4016 N. Union, St. Louis, and we reserve the right to withhold \$25 of your pay if this book is not returned when you leave the employ of this company.

GENERAL ROUTINE

You are to work under the supervision of the head of the service and installation department of your branch or territory, who will give you all instructions as to your routing and orders. This branch manager of service and installation is in turn under the supervision of the general manager of service and installation at the main office in St. Louis.

Our contract calls for the purchaser to furnish assistance of outside labor, such as carpenters, electricians, tanners, etc., and the purchaser is to pay for this. Be sure and read over your organ contract carefully.

You will be given an Acceptance Blank that is to be signed when you are finished with the organ by the purchaser. You are also to be given an erection report to fill out and be sure to list on back of this any faulty construction and explain in detail for corrections, and mail these reports in to your branch Service Manager.

You are to mail in your expense sheets and time tickets regularly each week to your branch manager so that they arrive at his office not later than the Saturday ending that week. List

on your time tickets the number of the ticket or job number of the new installation which you are working on.

DETAILED INSTRUCTIONS FOR INSTALLATION OF KILGEN ORGANS

We have always had the reputation for finishing Kilgen Organs better than any other organs are finished and having the best organ finishers of any Organ Company. It is up to you to help us maintain this reputation and you are to do the very finest work possible and pay close attention to details in your work.

The first thing to do upon arrival for the installation of an organ is — try to meet the purchaser or someone with authority and get some of their views of the existing conditions and you, no doubt, will receive some valuable information at this time. Perhaps there will be suggestions to offer than can be of use later.

Be kind and courteous to each and every person that may be present at any and all times. Keep in mind that the installation must be approved of later and through this installation work as well as the organ itself you are to make new friends and boosters for KILGEN ORGANS.

STARTING POINT

The first work is to clean the organ chambers and keep them clean for dirty organ chambers make an unfavorable impression on visitors. If dirt is left inside the organ chambers it will be carried into the interior of the working parts and after dirt once gets inside of the air chambers it will be weeks and even months before it may reach the particular point where it will cause cyphers, silent notes, sluggish actions or get into the pipes and keep them from speaking properly. Be clean and receive compliments, otherwise suffer the consequences that are bound to follow.

PLACING FRAME WORK

Placing the floor frame is very important, especially where crowded for space. In the event that the organ cannot be placed as intended consult the plans and shift the location of the organ from designated space so it will not change the arrangement of

any or as few parts as possible in relation to the other parts. If, however, there are any changes made necessary for the proper installation, mark same on plans that are to be returned to the plant.

When the bellows and blower are in place insist on the tin work and the electric work being started immediately. If this work is not started at this time it will, no doubt, cause delay and disturbance of parts that have been placed.

Many organs are damaged by fire pots and acid used by tanners inside of organ chambers after the organ is all in place ready for use of blower pipe. When a tinner works inside an organ that is all set up insist that he keep the fire pot sitting on the floor, and if possible outside of the organ chamber. Neuratic acid used by tanners is, with no exception, the most harmful thing to organ parts. This acid will cause the metal pipes to tarnish, the metal parts of the action to corrode, burn leather or wood parts if spilt, and the most serious of all damages done by this acid is to the cables which in time will cause wires to break or run together.

BRACING

All the framework must be braced solid so no part of the organ will be able to shift or vibrate. All braces must be made in neat manner and painted with orange shellac. Do not use nails to fasten braces — use screws to secure a more firm and dependable connection. In case a brace is to be moved later it can be done much easier by use of screws than by pulling nails and re-nailing.

METAL CONDUCTORS

To cement in conductors, place red cement over cord placed near the end of pipe; cover the cord completely with cement before placing in conductor block. Then place end of pipe in conductor block and in this way the cement will be all around the pipe inside the block where it will hold. Then push the cord up against the block and spread the cement evenly on outside. If conductors are placed in the hole before the cement is applied the cement will not get around the pipe inside the hole

where it will hold. Cement placed on the outside of the hole in a short time will crack and fall off. This cement will not stick to the outer surface of the block which has a shellac finish. When conductors are in position, paint with aluminum bronze that is shipped with the organ. The above does not include the main galvanized pipe connecting blower to organ.

GALVANIZED BLOWER PIPE

Galvanized blower pipe connecting blower to bellows should be made of 24-gauge or heavier galvanized sheet metal for pipes, less than 15 inches in diameter. All pipes 15 inches or more in diameter should be made of at least 22-gauge or heavier metal. All seams must be soldered. Do not permit the use of cement or glue paper at any time regardless of conditions, on blower pipes. When such materials are used they dry and become loose from the vibration of

the pipe in a short time. Such leaks are very noticeable and even though it is not the work of the organ man, he is the one held responsible for such work as supervisor of the installation. This work is to be done as the organ man orders it done. Make as few elbows or turns in this pipe as possible. Elbows cause friction creating noise and reduces the air pressure. Starting from the blower the first section of pipe should go inside of the next and continue in this manner as the air travels away from blower and in this way eliminate unnecessary friction at joints inside the pipe.

The rubber cloth between the blower and blower pipe should be loose to allow blower to settle on felt pads, in case of shifting of blower.

The metal flange on end of blower pipe to screw to curtain valve box should be made of extra heavy galva-

nized iron. This flange must be soldered securely and not less than one inch wide with holes one inch apart. Between the flange and curtain valve box pack with felt or a packing of rubber can be used instead. Use 3/4 inch, No. 8, round-head screws to fasten the blower pipe flange to curtain valve box. When a seam is against a wall or other objects and it is impossible to solder from the outside, cut a hole in opposite side of pipe and solder from the inside, then solder in the piece that was cut out. Remember there is no excuse for not soldering all seams in blow pipes. It can always be done if properly managed, and must be. In case a tinner does not finish his work in the above manner, make a report to the purchaser or whoever the proper authority may be, also make a report in writing to the Kilgen office. Where there is a passage way over a blower

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pipe make a wood support over the pipe to avoid bursting of seams by stepping on pipes.

BLOWER

The blower must be placed in a dry, clean place, preferably in the basement. Blowers placed in a basement are always quiet. When blowers are not placed in the basement or ground floor, there should be a separate room built around it lined with cellotex to deaden the sound of the motor. Always place the blower on the felt pads shipped with blower. Be sure to arrange means of heating blower room or air used by blower in cold weather. When blower is placed in a small room, arrange opening for air to enter room at double capacity of the outlet of the blower.

When it is necessary to dismantle the motor and blower, be sure to mark and make note of the exact location of parts. When replacing be certain that every part is placed in original position. A double layer of cellotex under felt pads will eliminate most of the vibration of blowers placed on wood floors.

FEED AND RETURN WIRING

On small organs generator wires can be connected direct to console, relay, or if no relay, to screw plates located near junction board in organ chamber. On large organs connect generator wires direct to relay. For small organs generator wires should be No. 6 or larger. For medium and large organs use No. 4 wires to protect contacts and magnets from short circuit from light or power lines.

To avoid a possible mistake it is best to connect feed and return wires separately. First connect all returns from magnets to one plate. For individual magnets use No. 18 wire, circuits with 73 magnets or less use No. 14 wire, all circuits with more than 73 magnets use No. 10 wire. This is the negative or — wire. Then connect the feed wires from contacts all to one plate. Never use smaller than No. 14 wire for feeds and where there is more than one relay box use No. 10 wire. This is the positive or + wire. All feed and return wires must be stapled securely with insulated staples not more than two feet apart. If possible, do not run wires on or near floor. Keep wiring concealed where convenient so they will not be noticeable to persons who may inspect or visit inside the organ. All feed and return wires connected to parts that may be moved to make

adjustments should have curls to permit such without disconnecting the wire. All feed and return wires must be soldered. Feed and return wires for connecting organ chambers and console are always in cables shipped from factory.

CONNECTING CABLES

Run cables from various parts of the organ in neat form. Always fasten securely by using insulated staples to hold small cables and metal pipe straps wrapped with friction tape for large cables. Keep cables as near as possible in one body and after all in place wrap with friction tape. Never run cables on or near floor and keep from plain view as much as possible. Run cables along the walls or framework and never stretch cables across open space without support. In case a cable is short splice it rather than leave it stretched across open space. Never leave cables in the form of a spider web. Connect cables to junction boards by fastening bass end firmly by use of insulated staples, friction tape or small wire. This is for support so there is no strain on the individual wires connected to the pins on junction board. Do not place cable where it can be stepped on.

Cables outside of organ chambers should be in iron conduit. Where cable enters conduit wrap with extra tape or felt to protect cable where it rests on the end of conduit.

Curled end of cable wires must be uniform, evenly spaced between curls and all curls perfectly formed. Wrap end of wire around pin making two complete circles and clip end of wire off close to pin. Be very careful that wire clippings are not left laying on pins or on curls to shift and cause short circuit later.

To solder cable wires apply very small portion of soldering paste on each pin. Solder by holding iron or pin until heated enough to allow soldering to run in

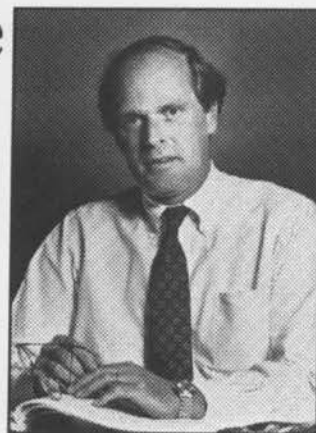
between wires and pin. After the first application of solder is on the pins go over a second time and reheat the pins to make certain that each one is soldered securely. Immediately after soldering is finished take cloth and wipe over pins and panel board left on junction boards or wires to remove any soldering paste left. Soldering paste is very apt to cause wires to corrode and break off or cause short circuit between wires later.

After soldering is completed raise cables up to a 45-degree angle. This will keep cables free from any chemical that may be left on the board or inside the board. Then go over each pin and space curls evenly and make sure that no wires are close to the neighboring pins.

After every wire is in perfect order use lacquer only and cover pins, curls and end of cables not covered with friction tape. Do not remove paper tags placed on cables at the factory. Always leave test wires coiled in neat form in console and on relays for convenience of repairmen.

Continued on page 66.

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For The Records

Dear Readers,

Recently it was my pleasure to hear two test CDs produced by Jim Stemke of Digital Sonic Productions in cooperation with Bob Maes and the Granada Theatre in Kansas City, Kansas. These two test CDs were individually cut, featuring two different artists, using the very latest in Ultra-High Resolution Digital Technology and other recently developed equipment to record the Granada Barton organ. The results were extremely impressive. This new generation of digital technology will provide the CD listener with the sonic warmth and realism of the finest analog sound available, including exceptional clarity, transparency, better definition, and extended dynamic range never heard before, truly the best of both worlds. Your old CDs will sound harsh, hard, and cold by comparison. Jim Stemke has one of only five systems in the US and will be using it on all future recording projects. I can't wait to hear more.

R E - I S S U E
ENCORES! Walt Strony at the Wurlitzer organs, California Theatre, Chicago Theatre, Mundelein. Available from: Walter Strony, 320 W. Cypress St., Phoenix, Arizona 85003. CD only, \$20 post-paid, overseas add US \$3 per unit. Selections at the Mundelein organ are: Hoe-down, Londonderry Air, Fascinat' Rhythm, Medley from Superman. At the Chicago Theatre: I Love To Hear You Singing, You Didn't Have To Tell Me, Waters of Perkiomen, Broadway Rhythm. At the California Theatre: Vanessa, September Song, Powerhouse, I Love You, Comedy To-night, Our Waltz, Candide Overture, My Vision, Waltz from Swan Lake.

These recordings span a ten year time period, from

1976 to 1986. The Analog to Digital transfer is well done.

ROB CALCATERRA Master of the Organ. Rob Calcaterra at the 4/22 Wurlitzer in the Auditorium Theatre, Rochester. Available from: RTOS, P.O. Box 17114, Rochester, NY 14617. LP \$6, Cassette \$8 post-paid, unless you order this and the following together then the price would be \$10 for both LPs, and \$14 for both Cassettes postpaid. Selections are: It's A Good Day, The Birth of The Blues, Someone To Watch Over Me, A Bit of Rhythm, Over the Rainbow, I Love New York, Rondo in G, Steppin' Out With My Baby, What I Did For Love, The Syncopated Clock, When You Wish Upon A Star, God Bless America.

ORGAN: ★★★★★

PERFORMANCE: ★★★★★

RECORDING: ★★★★★

Even though this recording, and the one following, were both done about 1986, and are strictly Analog, I could not pass up the chance to review what is truly a 4 star recording. CD's do not yet carry enough information to capture the warmth, depth, and presence of the highest quality vinyl recordings. These two offerings are of the very highest quality, in recording, mastering, and vinyl, and are a true pleasure to listen to.

Rob Calcaterra was, as most of you probably know, a very gifted organist. His untimely demise was a great loss to the Theatre Organ community. Rarely these days do you hear someone with such a profound understanding of what the music was trying to say.

The recording engineer did a superb job of recording this fine performance. The organ and the room blend beautifully, and was captured by a very talented engineer.

LP or Cassette, you won't be disappointed!

REESE GOES EAST. David Reese at the 4/22 Wurlitzer in the Auditorium Theatre, Rochester. Available from: RTOS, P.O. Box 17114, Rochester, NY 14617. LP \$6, Cassette \$8 post-paid, unless you order this and the preceding together, then the price would be \$10 for both LPs, and \$14 for both Cassettes postpaid. Selections are: Puttin' On The Ritz, Chloe, It All Depends On You, Alexander's Ragtime Band/The Old Piano Roll Blues, I Made It Through the Rain, Hot Pretzels, Hernandez's Hideaway, Medley from "La Cage Aux Folles."

ORGAN: ★★★★★

PERFORMANCE: ★★★★★

RECORDING: ★★★★★

As with the previous I could not pass up the chance to review these two recordings from Rochester. They are absolutely splendid.

David Reese is an organist of remarkable ability, and gets my vote for the most judicious use of the Post Horn. He uses it occasionally, as an accent, not all the time in every piece as many current organists are wont to do. The recording and mastering are of the same high quality as the previous review.

You still won't be disappointed! *Bob Shafter*

•••

Anyone wishing to have material reviewed in this column may send it to:
BOB SHAFTER
3422 S.E. 8th

Portland, Oregon 97202
The editorial staff reserves the right to select reviewers. Please include ordering information.

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Helen Dell

Although she was heard by millions in her 15 years as organist for the Dodgers home games in Chavez Ravine, few outside the theatre organ world knew her name. Helen Dell passed away December 13, 1993.

Pipe organ lovers know Helen from her nine recordings and her featured appearances at the ATOS 1968 Los Angeles, 1971 Seattle, 1974 Detroit and 1978 Atlanta conventions.

She was the first to record the 3/16 Wurlitzer in San Gabriel's Civic Auditorium and her other discs were done on the famous 3/26 Kearns/Carson Wurlitzer in the Hollywood home she shared with her husband, Bob Carson.

Some of Helen's album titles, and many of her own compositions reflect the bubbling, vivacious personality she expressed so well in her playing; for instance, her albums "Sugar and Spice" and "Bright Pipes" and her compositions "Up" and "Here Goes."

A Los Angeles native, Miss Dell's professional start was on the accordion in a Los Angeles restaurant at age 15. As electronic organs became more popular she easily made the transition and for years was featured organist in the best LA night spots, along with occasional organ stints for sports activities at the Forum, Sports Arena and Anaheim Stadium before and during her Dodgers career.

In addition she had supporting roles in the feature films *The Interns* and *Blue Skies Again* and frequently appeared on television in Lily Tomlin specials and on episodes of "Barnaby Jones," "Phyllis" and

"Maude."

Although she officially retired in 1985, Miss Dell continued to compose and publish books of delightful organ arrangements.

Her last recording, a two record set titled "Good Night, Sweet Prince" is the perfect sonic reminder of the one-of-a-kind Kearns/Carson organ as well as a tribute to her husband. Now it is also a beautiful reminder of a loving, charming, vibrant lady. Good night, sweet princess.

Ralph Beaudry

Don B. Kimes

Don B. Kimes, President of Sooner State Chapter, died on December 14, 1993. He had been admitted to the hospital for what was to have been "routine surgery," and suffered a cardiac arrest in the recovery room. He was 60 years old.

Born in Fort Smith, Arkansas, on July 26, 1933, Don was in the Navy before embarking on a career in newspaper production, and at the time of his death he was the production director for the Tulsa World. He studied piano as a child, with the now frequently-heard lament that he "wanted to play by ear, much to the dismay of his teacher." So as an avid amateur musician, Don became associated with the Bill Rogers Piano Company many years ago as a piano tuner. Bill was the head machinist at the newspaper, and his piano company was a sideline for them both. When Bill acquired his first electronic organ, an Estey, Don was hooked.

Don would take his son, Dan, along with him many times when there were pianos to tune, in the mid-1960s, when Dan was "about eleven or twelve." One of their regular customers was for the piano at Billy James Hargis' Christian Crusade, and it was there that they heard a Theatre Pipe Organ for the first time. From then on, it was pipe organs all the way!

Don joined Sooner State Chapter about eight or nine years ago, at the urging of another newspaper worker, Julius Chapin. In the words of son Dan, "Don was a project man. He liked to get involved, and do several projects at a time. And he always showed equal enthusiasm for each project he was involved in!" We can all bear witness to this! First of all



was the father-and-son project of installing a 2/4-so-far Wicks Theatre Pipe Organ in Dan's home ... the plan was to expand to 10 or 12 ranks, and Dan will now continue the project as part of the tribute to his father.

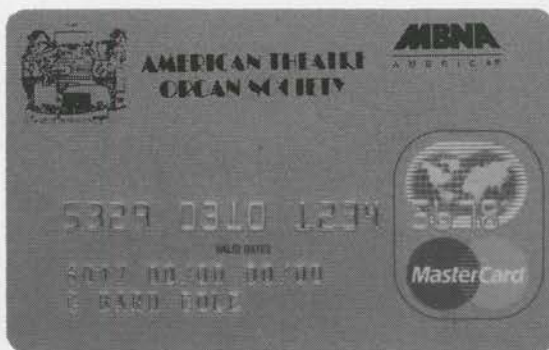
Don was also a willing part of the "crew" during the installation of Phil Judkins' home instrument; at the removal of the Robert-Morton Theatre Organ from Central Assembly of God Church in November 1992, and at its in-progress re-installation in John McConnel's Orpheum Theatre in Okmulgee. He was also an eager crew member during the installation (and all the additions and modifications) of our chapter-owned Robert-Morton at Tulsa Technology Center. He had also been involved in other pipe organs, and theatre restorations, around the entire state of Oklahoma.

He served our chapter as secretary for a two-year-term just prior to his election as our president last January, and his position at the newspaper was a tremendous help in gaining publicity for us. He played many a mini-concert for us — his presence on the bench was always a joy! His enthusiasm was contagious — his wife Laquita shared his zeal, and she will still be a very special part of our group. "He loved Minneapolis," she said, referring to the recent regional Convention they had both attended.

Don was a fine Christian gentleman, and was loved and respected by all who knew him. He is survived by his wife, Laquita; sons Dan, David and Loren; four grandchildren, three "special grandchildren" and two sisters. We shall miss him.

Dorothy Smith

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Quake Causes More Damage Than First Reported In NEWS

Although most theatre instruments escaped damage in the January 17 Northridge earthquake, there were several organs severely hit; church organs suffered the most damage.

Hardest hit was the San Sylmar Wurlitzer. The initial estimate of damage was reported to be around \$5 million. Gordon Belt, organ curator, has advised the estimate is beyond that figure but could not give a new estimate.

Lyn Larsen flew to southern California during late January to inspect the San Sylmar Wurlitzer and make recommendations for its restoration. He advised that all ranks having 26 or more damaged pipes be replaced. The cost of repairing that number would exceed replacing them.

It was also learned that the large orchestrons on the "Cloud Nine" level of the museum sustained considerable damage. And the lavish penthouse atop the building has been removed; the force of the quake jolted it approximately four feet out of alignment and destroyed much of the room interiors.

Larsen's involvement with the
—See DAMAGE, Page Four—

Organ Sale Rumor Denied By Official

A rumor to the effect the Fox/Lanterman Wurlitzer will be sold by the City of Glendale, is unfounded. City Manager David Ramsay stated plans are being made to go ahead with the installation of the organ in the near future. The report is rumored to have started in Utah.

Directors Nix Mikes On Balcony Railings

Mounting audio or video components on or hanging them from balcony railings will no longer be permitted at ATOS National Conventions. National Directors, at their meeting in St. Louis in January, voted unanimously to ban the practice to forestall the possibility of components falling and injuring anyone seated on the floor below.

Send Glue Pot Items To John Ledwon

Articles being submitted for publication in the Glue Pot, the ATOS home owners organ club newsletter, should be sent to John Ledwon, 28933 Wagon Road, Agoura, CA 91301, it was announced last month.



Carter Honored By L. A. Group

Gaylord Carter will be honored by the Los Angeles Conservancy during their annual "Last Remaining Seats" show series presented in several of the downtown Los Angeles movie palaces. Carter has usually accompanied silent film presentations for the Conservancy at previous annual shows, but on June 15, at the Orpheum Theatre he will be the guest of the Conservancy at a reception and then attend the evening performance which will feature one of the films he has accompanied many times. It is "Ben Hur" and fellow organist Stan Kann will be at the console of the theatre's 3/13 Wurlitzer.

Approval Given For Kansas City Chapter

Approval for the establishment of an ATOS Chapter in the Kansas City area was given by the National ATOS Board of Directors at their meeting in St. Louis January 29. The chapter was formed by Bob Maes and members of the Granada Theatre Historical Society. They own and operate the Granada Theatre and its Barton organ in K. C., Kan.

Young Artist Hand Registers Show

With theatre organ maintenance being what it is today at most venues, artists don't worry about having to do extensive hand registering. And so it was when Sean Henderson arrived at the Los Angeles Orpheum Theatre on Feb. 5 to practice for his concert the next day. He had never been required to tap a ton of tabs during a show.

Not long after he arrived it was evident the theatre's 3/13 Wurlitzer was not going to be too cooperative—the combination action went out. Sean wasn't happy. Most of his numbers were played extra fast and pistons provided the quick changes he needed. He expressed the opinion that his concert would suffer because of the obvious loss of quick changes, and he had never hand registered a show.

But the one he talked to voiced the old adage "The Show Must Go On!" and advised it would be worth a try rather than cancelling the performance. Sean said he would give it a try for the first time ever!

Concert time arrived, he was introduced and made a brief announcement about the loss of the combination action. By the time the concert had ended it was proved he need never have said a word about the malfunctioning system. He was given a standing ovation and had to play two encores before his audience would let him leave.

It is now well established—Sean Henderson had become a seasoned veteran in short order and was more than equal to the challenge! He would never worry again about combination actions!

Theatre Owner Will Install Pipe Organ

Nelson Page, Guttenberg, N. J., has purchased the former Hollywood NBC Studio theatre organ and plans to install it in his Galaxy Theatre. Jeff Barker, who answered Page's ad for an organist recently, started playing on an electronic organ in the theatre and his popularity with patrons prompted the owner to contact Bob Maes, who located the organ and purchased it for the theatre.

Junchen Technical Scholarship Set Up

Recognizing the need for excellence in theatre pipe organ maintenance, restoration and installation, ATOS National Directors have approved the David L. Junchen Technical Scholarship. It is an annual award of \$1,000 to be given to a qualified applicant to attend the national convention of the American Institute of Organ-builders.

Recipients of the scholarship will be hosted at the AIO convention by an AOI/ATOS member who will assist in maximizing the benefits of attendance. The host will also ensure that the recipient is afforded ample opportunity to meet and interact with conventioners and to participate in forums and debates.

Information regarding potential candidates may be obtained by writing Jeff Weiler, AIO Chairman, Technical Scholarship Committee, 10 East Ontario #4707, Chicago, IL 60611.

This Restaurant Is Packing In Pipework

Gary Hanson, owner of the Organ Pipe restaurant in the Milwaukee area, is packing the place with additional organ components. He added toy counter items in the dining room. Another small Wurlitzer toy counter, along with a Tom Tom was added to the "West" dining room area and a replica "Slide Whistle" built by ATOS member Phil Morten. His most notable addition is a set of 12 tuned ducks that can play along with the Kinura rank of the organ.

Hanson has also acquired a three-manual Wurlitzer French-style console that is currently being restored and will replace the present keydesk in April or May. The new console was originally from the Bailey Theatre in Buffalo, and was installed in Chicago's Hub Skating Rink where it was played by Leon Barry and Fred Arnish.

—from DTOS Bartola

In All The T. O. World There's No Trip Like Kernal's Korner



The relay room at Kernal's Korner is crowded.

Embassy Organ Due For Rebuild Next Year

Restoration work will be started next February on the Page organ installed in the Embassy Theatre, Ft. Wayne, Indiana. Carlton Smith has the contract for the project.

Renaissance Theatre Keeps Organ Busy

Although the Renaissance Theatre in Mansfield, Ohio had only one professional artist presentation during 1993, "we are looking forward to a good schedule of artists to come in and entertain us," said Virginia White, secretary of the performing arts group. "Even our Symphony has learned to accent some of their programs with the Wurlitzer."

The organ crew recently took the Wurlitzer console off its platform, had an electrician and welder on hand to relocate wiring, and then installed new red carpeting and skirting.

It was reported that Summer Brown Bag noon programs were quite successful. So much so that a Christmas show organ/piano duo was added.

••••• PAY NATIONAL DUES DIRECT •••••

• It is requested that National ATOS dues be paid direct to National offices to avoid delays that result when they are sent to chapter offices. Late receipt of dues affects preparation of mailing labels used to send out publications and notices to members. •••••

What the reader can see in these two photos are the control centers for what is the most unusual organ installation anywhere in the world. It is a minute tab version of an organ Disneyland-Universal Tours and Knott's Berry Farm all in one room which the NEWS has dubbed "The Kernal's Korner". It is the recreation room in the Col. Jack Moelmann residence—40 minutes out of St. Louis.

What Moelmann does seated at the three manual Rodgers console has to be witnessed to be believed. And when Kernal's Korner is in full operation he is aided and abetted by a crew of fun-loving organ nuts who live in the St. Louis metropolitan area.

As a respite from their day-long business meeting last January 29 in St. Louis, Moelmann invited National Board members for dinner and an evening of relaxation. They were picked up and delivered to the doorstep of Kernal's Korner where libations were available from the bar. It is situated adjacent to seven ranks of unenclosed pipes and a bevy of decoy ducks that, without warning, start to jump around, quack in tune and light up their beady red eyes.

For visitors it is a decidedly unique experience when the ducks, plus tambourine-beating clowns, dancing Santas and a host of other animated residents and musical instruments mounted along the walls, all of which are controlled from the console, start moving and adding their bits to whatever is being played.

While guest Director/organists performed in normal manner on the organ, Moelmann crowned the evening with his show. It brought into play everything from slide and motion picture projectors, hidden screen rolling into view, and every figurine and added percussion and toy counter item doing what they did best for a flag-waving finale. His dexterity at the console, of necessity, is two-fold—he not only played the show, but worked the panels to the left and right of the console to bring in the myriad additions as needed. (Objects on the three shelves mounted atop the piano, shown above in the photo at right, next to the console, are all animated).

Members of Moelmann's crew were: Doris Erbe, St. Louis Chapter President, Fred Jenkins, Ed Burnett, Les Hickory, Jonathon Hertzler and the "Ovenettes" who were responsible for preparing the sumptuous meal—Chief "Ovenette" JoAnne Glatfelter—who did most of the work and is a wonderful cook, Jim Glatfelter and Chuck Wiltsch.

Due to space limitations in this issue, the Quacker "Red Eye" Ensemble and pipework photos have been scheduled for publishing in the April NEWS.

Music Library Opened For Sierra Members

Sierra Chapter, Sacramento, Calif., has started a music library for its members. Sheet music, music books and literature of all types are now being accepted and set up so that members may check out items on loan.

Fred Kruse Dies

Fred Kruse, well-known member and one of the founders of Chicago Area Chapter, died February 14 following an extended illness. An obituary will be published in a forthcoming issue of Theatre Organ Journal.



Col. Jack Moelmann at the console of his pipe/electronic wonder organ that plays many different items.

Extinguisher Vapor Gets Into Blower

Without planning to discover what would happen to a blower should a fire extinguisher be discharged into it, Alabama Chapter organ crew members discovered a foam vapor will do no apparent harm.

The incident occurred recently when an extinguisher was knocked off the wall in the blower room and discharged while the blower was running. Foam vapor was sucked into the unit and blown up to the chambers.

According to Cecil Whitmire, Alabama Chairman, no damage resulted to the blower or chests and pipework.

Little Rex Continues Parade Of Artists

Evan Chase, owner and manager of the historic Rex Theatre in Morenci, Michigan, has announced four shows this year starting with Bill Yaney, March 20. Other performances are: May 22, Tony O'Brien; Sept. 11, Scott Smith; Nov. 6, George Krejci.

The Rex is now in its fourth year of restored operation as a first-run theatre and concert venue. Chase installed his 3/6 hybrid organ in the 1916 theatre and has recently added a 1917 Aeolian piano playable from the console.

Three New Organs Introduced By Firm

Technics has introduced three new electronic organs this year with Dynamic PCM Sound. The three models are SX-GA3, SXL-GA1 and SX-FA1. They are digitally sampled instruments and are easy to play, the sales brochure advises.

Jensen Tells Board About Ayars Organ

ATOS member Brian Jensen, representing the Smithsonian Institute, appeared before the National Board meeting in St. Louis December 30 to present plans for installing the Lowell Ayars 2/8 Wurlitzer in Carmichael Auditorium.

He noted there would be need of professional assistance to insure the instrument is installed correctly.

A complete report about the instrument and how it will be used will be published in a forthcoming issue of Theatre Organ Journal.



ONE IS STILL IN PIPES—At one time in theatre organ history, one of these two men controlled a famous four-manual Robert-Morton organ, and the other fellow was satisfied in 1965 with a two-decker Morton in his home. Time marched on and the four-manual owner retired to a seaside apartment. His counterpart stayed put and his wife, Virginia, continued to play the 2/6 Robert-Morton. Recently an occasion arose in Sacramento, California that disclosed something of interest—the former four-manual Morton man traveled to California's capitol city to attend the 60th wedding anniversary of the one who has been enjoying his wife's Morton-produced music since '65. They just happen to be brothers—Lorin (left) and Harvey (right) Whitney. Lorin, it will be remembered, owned and operated the famous Lorin Whitney Recording Studio in Glendale, California, where he had installed the 4/32 Robert-Morton organ that was played, to name a few, by Ann Leaf, Don Baker and George Wright. That organ remains in storage today. And Lorin, himself an accomplished organist, is content to have a Rodgers Trio in his apartment.

Simon Gledhill Named 1994 Patron Of Club

Simon Gledhill, popular British theatre organist, has been named 1994 Club Patron of the Theatre Organ Club of Great Britain.

Convention Sites Now Awarded To Chapters

Meeting locations as they stand at the present are: Buffalo Regional, 1994; Detroit Convention, 1995; Portland Regional, 1995; Phoenix Regional, 1996; and Nor-Cal National, 1998.

McPhee Produces First Recordings

Chris McPhee, ATOS Young Organists Competition winner, has produced his first CD/cassette recording. "Polished Pipes" is the title of the issue and it has been given excellent reviews in Australian theatre organ journals. Information is available from McPhee by writing 3 Gameau Road, Paradise, South Australia 5075, Australia.

Automotive Paper Carries Good Ad

Railroading and organeering go hand-in-hand, and the sale of an organ published in train magazines easily reach interested organ-minded choo-choo fans. But a recent revelation of an advertisement published in an automotive paper of 800 or more pages might easily escape the average auto aficionado.

Accordingly, Roger Smith of Arlington, Texas, noted in Henning's Motor News, January edition, the following ad: **WURLITZER 1927 theatre organ, \$5000 (OBO)—209/473-4333—has 2-man. Chinese-style console.** Smith sent the ad to Dr. John Schellkopf, Pacific Palisades, Calif., and noted he understands the organ might be purchased for less than the stated price.

If any reader follows up on this, the NEWS staff would appreciate learning more about the instrument and its two-manual Chinese-style console that goes with it.

Organist Going To Moscow For Study

In recent weeks, Jelani Eddington has been busy concertizing at Trenton's War Memorial Auditorium, feeling the weather at Paul Van Der Molen's in Wheaton, Ill., during this month for Windy City and going on to Thomaston, Conn., to present a concert there. Then packing for a trip to Moscow to become involved in Russian and Salvic studies in St. Petersburg.

In relation to his St. Petersburg trip, the NEWS wonders if Eddington will attempt to find a concert organ in the city and arrange a "musicale" that might possibly ensnare musical Russians in to becoming theatre organ aficionados, and perhaps import theatre organs to Russia!

Just think! If ATOS can interest Russians in the glory of Theatre Organ, a new era of theatre organ enthusiasts will be born!

Now It Will Be Fly United Into Fresno

When first asked about what airlines dropped off customers in Fresno—meaning, of course, how could one get to the inland valley city—the answer was that Delta would make arrangements to put you there. This month it has been learned that United Airlines has been named the official delivery system for ATOS bodies. Read Theatre Organ Journal for particulars.

According to a news release, the convention will feature three artists on the wild and wonderful Warnor 4/14 Robert-Morton; at least three more at Fresno Pacific College 3/20 Wurlitzer; a single on the 3/16 Wurlitzer in Grace Lutheran Church; three on the Hanford Fox Theatre 2/10 Wurlitzer; a single at Pipes & Pizza 3/23 Wurlitzer; and a single on the Allen in the Wilson Theatre. For names and dates, check out Theatre Organ.

Ron Rhode plays a Pre-Glow on the Fox Hanford; and Tom Hazleton After-Glo's in vineyards on a 3/15 Robert-Morton.

If you sign up before June 1, the registration cost is \$160; banquet \$25; pre-glow \$20; after-glow \$60; and jam session, \$5. Prices after June 1 have not been posted—but it is certain they will not be offered at a discount below early bird prices! Hotel prices are reasonable \$73 single/double, and higher for fancier suites.

Need For Organ Crew Training Prompts New Classroom Projects

What was best explained by newly elected Chairman Steve Bramall of Los Angeles Chapter in a letter to members—that a continuing need exists for qualified personnel to maintain organs already installed in chapter venues, as well as future acquisitions, and must be filled if ATOS is to survive—has resulted in the Los Angeles unit announcing the formation of an organ training class. And on the East Coast, New York and Garden State Chapters also recognize the problem and contracted with organman Allen Miller to present a technical seminar on organ restoration and repairs.

Los Angeles classes will use the ATOS Theatre Organ Shop Notes publication which was produced by Allen Miller as a guide. Class instructor is Harvey Smoller. Classroom meetings will be announced in the Chapter's *Organ Log* newsletter.

Garden State and New York units presented the Miller seminar last January 23 at the Pascack Theatre in Westwood, N. J. It was attended by members from chapters in the area.

Those who arrived early had a chance to play the Pascack Theatre's 2/8 Wurlitzer.

Saving Words Still Needed For Stadium

Help is still needed in the campaign to save the Chicago Stadium and it is requested that letters be written to ask for landmark status for both the Stadium and Barton organ installed there. Letters should be addressed to Valerie B. Jarrett, Commissioner of Planning and Development, City Hall, Room 1000, 121 North LaSalle Street, Chicago, IL 60602.

Plan Exhibits Now For Fresno Fracas

All chapters are reminded that now is the time to prepare exhibits for the convention at Fresno that will stimulate interest in theatre organ activities at chapter level.

For information about exhibit layouts and exhibit reservations, contact Marion Flint, 151 Chapel Drive, Holland, PA 18966.

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Editor.....Tom B'hend

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Tom DeLay Delayed On Operating Table

National Board of Director Tom DeLay had major back surgery January 20 at Stanford Hospital, Palo Alto, California. He was on the operating table 15 hours for repairs to two separate sections of his back. Doctors had him up and walking within a week and he went home two inches taller as a result of the operations. He also has several installations awaiting his return to the world of theatre organ!

He was able to complete the main installation work on his own Wurlitzer he has placed in the State Theatre at Monterey. It is said full organ in the mid-portion of the auditorium is so loud, one must shout to be heard above the roar, yet the organ shuts down to a whisper. It is to be premiered in September by Tom Hazleton.

DeLay is also Crew Chief for the Wurlitzer project at the Fox Salinas Theatre and will oversee its installation as soon as his mired bones (they really were planed down to match spinal contours) are pain free!

Aussie Convention Set For April 1 - 4

Perth Encore '94 is the 22nd national convention of the Theatre Organ Society of Australia which runs from April 1 to 4 and will be held in Perth, South Australia.

Devtronix No Longer Produces System

Devtronix Organs, Inc. no longer produces Multi-Action Organ Control computers and now concentrates on its MIDI Modularized "Select System," it was announced by Ray L. DeVault, head of the firm. This product favors the small to medium size organ installations rather than the larger ones. The last of the Multi-Action units were sold out last December.

The company will continue to service all Multi-Action customers, he noted.

DAMAGE—continued from page one

San Sylmar Wurlitzer is something of a coincidence—he was the first artist to use the present four-manual console when it was installed several years ago, and was also the last one to play it before the quake rendered the organ unplayable.

Other Organ Damage

Two other theatre organs also suffered heavy damage. One is the two-manual Wurlitzer in the Ken Rosen residence in Granada Hills, and the Simonton 4/36 Wurlitzer in the Toluca Lake area.

Located in the epicenter of the quake, the Rosen Wurlitzer solo chamber bore the brunt of the sharp shake. Collapsed wind chests and broken pipes block the chamber door and the damage remained unassessed at press time. It is expected much of the six ranks may be a total loss. It is believed additional damage to circuit boards and relays will be found, and the Wurlitzer Style RJ player suffered internal damage. Rosen is seeking lists of replacement Wurlitzer chamber components and any brands of pipework from fellow organ buffs having items for sale. His Fax number is 818/894-1941, and residence address—15739 San Jose St., Granada Hills, CA 91344.

The Simonton Wurlitzer damage was broken pipes which are said to be completely repairable. The organ was dismantled and shipped to Virginia last month.

The Fox/Lanterman 4/36 Wurlitzer, now in storage, was not affected by the quake. It was inspected following January 17 and everything was found in order.

One Diapason pipe fell over in one of the chambers of the 4/22 Wurlitzer in the Ruth Villemin Dresser residence at Malibu Beach, but was not damaged. However, one leg on a small piano did break because of the shake.

In Royce Hall, on the campus of the University of California at Los Angeles, the large concert Skinner organ, which has been used recently for silent film presentations and starring Gaylord Carter, Dennis James and Stan Kann at the console, is reported seriously damaged. Part of the organ collapsed and the proscenium arch buckled in one spot. University Organist Tom Harmon expressed the opinion that it is doubtful the organ will be heard again for a very long time.

In a lighter vein, Dr. Malin Dollinger's 4/34 Wurlitzer did not suffer damage at Palos Verdes Estates, but the chime set has enabled him to establish an earthquake rating comparable to the Richter Earthquake Scale—"most shocks set off one or two chimes, but if we get a jolt that causes eight to sound off, we leave the house!" he said.

Quake May Bring An Organ Back

There was heavy quake damage along Hollywood Boulevard. The Pacific Hollywood Theatre several years ago was multiplexed with the balcony being remodeled for extra screens. The earthquake shook the false ceiling of the balcony theatres and caused its partial collapse. The ceiling is to be removed and the theatre is expected to be restored to its original condition for use as a part of the museum that will eventually take over the entire theatre building.

During a recent visit to the theatre Los Angeles Chapter Chairman Steve Bramall learned that it is planned to find an organ to replace the 4/28 Marr & Colton that once filled the theatre's chambers.

In Santa Monica, ATOS member Ed Burnside saw pipework outside the First Christian Church that was being demolished because of its severe quake damage. He learned the organ was going down with the building and made a deal to buy all components that could be salvaged by the wrecking crew. He also found the Reisner console, badly bashed up, but salvaged two manuals and all its direct electric stops. He also found the bottom C' chime tube of the Deagan Class A set and was hoping to dig out the rest of the unit, and then also discovered a second chamber that was still untouched.

He returned with pipe crates to load out whatever the wreckers could bring out and ended up with a Concert Flute, French Horn, Viol d'Orchestre, Gamba, and Clarinet. At press time he expected to have about 20 ranks. The organ is thought to be a Moller.

Burnside enlisted the aid of the NEWS to learn the names of anyone who might be interested in obtaining some of the components. He did not have room to store them. His own Robert-Morton organ fills his recently enlarged residence (plus the fact his wife probably wouldn't welcome any additions to the already well-filled chambers). There is also a five horsepower Spencer blower that was salvaged.

Maes Buys Three West Coast Organs

Bob Maes, on February 5, purchased three West Coast organs and is in the process of removing them to his Kansas City, Missouri warehouse.

The three instruments are the 2/6 Stocker Wurlitzer in San Bernardino, California; the Larry Ingold 3/12 Wurlitzer in Jamestown, California; and in Portland, Oregon, the Wurlitzer/Welte hybrid that once graced the Hollywood National Broadcasting Company Studio. It was moved to Portland to prepare it for shipment to a Korean pizza parlor but was never sent.

The Wurlitzer/Welte organ has already been sold and information regarding its disposition is published in columns one and two on page one.

Outdoor Wurlitzer Has New Resident; Will Be Rebuilt By Organmen

Wurlitzer's famed outdoor organ, the 4/17 installed in Roosevelt Memorial Park, Gardena, Calif., has a new resident organist—Kyle Irwin. He also is in partnership with organman Duane Hanks and the two have been awarded the contract to start restoration work on the instrument. The duo are also now in charge of the Wurlitzer installation at Founders Church in Los Angeles, the Pasadena Civic Auditorium's five-manual Moller and the Shrine 4/73 Moller.

Tale Of Intrigue: Are There Chinese Discs?

Guess what kids—there is out and circulating a rumor about Hollywood's famed Chinese Theatre and George Wright recording the Style 260 Wurlitzer there. Space doesn't permit a complete revelation of the rumor, but if you'd like to know more about it, send a SASE and 10 cents in stamps to underwrite the cost of a one page explanation, to the NEWS. Remember, it is all speculation (rumor) and nothing more—but it is quite interesting!

Vannucci Memorial

A four-hour celebration of the late Larry Vannucci's life and work was held January 9 at the Berkeley Community Theatre by Nor-Cal Chapter. It took place on the theatre stage.

Chapter Notes



ALABAMA

BIRMINGHAM

PAT SEITZ: 205/870-8217

We met on November 7 at the Alabama Theatre for a program by Walt Winn of Atlanta. To remind us that Christmas was very near, Walt played a delightful medley of traditional carols. He also treated us to some other selections, such as "The Birth of the Blues," a Gershwin medley, and a plaintive "What'll I Do?" A very enjoyable concert.

Our annual meeting was held December 18 with Ron Carter at the console of the Alabama Wurlitzer. His selections were in the spirit of the season, including "Hark! The Herald Angels Sing," "God Rest Ye, Merry Gentlemen," and "O Come, All Ye Faithful," with a "Silent Night" finale that utilized a beautiful chrysolott counterpoint. Ron's encore was a touching rendition of "Auld Lang Syne," dedicated to Atlanta's Clay Holbrook, our own Dickie Bell, and "all the others who have gone before us."

With Christmas and its seven straight days of movies at the Alabama behind us, we celebrated the New Year at Birmingham Wedding Chapel on January 2 with our annual take-away bingo, Black-eyed Pea Party. After a terrific potluck dinner the bingo began, with winners choosing prizes from two six-foot tables of beautifully wrapped gifts. Everyone must have had good bingo cards this year, because the pile of presents soon melted away, and winners began taking gifts away from earlier winners. The biggest boxes were much swapped about, and both proved upon opening to contain garbage can lids!
Virginia Robertson



CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

WILLIAM SHRIVE: 813/546-0564

At our November meeting, at the home of John and Sandy Hobbs, we were privileged to have as our guest artist Tony Furlong, of Neath, Wales. Tony's program on the Hobbs' Gulbransen 600 console demonstrated his great technique and extensive repertoire as he graciously fulfilled every request from "oldies" to present-day Broadway hits.



Al Hermanns and Rosa Rio.
Edgar Atthouse photo



Chamber of "Baby" Wurlitzer in Pinellas Park. *Edgar Atthouse photo*

Our December meeting served a dual purpose. The first half of the meeting was held at the Pinellas Park Community Center to give our members an opportunity to be briefed on the progress of the installation of our Wurlitzer. The organ has been expanded from a 2/4 to 9 ranks and is rapidly nearing completion.



Central Florida's "Baby" Wurlitzer.

Edgar Atthouse photo

Members were educated on what is involved in an organ installation and were, as a result, much more appreciative of the dedicated volunteers who are giving many hours of their time to this project. For the second half of the meeting, President Bill Shrive invited all to his home for open console on his Robert-Morton and a social hour. Al Hermanns put all in the Christmas spirit with his rendition of several Christmas songs. Bill then called on a special guest to perform. We were all surprised and delighted as we recognized that theme song "Everything's Coming Up Roses" and knew our special guest to be none other than well known theatre organist and recording artist Rosa Rio. Rosa entertained us with several selections performed to perfection in her own inimitable style. All members appreciated Bill's hospitality and his Christmas surprise. Several members enjoyed playing the Robert-Morton during the social hour.

June Hermanns



CENTRAL INDIANA

INDIANAPOLIS

CARLTON SMITH: 317/356-1240

Despite a weekend of torrential rains, a large group of members and guests turned out for our meeting on November 14 at Second Presbyterian Church to enjoy a program a bit different from theatre-type music. Some background about the church is in order. The initial part of the complex was dedicated in the mid 50s. The building was patterned somewhat after Sainte-Chapelle in France, and features a spire of delicate metal tra-

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CENTRAL INDIANA cont.

cery that has become a local landmark.

The original organ was transferred from the previous downtown church, but after several years it was deemed inadequate for this new larger sanctuary. It was replaced in 1968 by a 4/81 Aeolian-Skinner instrument located in the balcony, with a second small console in the chancel. The drawknob for the Trompette-en-Chamade is inscribed "Barney's Bugle" in honor of a member influential in the acquisition of the instrument. The organ is of historical interest, as it was the next-to-last one built and installed by Aeolian-Skinner.

Martin Ellis, the program artist with a wide range of musical talents and interests, is assistant organist/choirmaster at the church. He is the past winner of the National ATOS Young Artist Competition (1986), and second-place winner of the AGO Region V Competition in 1988. He has recently recorded a variety of pieces played on a Rodgers organ.

His program included "Thanksgiving," a dynamic selection by Richard Purvis, followed by three hymn-based preludes: "Hyfrydol" composed by David Schack; "Meditation on 'Amazing Grace'" arranged by Mr. Ellis; and "Poeme Mystique" by Richard Purvis.

Three art songs were next, sung by baritone Robert Shepfer, head organist/choir director, accompanied by Mr. Ellis. The pieces, composed by Earnest Charles, were "Let My Song Fill Your Heart," "My Lady Walks in Loveliness," and "Bon Voyage." Two more organ selections concluded the program: "Pasticcio" composed by Jean Langlais, and "Carillon de Westminster" by Louis Vierne.

After the scheduled program, a

few courageous souls tried their hands at the console of this magnificent instrument, concluding a most enjoyable afternoon.

On the afternoon of November 21, some 350 movie/organ buffs gathered at Manual High School Auditorium for the chapter's second concert, featuring Lee Erwin at the 3/26 Wurlitzer accompanying the silent film *Wings*.

This landmark movie is a stunning display of creative drama and photography. It was the first silent film to win an Academy Award. We have almost forgotten the artistry of these films produced in *The Age of Innocence*, where the story depends on the visuals and where fantasy stimulates the imagination of the viewer. The "shooting star" leit-motif provides continuity to the romance theme and softens some of the tragedy. Elements of drama are there, too, with "black moments," and dramatic irony when Jack shoots down his buddy Dave who has escaped from behind enemy lines in one of the foe's planes.

Among others, the movie features Clara Bow, Richard Arlen, Buddy Rogers, and introduces Gary Cooper in a brief appearance. The aerial photography and dogfights are some of the best ever filmed. Technical aspects and the generous cooperation of the Army are outstanding.

Lee's original score is superb. He has a knack of composing themes for various characters and situations, working them in with the action on screen. Part of his artistry with film scores lies in creating music that expresses the changing moods of the film without intruding into the movie. His artistry also lies in his sensitive playing. This was an especially impressive program, and it was a joy to see Lee and hear him play again.

December 12 saw the final meeting of the chapter for 1993, held at Manual High School. During the business session, Carlton Smith Restorations was authorized to proceed with repairs and some changes to our 2/11 Page organ at the Hedback Theatre. Footlite Musicals will handle work on the pipe chambers while our part involves a variety of reworking, repairs, and improvements. Most items had been previously approved with a different contractor, then were deferred temporarily. Work will start in February 1994.

Work on the Barton organ at Warren Center for the Performing Arts is presently in the unglamorous stage. Wooden parts to support the chests, etc. have been cleaned, while the pipes and swell shades have been taken to the school. Rebuilding will be done in space adjacent to Carlton's shop housed in the original home of the Stutz automobile. It's fitting that the Barton should be revitalized in the plant where a classic car was built, with both the Stutz and theatre organs enjoying high fashion in their heydays.

Highlight of the afternoon was the program by organist Trent Sims. This fellow is another of the area youngsters who amaze us in their capabilities and artistry with the theatre organ and its music. With a modest "bench manner," Trent has a distinctive style encompassing a full range of dynamics, varied tempos, and pleasing registrations. He opened with "Let It Snow" to set the mood for the season, then switched to a 20s tune, "Ma, He's Makin' Eyes At Me." a ballad "Like Someone in Love" was followed by "Winter Wonderland" with a snappy toe-tapping arrangement and distinctive modulations. "Tain't So Honey, Tain't So" was done in a real 20s style, and next came an original arrangement of "Beloved." "Slow Poke" was played in a syncopated style, and the program concluded with a light classic "Vienna, My City of Dreams." His encore was "Hooray for Hollywood."

After the program Les and Ann Giesendanner presented the annual "Grab Bag," where a few lucky folks won prizes. The profits went to the Manual organ fund. *Paul T. Roberts*

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CENTRAL OHIO

COLUMBUS

BETTY POLSLEY: 513/652-1775

December 12 turned out to be a clear crisp day — all the better for our annual Christmas party. More than 60 members and guests came to Urbana, Ohio, to attend this festive occasion at the home of John and Betty Polsley. The icing on the cake was the arrival of member artist Pattie Immel who flew in from Chillicothe, Ohio, with her pilot husband, John, and father John Humpe. We watched the four-place Cessna approach the runway in a steep descent, flatten out and then set down beautifully in a graceful landing.

The meeting was conducted by president Betty Polsley and as soon as the business meeting concluded, Betty introduced Patti Immel. Diminutive, vivacious Patti quickly got us in the Christmas mood with an uninterrupted medley of Yuletide music that included "The Christmas Waltz," "Winter Wonderland," and "Drummer Boy." Her rendition of the nostalgic "I'll Be Home For Christmas" and "White Christmas" evoked memories of servicemen lonesome for their loved ones at the time of the holiday season and of the never-to-be-forgotten Bing Crosby. Patti used the toy counter to good advantage in "The Parade of The Wooden Soldiers" and "Sleigh Ride," finally concluding her program with "Silent Night" and "Auld Lang Syne."

Following Patti's performance we enjoyed a steady procession of organists from our membership who took advantage of open console. Equally tempting though, was the delightful selection of dishes in our potluck. As we listened, we feasted on some of the tastiest concoctions ever contrived by our member chefs. It was an afternoon of conviviality and camaraderie, one that seemed to catch the spirit of the holiday season; to some of us Christmas was almost anticlimactic! All too soon as twilight signaled the end of the day, Patti and her entourage climbed aboard their aircraft and we watched as it rose in the fading daylight to become but a speck in the sky.

December 19 the Worthington High School Chorus offered their annual program of Christmas music and for the past three years our

organ has been involved. This year member Henry Garcia graciously agreed to play, entertaining the audience with a program of Christmas music before the performance. He was not only warmly applauded but was called back for a curtain call. We are grateful to Henry and for these repeated opportunities to showcase our Wurlitzer to the public — to let them know that Worthington High School is unique in having a theatre pipe organ.

We are sad to announce the death of one of our revered members, John Humpe, who died shortly after our chapter meeting. We will always remember his vitality and enthusiasm for our organization and the great pride he took in his musically talented family. *John Polsley*



CHICAGO AREA

CHRIS NELSON: 708/323-6408

We had two socials in November. Social #1 was a unique roller skating party at The North Avenue Rollerway. Paul Grosnick presided at the Wurlitzer pipe organ while some members donned skates. It was a double treat since pipe organs in roller rinks are no longer prevalent in

Chicago land. November Social #2 was combined with a business meeting at Mundelein. Member Jay Warren mellowed out at the 4/21 Wurlitzer/Howell and made excellent use of the grand piano, recently donated by station WLS of the ABC TV Network. The organ is recovering nicely from incursions by The Midnight Organ Supply Company some years back and should be in top form for a public show later this year.

CATOE co-sponsored with Owl Cinema at The Hinsdale Theatre when Don Springer appeared there with a marvelous singing group — STARDUST — that features songs from the 20s through the 40s ... Andrews sisters, move aside.

Still on the front burner is The Stadium/Barton project. As of this writing, more than 500 brochures have been mailed to CATOE members, each ATOS club, local business interests, ATOS organists, The Chicago Commission on Landmarks and other friends of the theatre pipe organ. We appreciate the rapid response in support of this effort. We may lose the battle, but as long as The Stadium stands, we shall continue to lobby for its survival.

Hal Pritchard



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CONNECTICUT VALLEY

RICHARD SIMKO: 203/268-4285

Donna Parker turned in an outstanding performance on December 4 at Shelton High School. Opening her program with Gershwin's "Oh Gee, O Joy," Donna included "Somebody Loves Me," "Black and White Rag," "Hi Hat," "Two Hearts in 3/4 Time," "March Grotesque," "Fanfare," and the "Cod Fish Ball" to display her versatility and technical artistry to a delighted audience. Her Christmas selections included: "Santa Claus Is Coming To Town," "White Christmas," "Sleigh Ride" and "Jingle Bells." Donna's warm personality, sparkling outfits, and anecdotes about past performances all added to the enjoyment of the evening and helped to put everyone in a holiday mood. Donna is pictured here in the lobby of the Shelton High School with Shelton Crew Chief Norm Turner and our Advisor and Technician *par excellence*, Fran Hellman.

On December 5, CVTOS held its annual Christmas Party at the Angevine Tree Farm in Warren, Connecticut. While some browsed through the Christmas Shop, others took turns enjoying open console on the 3/10 Robert-Morton. The mother-son duo pictured here are Margaret Cardona and son, Juan (at the piano). Margaret is a former church organist



Lobby of Shelton High (L to R): Crew Chief Norm Turner, Donna Parker and Technical Advisor Fran Hellman.

Mary Jane Bates photo

and Juan is a junior at the University of Connecticut majoring in music. He is a natural theatre organ player and has been delighting our members since joining our group earlier this year. He has played for several of our meetings and makes his way to one or both of our installations at every opportunity to perfect his skills and to learn more about the instruments. His dad has been helping out on the technical side. We are thrilled to have this musical family in our chapter.

Mary Jane Bates



Juan Cardona, Jr. and Margaret Cardona at Angevine Tree Farm Robert-Morton.

Mary Jane Bates photo

CUMBERLAND VALLEY

CHAMBERSBURG, PENNSYLVANIA

ROBERT EYER, JR.: 717/264-7886

In the pre-dawn hours of the Monday after Thanksgiving, a chartered luxury bus filled to capacity was on its way to New York City with a group of excited, if not fully awake, Cumberland Valley members and friends of all ages. The destination: Radio City Music Hall and the annual Christmas Show.

The group arrived in plenty of time for taking in the restored splendor of the Music Hall before being shown to excellent seats in the orchestra section. About 20 minutes before the show began, sounds of Christmas carols from the Mighty Wurlitzer filled the auditorium, a



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A gracious Rockette poses with Bob Eyer, Jr. (left) and Dean Faulk during Cumberland Valley's visit to the Radio City Music Hall Christmas Show.



Cumberland Valley's incomparable Bob Eyer, Jr. at the Capitol Theatre Moller console.



Members of the Cumberland Valley organ crew at the holiday party enjoying a break after five years of hard work. Crew chief Mark Cooley is at the far right. Other members (L to R): John Hooper, Gil Singer, Stan Gossard, Nelson Rotz, Ben Brouse, and John McBride. Steve Eppley is at the console. Not pictured: Dean Faulk.

spectacular introduction for what was to come.

The stage show was stunning — the Rockettes, the RCMH orchestra, actors and singers too numerous to count, a dozen or so animals (including a horse and three camels), gorgeous sets and costumes, and even a pair of ice skaters. Best of all, the Wurlitzer joined in with musical accompaniment frequently. It was a first-rate professional production, and a capacity audience of nearly 6000 clearly loved it.

After the show, which lasted about one and one-half hours, a number of the Cumberland Valley group went on a backstage tour hosted by RCMH. Bob Eyer, Jr. and Dean Faulk, chapter president and vice president, respectively, somehow managed to get their picture taken with an off-duty Rockette. It truly was a day of pleasant surprises.

In December, the many chapter

members and friends attending the gala annual Cumberland Valley holiday party were prepared for good food and conversation, but few were expecting THE BIG SURPRISE: the chapter's Moller theatre pipe organ spoke for the first time in nearly five years. It was an indescribable thrill to hear Bob Eyer, Jr. play holiday favorites on an authentic theatre organ in the beautiful Capitol Theatre. Bob's arrangements and registrations were simply wonderful. Adding to the enjoyment of listeners during open console were Ben Brouse, Mike Cosey, Steve Eppley, Wayne Mowrey, and Jack Umholtz.

With the Solo (right) chamber and the console now completed, the organ crew will begin restoration of the Main (left) chamber. Playing in the Solo chamber are eight ranks of pipes, a harp/marimba/glockenspiel, and an expanded toy counter.

During a business meeting at the party, the donors of the Moller, Gordon and Marlene Madison, were recognized for their special gift as well as their continuing generous support of chapter activities.

Bob Maney



Cumberland Valley partygoers were welcomed by this marquee, courtesy of theatre owner Gordon Madison.

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DAIRYLAND

MILWAUKEE, WISCONSIN

ROBERT LEUTNER: 414/639-1219

Everything "came up roses" as Wisconsin's Cheeseheads heralded 1994 in style as Pasadena and Dairyland faithfully donned their finest red and white back home. "On Wisconsin" became Dave Wickerham's most-requested tune at Piper Music Palace.

Our annual meeting ushered in the incumbent officers and added a new face: Corey Olsen, an organist and organ builder from Delafield, elected Vice President. Dave played post-meeting favorites, supplemented by members at open console. January's social features Ralph Conn in concert at the Friendly Inn Supper Club. Ralph can also be heard at The Piper on selected evenings.

Our senior senores, Harold Chapman and George Larson, whose combined ages total about 172, made news with Harold's return to the pipe organ at the Avalon concert in November after an hiatus since the 20s, and George's acquisition of an IBM PC with laser printer added to his household toys. And Bill James, whose birthday cake sets off smoke alarms, is working at St. Patrick's Church with a crew who have disassembled a 17-rank Kimball, last releathered in the 50s, with plans for its new audition and dedication by St. Pat's Day. Also available by March 1994, will be a digitally remastered stereo cassette tape of John Muri's performance in Detroit's Fox Theatre 4/36 Wurlitzer. We're not getting older; we're getting better!

As Dairyland starts its 25th year, President Bob Leutner recaps some of the club's accomplishments and ventures: The saving of theatre pipe organs from extinction, the promotion of educational programs related to theatre pipe organs, the production of a cassette tape by Walt Strony at the Riverside Theatre, and an

ATOS Regional in 1991. Talented organists have heightened local cultural scenes and a forum for interested hobbyists and devotees given the chance to assemble, listen to, and discuss their favorite topic — the theatre pipe organ and its inimitable musical sound. An anniversary milestone celebration is in planning stages for early summer. Everything's Coming Up Roses!
Dorothy Schult

DELAWARE VALLEY

HARRY LINN, JR.: 610/566-1764

On December 12 the Society traveled to the Colonial Theatre, Phoenixville, Pennsylvania, to hold open console at the 4/32 Grand Kimball theatre organ. Readers who attended the Philadelphia Convention as well as readers who have heard the organ on records may remember the magnificent sound of this instrument.

The Society also heard a brief concert presented by Dwight Beecham of the Allen Organ Company, Macungie, Pennsylvania. Mr. Beecham's program ranged from old (but always welcome) standards to Blues to Ragtime to a medley of Christmas music to a little known but beautiful tune entitled "Carrisima" which he recorded twenty years ago.

In a previous article this writer reported that the fate of the Colonial Theatre and the organ remained in limbo. At least for the present and against enormous odds, owner Sam LaRosa has managed to keep the theatre operating. Contrary to popular opinion the theatre is not a non-profit corporation. For a time it was known as the Chester County Center for the Performing Arts, but it has reverted to its original status as a commercial regular movie (and sometimes vaudeville) house and as a venue for visiting concert organists. It is supported only by admissions to the movies and to the concerts.

A dedicated, enthusiastic and loyal audience attends the concerts. Hopefully, the size of that audience will increase. Although money is the only thing which will keep the theatre open and the organ secure, anyone who knows Mr. LaRosa knows that his interest in the theatre and the organ goes far beyond any financial consideration. The Society thanks him for inviting the members to his theatre.
Earl E. Strausser

EASTERN MASSACHUSETTS

WELLESLEY

DONALD L. PHIPPS: 617/242-3296

A little "out-of-the-rut" program for our monthly meeting on November 21 at Babson was tried and proved most interesting; it had a forerunner years ago on the Ken, Bill and Ray program aired on Boston Radio Station WHDH. Ken Wilson played the studio Kilgen pipe organ on a format similar to name that tune, play that tune. In our version, President Don Phipps asked six club organists to name a song to fit a group of 19 categories such as ladies' names, men's names, celestial bodies, colors, bodies of water, cities, fruits, streets, seasons, flowers, countries, homes, etc. The first one to raise his/her hand and name a song appropriate to the above had to then play it on our Wurlitzer. Prizes (CD's, cassettes, tickets to future concerts) were given to those who guessed the most and were able to play the tune named, with a tie in one case.

Afterwards the audience was requested to participate in naming categories with a dozen additional to challenge our musicians. The first prize went to Chad Weirick with Marge Norris following and Bill Forbush, third. The other organists, Chet Ellison, Myron Bigelow and son Mike, were given cassettes so there were no losers. Bill Forbush then

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played "Happy Birthday" for Gaetano Laudato in honor of his 76th "day" and open console with refreshments completed another gathering.

Our annual Christmas party was held December 5 at our Babson "home" with about 90 members and guests present to enjoy the catered meal. Industrious Treasurer Dave Marden was honored a little early for his upcoming B.D. with all singing with the organ and a very large cake with musical staff was presented to a nearly speechless Dave along with a fine brass Chelsea ship's clock — a complete surprise.

Bob Legon then presented the club with a double-hammer-action from a Wurlitzer kettle drum to activate the 20" German-made brass ride cymbal he also gave in remembrance of departed members Al Winslow, Bill Carpenter, Elbert Drazy, Clayton Stone, and his mom.

Our guest organist was Allen Miller, who certainly is no stranger to our instrument and who put on a fine varied concert ending with a long group of appropriate Christmas selections, both traditional and contemporary. Allen stated that he feels more at home in the chambers than at the console, but he can really make the organ sound great. A few hardy souls then took advantage of the usual open console to end a warm and friendly meeting.

The 1926 Fritz Lang silent *Metropolis*, was shown on December 11 with the internationally recognized organist Lee Erwin at the Wurlitzer. Lee writes his own score and being of the "old school" who played when the silents were given action by the organ, has never retired from his profession. Despite snow and sleet the large audience enjoyed this science fiction movie look at the year 2000 which was the first silent shown at Radio City Music Hall. This movie was really a look ahead with an early TV incorporated therein.

Lee played a short concert beforehand and a sing-along incorporating some Christmas pops. It was a nice introduction to the theatre pipe organ in its original intended role as well as a legitimate concert instrument to show its versatility for the present and future audiences. Our prime job, both as a society and individual clubs, is to get the public to hear the majestic "king of instruments." Many like the sound of the theatre pipes once exposed, but they must see and hear it to appreciate all it has to offer in the hands (and feet) of adept musicians. The future of this grand instrument is in each of our hands and EMCATOS is trying to do its part with pipe organ pops.

Stanley C. Garniss



Ashley Miller conducted a registration work shop at Trenton War Memorial.
Jinny Vanore photo

and is always willing to help.

Following a brief meeting, we selected seats directly in front of the Moller console. We prepared with paper and pencil and listened to a mini-concert by Ashley. He demonstrated the various ranks of pipes and named the stops that would blend together and produce some of the unique sounds he is famous for. Knowledgeable members bombarded Ashley with many questions and the hour or so flew by, all profiting from it making the workshop a great success. Our sincere thank you goes to Ashley who generously shares his knowledge with us.



Tom Hazleton at Trenton's Moller.

The second concert of the five Trenton War Memorial series was held on December 5. The artist was popular Tom Halzleton who has become an Easterner and is associated with the Allen Organ Company in Pennsylvania. His program began with special commemorative music of Richard Rodgers. Included were medleys of popular Rodgers and Hart Broadway show tunes. Gershwin's *Porgy And Bess* and selections from *South Pacific* filled out the first half of his program. Tom's registrations made the Moller sound wonderful.

Our December concert traditionally is our annual Christmas Holiday

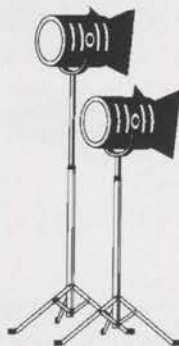


GARDEN STATE

NEW JERSEY

ROBERT RAYMOND: 201/887-8724

We held a meeting on November 28 at the Trenton War Memorial Building. A special attraction to the meeting was a theatre organ registration workshop conducted by Ashley Miller. We are very fortunate to have Ashley, a world renowned organist, living in New Jersey. He is a dedicated, generous member of our chapter



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GARDEN STATE cont.

celebration, and the second part of the concert began with the stage curtain opening and displaying an enormous, sparkling wreath with a merry Santa doll seated in the center. The decorated console rose with Tom playing wonderful joyous seasonal music. It really put us in the Holiday spirit.



Don Kinnier at Pascack's Wurlitzer.
Jinny Vanore photo



Santa at Pascack Theatre giving candy to Katie Vander Wende.
Jinny Vanore photo

As an added bonus, we were treated to the silly, wonderful *Big Business*, Laurel and Hardy silent movie with Tom accompanying. As a closer he had all singing "White Christmas." Our hard working organ and stage crew deserve a lot of



Christmas decoration on Trenton's stage; Elaine Dawson creator of Santa doll.
Jinny Vanore photo

applause. Thanks, George and Denise Andersen, Elaine Dawson, Tony Juno, Tony and Carole Rustako, Jean Scibetta, Bill Smith and Jim Vitarelli. Those interested in continuing the holiday spirit, finished off the day by enjoying a buffet dinner plus theatre pipe organ music at the nearby Casa Lido Restaurant.

A Family Holiday Spectacular was held at the Pascack Theatre in Westwood, on December 18. The featured organist was Don Kinnier. While the original 2/8 Wurlitzer in the Pascack Theatre is used for weekly intermissions, it is just about impossible to have an organ concert there, because the theatre is a working movie house and the only open time is 10:00 a.m. to Matinee.

We were delighted when Don Kinnier said "yes" to Christmas concert, knowing it meant leaving his home in Pennsylvania at 4:30 a.m. and being bright and alert for a performance at 10:00. Don presented a varied program of well-known seasonal music, interspersed with light, fun novelty numbers which were enjoyed by everyone. The sing-along slides had most of us singing as it's difficult to have the pure tones so early in the morning. After an intermission to keep the parking meters happy, the featured silent film *One Week*, starring Buster Keaton, was shown with Don accompanying it

with his expert silent film technique and humor. There was enthusiastic applause. A jolly Santa gave candy canes to the youngsters. It was a great show.

The latest news regarding the closing of the Trenton War Memorial is that, fortunately for us, it will stay open through our February 13 concert with Jelani Eddington, and March 20 with Ralph Ringstadt. Where the May 1 Lew Williams concert will be held is still in question.

Jinny Vanore

GULF COAST

PENSACOLA, FLORIDA

DOROTHY STANDLEY: 904/433-4683

If the news media can do a reprise of the past at the start of a new year, we can too.

How proud we are to look back and remember that first triumph when the "King" of them all, Lyn Larsen, played our magnificent, then 4/23 Robert-Morton, to inaugurate our ongoing concert series in our Emile Weil-designed, historic Saenger Theatre in Pensacola, Florida.

Thereafter followed many, many wonderful programs on our now 4/25 Robert-Morton. (Thanks, here, to the Friends of the Saenger for the contribution of two new ranks.) All these programs were good, all were appreciated and all enjoyed. We learned early on that even the greats are super-easy and a pleasure to work with. This makes us, who are neophytes at concert-giving, feel on top-of-the-hill.

We couldn't possibly show one picture of each concert, so I chose one at random, with no prejudice indicated. Ron had such a tough time getting to Pensacola through thick and fog, he deserves to be recognized again. Besides its a good shot of our crew helping out.

In the time we have presented these concerts, we have looked ahead

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Col. Ed Burton, Scott Brodie, Curt Goldhill, Ron Rhode and Byron Melvin 4/25 Robert-Morton, Saenger Theatre, Pensacola.

constantly. Along with the music, we presented sing-alongs, short silent movies, Kids Days, open consoles and some professional dancers. You can't say we haven't tried.

It pleases us when the adults come forth to try their hand at our open consoles but our hearts run over when three- and six-year olds voluntarily ask to play. They climb that bench into the maw of this huge console and play as though the whole world was their oyster. No stage fright, no fear. Our six- (now seven) year-old, is working his fingers to the bone preparing for our next open console. His goal: To be as good as Clark Wilson. How about that for a peer?

Our former president and still active on the board of directors, Scott Brodie, has done a swell job on our Kids Day programs. He has coordinated, delegated, regimented and planned to put this show-on-the-road for the past two years and is working on the third one for April 29. Burt Canady, also a BOD member, Mrs. Brodie and others, as can be "volunteered" help as needed. Our board of directors meets regularly, at the home of B.D. Rhea, MD, our VP and Treasurer. Building the console was a master feat for him, but he also is active in our organization by holding these critical offices.

We have used the local newspaper for advertising, have spot broadcasts

on a local radio station, WCOA, then presented live ads on local TV station WEAR, all about the organ.

We are fortunate to have a local advertising firm, Dodson, Craddock and Born "adopt" us as their civic contribution for the year. Yippee — how lucky we are! With their professional help to guide us — watch our smoke! They set up an outline to go by, and work with us on all facets of our 1994 concert season, beginning with Jeff Weiler on April 29. This will be featured as an "Organ-Day-and-a-Half." This means Kids Day in the morning, concert and silent, short and funny movie in the evening and open console the next morning. Poor Jeff has his work cut out for him, but he can handle it — never fear.

In conjunction with our proposed ticket sales we are working with a civic organization and a local high school in a "deal" to sell tickets for Jeff's concert. This will be a 50/50 price break. They get half, we get half. We benefit, they profit. We'll let you know how we make out with this.

Our work schedule has continued in a strange way now. Our theatre is enlarging the orchestra pit and before they started knocking out the plaster wall, they "suggested" we might like to cover our console. Did we! I should say so. Our BOD members and great handymen, Bob Ireland and Byron Melvin hied down to the theatre at half-past daylight thirty to complete this task at the appointed time only to find the workers had already started. Anyway our beautiful console is resting quietly on its lift, completely sealed in with plastic sheeting taped to the floor. If only we could seal off the chambers. Our exceptionally talented chief technician, Jimmy Scoggins, will have some more work when he arrives to prepare for Jeff's programs. He can do it; not to worry.

Dorothy Standley

JESSE CRAWFORD

MONTANA & NORTHERN WYOMING

STEVE PLAGGEMEYER: 406/248-3171

The Jesse Crawford Archives thanks Mr. Albert Kaufman of Bridgeport, Connecticut, for his generous donation of two Jesse Crawford Hammond organ arrangements and several long-playing phonograph recordings of Jesse Crawford on pipe organs.

Several chapter members attended Land O'Lakes Chapter's Twin Cities Spree — '93 regional convention October 15-17 in St. Paul, Minnesota. Father Gerard Kerr, from England, and Doctor Mullins traveled by Amtrak from San Francisco to St. Paul.

The Yellowstone Chapter of The American Guild of Organists presented a members' recital of Baroque Music in memory of Crawford chapter member John C. Ellis, who passed away July 1, 1992. The recital was at the American Lutheran Church in Billings where a 3/33 Reuter concert organ is installed. Organists were Barbara Gulick, Arle Lohof, Barbara Dobesh, Betty Waddell, Fred B. Binckes and Sister Mary Depner. Professor Ellis was a faculty member of the music department of the University of Montana in Missoula.



Jesse Crawford Chapter mascot Amy guards the 98th birthday cake during Annual Chapter meeting and birthday party December 5. Ed Mullins photo



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JESSE CRAWFORD cont.

The Annual Corporate Meeting and Jesse Crawford Birthday celebration was held in Billings on December 5. Crawford was born December 2, 1895, in Woodland, California. This was our eighth corporate meeting. President Steve Plaggemeyer made the official announcement that the Sequoia Chapter has given the Jesse Crawford chapter a 2/6 (plus) Robert-Morton theatre organ, with Morton Trumpet and Violin Celeste ranks missing. The organ will be known as the Eugene F. Davis organ. If the chapter wishes to dispose of the organ prior to installation, Sequoia Chapter will be given the right of first refusal. Plans include a complete rebuild and installation in a large auditorium in Billings.

We plan to bring the instrument to Billings from storage in Fresno, California, after the 1994 National ATOS Convention. Plaggemeyer announced the establishment of an Organ Fund to help with the acquisition and installation of the organ. A separate organ fund account will be opened for tax-deductible donations. Our immediate needs are: cash, leather, Morton Trumpet (pipes only), and Violin Celeste (pipes only). Target date for the installation is December 2, 1995, Jesse Crawford's 100th birthday.

Ed Mullins

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Chapter President Steve Plaggemeyer played "Happy Birthday" during Jesse Crawford's birthday celebration in Billings. Mascot Amy on the bench.

Ed Mullins photo

LAND O'LAKES

ST. PAUL-MINNEAPOLIS

ROGER DALZIEL: 715/262-5086

Yes, most of us are surviving the bitterly cold, sub-zero temperatures we've experienced during the last two weeks of December and the first weeks of January. Father James Miller of Fenton, Michigan, is expected January 15 and 16, for his guest appearance at the Phipps Center of the Arts, Hudson, Wisconsin, during the coldest weather we've had yet, like 21° below zero! However, LO'L-TOS members are looking forward to seeing and hearing our jolly friend at Phipps this coming weekend.

The conventioners who attended our Regional Twin Cities Spree in October will be surprised to learn that the East Eleven Cafe at the



Robert Wolfe seated at console of the Thursford Wurlitzer, England. Videotape of Wolfe was made last year by Martin Lilley and shown December 5.

Ed Mullins photo

Radisson Hotel is no longer in existence. All meals are being served in the Carousel Restaurant on the top floor of the Radisson. The vacated area is now used for meeting rooms. The swimming pool in the mezzanine level has been changed to lap swimming with a Jacuzzi alongside. Our favorite initial contact at the Hotel for the Convention was Joanna Tacheny, who, right after the Convention, was promoted to a Sales Executive position and is located in the Carlson Towers in Minnetonka and is handling sales for the Arrowwood — a Radisson Resort in Alexandria.

With the weather so cold and snowy, chapter activities have slowed down considerably. The Organaires, small home organ group,

Bill Blasak

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met at Fred and Thelma Nagel's home in Hudson, on November 18.

We were pleased to have Candi Carley-Roth and husband Mark, as visitors at the December 16 session of the Organaires at Glenn and Harriet Bateman's home. Candi is so vivacious; she kept us smiling, especially when she played the Conn 650 for us. A very enjoyable evening, indeed. She was guest artist at the Phipps Center on December 18. She is also an accomplished pianist and vocalist. What power in those slim, little bitty fingers!



Candi Carley-Roth at the Conn 650.

Our annual LO'LTOS Christmas party was held once again at the historic Cedarhurst Mansion in Cottage Grove, beautifully decorated for the holidays, on December 20 with a very good turnout. An unexpected pleasure for me was to greet Lyle Rinehart, a retired 3M executive and his wife Gladys, who is one of Mike

Erie's customers at his beauty salon. The Rineharts, LO'LTOS members, brought as their guests Laird Anderson, another 3M retired executive and his wife Bernice. Laird was the 3M Music Makers' manager/producer. The Music Makers is a public relations chorus of 40 hand-picked men and women at 3M. As Laird and I visited, we reminisced about our trip to New York City in 1967 to cut a record of *An American Poem*. "Yes, by George, when you study it out, there's a doggone awful lot of it" composed and arranged for vocalists and orchestra by Gordon Jenkins. Gordon, often referred to as a "musician's-musician" conducted the whole production. Eddie Albert, well known actor in motion pictures, television and personal appearances, was the narrator. Another famous person in connection with the production was Dick Hyman, who played the organ/piano in the orchestra (31 instrumentalists) who accompanied the 3M Music Makers. An article entitled "Dick Hyman, Discovering the Pipe Organ" appeared in the November '81 Keyboard Journal. What a never-to-be-forgotten, thrilling experience for us to be associated with these famous people.

Well, enough of this nostalgia!

And there was John Zetterstrom, standing in front of Laird, with an exclamation of surprise at seeing Laird. It seems they attended Carlton College sometime back. It was old home week for them!

Back to the Christmas party on

December 20. Harvey Gustafson was our guest organist at the Robert-Morton in the ballroom, playing Christmas music dear to our hearts.

At intermission, Roger Dalziel announced the death of Ron Nienaber, proprietor with his wife Jean, of Cedarhurst. Ron passed away on December 18 from pneumonia following several strokes. Ron always was the official greeter at the entrance of Cedarhurst. Jean carried on bravely for our party and we love her for it. Memorial services were held at Cedarhurst on December 21.

Harold Ponthan, accompanied at the grand piano by Beryl, his wife, sang in his deep baritone "The Desperado," a humorous ditty with many verses much to the delight of the audience.

Another talented singer is Elaine Orvold who sang "Jeg Er Få Glad" in Norwegian; ("I Am So Glad Each Christmas Eve"). What a sweet voice she has. Harvey was in his element because he knows that one himself!

Christmas Carol request time, led by Harold, followed the solos and then a few door prizes were distributed. Rev. Cliff Crook pronounced a blessing for us. He also has a beautiful voice and besides that, he plays jazz piano. Such talented people we have in our chapter.

Another item of news which came to us was the obituary notice of Mary E. Downey, who passed away in her sleep on January 7 at the Marian Center, at the age of 98. Her passion for living was music — from the first time that her fingers touched a piano

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LAND O'LAKES cont.

keyboard as a three-year-old. The accolades to her credit never cease. She was a guest artist on our Summit Avenue Organ Crawl on August 26, 1989, when we celebrated her 94th birthday at Curt Oliver's home on Summit Avenue at the conclusion of the Organ Crawl. Mary was also, in one era of her busy career, our accompanist for the 3M Women's Chorus and EM Music Makers.

Verna Mae Wilson



Jean Duwe, Verna Mae Wilson, Candi Carley-Roth and husband Mark, at Organaires, Bateman's home.

LAND OF LINCOLN

ROCKFORD, ILLINOIS

DONALD L. MILNE: 815/965-0856

Members again welcomed the Christmas season with a party held at the First Presbyterian Church in Winnebago, Illinois. A social hour was followed by a potluck supper and gift exchange. Members were then invited upstairs into the lovely decorated sanctuary. Everyone had been invited to bring their own music and could choose to play either the grand piano or church organ, and share their talent with others. Carols were sung. Don Milne, organist at the Coronado Theatre, and Bob Schmoock, former violinist with the Rockford Symphony Orchestra, then combined their talents playing well-loved Christmas songs as duets. The playing of "Silent Night" by these two LOLTOS members was a fitting finale to the evening of fellowship and the season's good wishes.

New Year's Eve, members again acted as hosts and hostesses for Rockford's celebration of First Night. After last New Year's bitter cold, this year's temperatures were welcome and enabled people to move from site to site in comfort. LOLTOS again presented the programs for the first and the final hours. Bill Berlandson returned to Rockford from Indiana to play the Grande Barton Organ. After a short concert, he accompanied the

silent movie to the delight of the audience. First Nighters then moved across the street for the countdown on the clock and to welcome the New Year.

Gene Wolfe, chairman of the organ committee, is making plans for organ repair and maintenance in the coming year. All members are looking forward to our "socials" and tour guides are anticipating another year of taking guests on tours of the beautiful Coronado Theatre.

Martha Mangas



LOS ANGELES

GLENDALE, CALIFORNIA

DONN LINTON: 213/254-6985

On Sunday, December 5, LATOS held its annual election and holiday party. After the election, refreshments were served. There were all kinds of goodies including candy, nuts finger sandwiches, cheese and meal "gnibbles," and, of course, coffee and punch. Thanks to Shirley Obert and all the others who helped. There was a slide presentation showing construction of the organ pit in the San Gabriel Civic Auditorium. Thanks to LATOS member Bruce Skovmand, who now lives in Vista but is commuting to San Gabriel to update the wiring on the lift to bring it up to code. Towards the end of the afternoon, a number of people enjoyed open console.

Even though many of us locals

were shivering in a typical January California chilly evening, Dwight Thomas assured us that he was very glad to be in sunny Southern California instead of his home base at the Paramount Music Palace in Indianapolis where the temperature shortly before show time was two degrees with a wind chill of minus 39°! He told the audience that he still wanted to share the winter by opening with Leroy Anderson's "Sleigh Ride." Then he proceeded to take the audience to a warmer climate with the "Isle of Capri." "Chloe," subtitled "Song of the Swamp" followed with its rather dark sounds including a very amusing "bull frog." Mr. Thomas closed the first half with "God Bless America." Unfortunately, the LATOS budget for this performance did not allow him to include the Indianapolis Symphonic Choir, which had made a guest appearance with him when this number was recorded for his "All-American Music of Irving Berlin" album. During the second half of the concert, the medley from *Top Hat*, also included in the album, was outstanding. His performance of Leon Boellmann's Toccata from *Suite Gothique* displayed his talent with the classical repertoire. Fortunately, many of the theatre organists that we in ATOS so thoroughly enjoy are also well trained and accomplished classical organists. Dwight indicated that

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much of the inspiration for his version of Rossini's *Barber of Seville* came from a Saturday morning television cartoon, "Wabbit from Seville." He favored the audience with two encores.

If anyone is planning a trip to the Los Angeles area you might want to plan it around an organ event. Walt Strony will be playing the big 5/28 Moller at the Pasadena Civic Auditorium on Saturday evening, March 19. The late Dave Junchen, who installed this organ, said that Walt Strony was the ideal organist to play it. *Wayne Flottman*

MANASOTA

BRANDENTON, FLORIDA

VERNON BLANCH: 813/755-1058

November 21, we held our Second Annual Birthday Party at the University of South Florida's Sarasota/New College campus. The site is the former home and mansion of Charles Ringling, now College Hall. The Music Room houses the Aeolian pipe organ we are restoring. This year enough of the organ was playing to give us a rough idea of how it will sound when the work is completed.

The Great chest is still under massive repair. All swell shade motors are out for recovering. There has been no effort toward tuning. Even so, it was beautiful music to our ears. Our guests and members were delighted to hear this grand instrument coming alive after 20 years or so of silence. The patient is recovering and hopefully for our Third Birthday, she will be up and running in all her former glory.

As people entered the mansion, they were greeted with music being played on the echo organ located on the roof. Frank Schertle was at the console in the first floor music Room. The amazing thing is that we have done nothing to the echo division,

yet it played pretty much intact, and almost in tune. Tropic heat, cold Northern winds, hurricanes and neglect didn't seem to have much effect over the past 67 years. Our forefathers were pretty clever people.

A very special thanks to Norman Arnold and Lanny Hunter who worked harder than we realize to get the organ playable in time for our party.

The December meeting was again held at the home of Chuck and Joanne Pierson in Sarasota. The grounds and home were ablaze with colorful lighting and garlands. Chuck's hybrid pipe organ was in fine tune, as demonstrated by Dr. Ketch Morrell and David Braun. Joanne Pierson at the organ and Cindy Morgret at the grand piano played several lively duet arrangements of seasonal music.

Efforts are being initiated toward locating a suitable auditorium and theatre pipe organ materials to install in said auditorium. Neither item is "set" and equal priority is being given each. Whichever occurs first will be addressed. 1994 promises to be a busy and interesting year.

Cindy Walker



Scott Foppiano at the New York Military Academy 4/31 Moller.

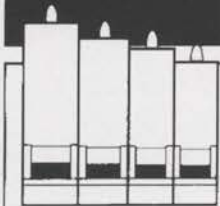
NEW YORK

DAVID KOPP: 201/305-1255

New York Chapter and New York Military Academy presented organist Scott Foppiano in concert at the Academy's 4/31 Moller in Cornwall, on November 13. Scott's first theatre organ concert in the New York area drew an enthusiastic response from the appreciative audience in the Academy's Davis Chapel/Auditorium. From his opening selection, "On the S.S. Bernard Cohn" from *On A Clear Day*, Scott was clearly in command of the big Moller. His well balanced program included such old favorites as "Serenade" from *The Student Prince* and "Granada, as well as the currently popular "A Whole New World" from Disney's *Aladdin*. Other highlights included the entire musical score from *Gypsy*, and Richard Rodger's "Slaughter On Tenth Avenue." Scott's assertive, energetic style and broad, full registrations seemed to delight the audience, and they responded with gusto as they joined in for the sing-along, laughed along with the Laurel and Hardy comedy, *Liberty* and demanded an encore. Scott obliged with the "Main Stein Song." Thanks to the efforts of Bob Welch and Tom Stehle, the Moller was in fine tune.

Allen Mills returned to the Bardavon 1869 Opera House in Poughkeepsie on December 19 for his second performance this fall at the theatre's newly reinstalled NYTOS 2/7 Wurlitzer. Vocalist Barbara Rankin joined with Allen in presenting a delightfully entertaining holiday production, "An Old Fashioned Christmas." Allen opened with "The Most Wonderful Time of the Year" accompanying his own vocal performance. Many popular and traditional holiday favorites were featured. The Chrysoglott got a workout in Allen's orchestral

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**"Our Edits
(don't) Speak for
Themselves"**

NEW YORK cont.

arrangement of Tchaikovsky's "Dance of the Sugar Plum Fairies." Allen and the Wurlitzer accompanied vocalist Barbara Rankin in several selections including, "Let It Snow" and "The Christmas Song," before the audience got its chance to join in for a spirited holiday sing-along. Allen's silent-movie-style accompaniment of his narration of "A Night Before Christmas," and a visit from Santa in the person of house organist Larry Hazard along with his team of elves, were included among the highlights of the show. Speaking of elves, thanks to John Vanderlee and his crew of helpful elves, Stuart Ballinger, Bill Bozzetto, Barb Penrose and Bob Strang, the Mighty Wurlitzer was in top tune.

Tom Stehle



Allen Mills at the Bardavon 2/7 Wurlitzer in Poughkeepsie.



NOR-CAL

SAN FRANCISCO BAY AREA

FRANK LAFETRA: 415/854-4013

The November 21 program played for the chapter at Bella Roma Pizzeria in Martinez by NorCal member Kevin King was outstanding, both in its length and quality. It featured medleys and single tunes from films, TV, Broadway and other sources. Kevin's jazz renditions are great, and his registrations go far beyond the simple combinations usually heard from regular performers at pizza parlors, though Bella Roma is Kevin's "home base." He knows the organ well and does the maintenance on it, and he does that well, also, always having it sound gorgeous. This has become more difficult over time, as the relay is on its last legs and located in an inaccessible corner for rebuilding. Consequently, Les and Rita Schaefer, the owners, have purchased an electronic relay to replace it, to be installed by Kevin without leaving the organ silent while it's being done.

The Chapter's annual business meeting took place December 5 at Berkeley Community Theatre. Following the meeting, we had a showing of the two-hour long silent epic, *Old Ironsides*, beautifully accompanied by Bob Israel, who had prepared a wonderful and varied score. The film print was in pristine condition, but the substitute projectionist, unfamiliar with the theatre, the equipment and the film, had many



Kevin King, a man of many talents.

problems. Bob Israel showed patience beyond belief, and we were able to eventually hear all his score and see the entire film. I'd love to repeat the engagement, with no glitches. From the theatre, we went on to a delicious holiday dinner party at Charley Brown's Restaurant in nearby Emeryville.

January 9, the Chapter honored the late Larry Vannucci at Berkeley Community Theatre with an informal gathering. Coffee, tea, soft drinks, donuts and pastries of all descriptions were furnished by Bill Schlotter and served at tables on the stage. Our Wurlitzer's electronic relay has the capability of giving us the equivalent of electronic organ rolls, enabling the replay of 35 numbers that Larry had played at jam sessions on the chapter Wurlitzer. The jam sessions took place over several years, the data related to registration and volume being stored on computer floppy disks. Bill Schlotter spent 20 hours selecting the program from the disk material, enabling the chapter to enjoy an organ concert played on our Wurlitzer by Larry Vannucci, with an empty bench. It was a lovely program of Larry's favorites and ours, romantic ballads and Larry's wonderful brand of jazz.

Evelyn Woodworth

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NORTH TEXAS

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Our chapter was disturbed to learn that the lessee of the Lakewood Theatre has, after about six years, decided to not extend his lease on the theatre. As a result, the theatre is closed and our chapter organ is silent. We are hopeful that the building owners will quickly find another suitable lessee and that we will continue to have this beautiful theatre as home for our organ and our chapter activities. The North Texas chapter representative has been given key access to the closed theatre so that maintenance of our chapter organ can continue, as needed.

As a direct result of the Lakewood Theatre closing, Program Chairman Manning Trewitt had to find a different place to hold our November membership meeting and program. Manning arranged for us to meet at the home of Bill and Donna Newton in nearby Duncanville. The Newtons have a 2/10 mostly Wurlitzer installed on the top floor of their residence that includes a goodly complement of percussions to augment the instrument. The pipework is installed in a large area that allows the sound to develop and mix to a large degree within the chamber. As a result, the sound is sufficiently tempered before it arrives in the listening area which is just outside the swell shades. The result is a sound that is immediate but not overpowering in intensity. (Translation: a little loud but you don't need earmuffs.)

Though Mr. Batten had never played this instrument before, he quickly grasped the resources available on this uncluttered console and within the chamber and played a very entertaining and varied program. Selections included a large sprinkling of music of the season as well as show tunes and many other



(L to R): John Batten at Newton residence 2/10 Wurlitzer. Helen Thomas at Newton residence organ. Mark Kenning played for North Texas Christmas Party. President Bill Hanson (left) thanked Bill Newton for hosting November meeting.

favorites. Open console performances and delicious refreshments rounded out a most delightful afternoon.

During the business part of the meeting, President Bill Hanson gave an update to the members on the continuing negotiations with a local high school for the installation of a North Texas chapter organ in the auditorium. Alumni plans include, in addition to the organ installation, refurbishing of the hall and a change in status to increased community use of the facility. The potential benefits for our chapter of this installation are considerable. We could certainly use an additional venue for chapter activities, particularly one with more convenient availability than that provided by a working theatre.

Our exuberant thanks once again go to Gordon and Evelyn Wright for inviting our chapter to their home for our Christmas Holiday party. This occasion is always a high point of the year and is especially enjoyable at the Wright's lovely home with the beautiful Wurlitzer pipe organ that speaks, gloriously, into the three story living room. We also thank Program Chairman Manning Truett for persuading organist Mark Kenning to play this organ for our enjoyment.

Mark Kenning is a longtime member of North Texas Chapter and has played for us many times in the past, usually on the big Robert-Morton organ that he and his wife, Nola, have installed in the large music room added to their Dallas residence.

Unfortunately for us, in recent months Mark has been too busy with his many activities to be persuaded to play for our members. This absence enhanced our anticipation of enjoying his wonderful music once again.

Mark chose a program that included music evocative of the season as well as exciting arrangement of show tunes and other favorites. He used the immense resource of the Wright's Wurlitzer to greatly enhance his selections and our enjoyment of them. Mark and Wurlitzer made a wonderful team and our members were the beneficiaries. Thank you, Mark. We hope that you will favor us again, soon.

The abundant array of member-provided holiday goodies disappeared as we enjoyed them to the accompaniment of the Wurlitzer music, provided by the many open console musicians who "lined up" for a chance to play this remarkable instrument. And, as usual, we owe a big thank you to social chairlady Opal Jones and her several assistants who worked diligently so that the rest of us could enjoy the party. Among those at Opal's side were Sue Carter, Ruth Light, Reginald Routt, Dave and Jane Whittingham, Paul Veach and Hostess Evelyn Wright. Irving Light



Opal Jones, Reginald Routt, David Whittingham

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OHIO VALLEY CINCINNATI

JAMES TEAGUE: 513/681-8108

It was just like the good old days of the "presentation theatres." The Mighty Wurlitzer played a rich organ prelude; then the sounds from the on-stage band were heard as the curtain opened. The Jack Frost Accordion Band was a visual treat as well as an excellent musical one. The curtain closed and again the sound of the organ in a brief bridge interlude. Then the house became dark and silent as the curtain opened on the opening scene of *The Sound of Music* — first breathy silence and the beauty of the Austrian mountains. Nostalgic? It sure was!

That was part of a two-weekend visit with the Von Trapp family.

Our chapter was involved in 100 shows at Emery Theatre in 1993. Seventy of these were in our Nostalgic Movie Series on weekend nights. The other thirty were shows staged by other groups. In addition to the interludes in our shows by the Mighty Wurlitzer, many of the other shows had organ preludes played by our staff organists. For almost all these shows we furnished concessions; in some cases we furnished



L to R: John J. Strader, Glenn Merriam.

stage lighting, movie projection, and house personnel such as ushers and ticket-takers. A quick analysis of our participation shows we were involved almost two performances each week of the year.

One of our chapter's charter members was featured in the city's top senior citizen monthly newspaper recently. It was Glenn Merriam and they told of Christ Hospital playing tapes of Glenn's own organ on a regular basis on their "in-house" TV channel. Glenn serves on the organ maintenance crew as well as being on the performing staff of organists at Emery. Glenn's participation in the chapter goes way back; he was part of the "chamber-steeplejacks" who removed our organ from the RKO Albee Theatre in the 60s. Glenn has had a lifetime of experience in radio including local stations WLW and WSAI. As an engineer he was involved with the long-running "Moon River" show on WLW radio.

Glenn's recording of his own organ for the Christ Hospital is just part of his volunteer work at the hospital. If you were a patient there, Glenn might even bring you your morning paper.

Two other charter members, Jack and Joan Strader, donated their high-tech audio studio to the Cincinnati Historical Society Museum (in the Museum Center at Union Terminal). The studio will be used to preserve and re-record some of the aging tapes in the museum's broadcast archives as well as being used to produce historical programs. Jack Strader did voice work for WLW, WKRC, WCKY and WCPO Radio in a career that started in the 40s. The Straders donated a large amount of equipment and money to establish an ATOS presence at Emery Theatre.

We brought the curtain down on our year with a gala party on December 11 at Emery. Lots of good food, plenty of talented organists, good fellowship, Christmas overtones, and lots of fun. If ATOS can't be fun, there is a problem, isn't there?
Hubert S. Shearin



OREGON

PORTLAND

TERRY ROBSON: 503/233-7274

Our Saturday morning concert at the Organ Grinder on November 13 turned out to be a very enjoyable and successful event. At least 50 members and guests showed up to hear Paul Quarino put the Mighty Wurlitzer through its paces. After opening his concert with a spirited medley of well-known opening numbers, Paul departed from the norm somewhat and focused a large portion of the program on quieter, and very pleasant, selections — some from his concerts at recent conventions and others recalled from his lunch time programs at the Organ Grinder. Paul's 20-year familiarity with this marvelous instrument was evident throughout the performance, and between numbers he often shared some of the organ's not-so-obvious features with the audience. Our thanks to Paul for the performance and to Dennis Hedberg for the use of the organ. We are happy to note that many of the attendees stayed for lunch! The overall event was one of many plusses, not the least of which was signing up a new member/family in the chapter.

Ray Hughey



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Paul Quarino

ORLANDO AREA

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

We were pleased to present Wayne Mason as our concert artist at our regular meeting on November 21, just before Thanksgiving. Needless to say, this started our Holiday Season off with a bang!

Wayne Mason's 37-year journey in the music business took him from the Windy City of Chicago to the lights and tinsel of Hollywood where he backed up bands for live-TV celebrities Frank Sinatra, Wayne Newton, Steve Allen, Regis Philbin, and Phillis Diller. Among his peers, he is considered to be one of the best Big Band swing organists of his time. At present he has his own regular local radio show called "Wayne Mason's



Chris Walsh at his custom "Ashley Miller" special electronic organ.

Echoes in Music Show." His performance for our meeting included delightful, varied selections familiar to us all. His program was thoroughly delightful and enjoyed by everyone.

Continuing with our Holiday Festivities, OATOS members Chris Walsh and his Mother, Caroline, invited chapter members and guests to his lovely home for a Christmas celebration. Chris presented us with a delightful mini-concert of Christmas music on his impressive Allen theatre organ.

During intermission, refreshments were served by Caroline who is always a gracious hostess. Following intermission, Leroy Lewis was requested to do his rendition of "Chicken Polka." He was accompa-

nied by Chris, who vocally added the chickens at the appropriate spots from the speaker chamber located on the balcony above the organ. As always, this thoroughly amusing performance brought down the house.

Another eventful happening during the month of December was the announcement of Walter Kimble's retirement as organist at the First Congregational Church in Winter Park, Florida, where he had served loyally for 36 years. His retirement party was a memorable event attended by several hundred of his friends. Walter has been a loyal member of the ATOS for some years. His musical career began in the twenties accompanying silent movies and vaudeville shows. He was 16 years old at the time. His full-time music



"Retired" Walter Kimble still entertains on his Yamaha

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ORLANDO cont.

career began on a local radio station on his own show called "Walter Kimble at the Organ." He received degrees in music from Rollins College and the University of Michigan. We are hoping that his retirement will provide him more time to spend working with our chapter on the DON BAKER Project.

Speaking of the DON BAKER Project, it is moving along steadily. During the past month or so, Ted Campbell, Wayne Tilschner, and Ron Bower have spent their spare time building onto the Solo chamber to increase the space to house all of the chests, wind trunks, regulators, tremulants and wind lines. This construction added a second story to the chamber. In addition to that ambitious undertaking, Ted, Wayne, Ron, and Warren Thomas have also been engaged in building tremulants for both chambers and wind regulators for the Main chamber. Pipe cleaning work parties will begin early in 1994.

The New Year promises to be an exciting time for our chapter. We have an enthusiastic "working" membership who will be striving hard to raise funds to keep the project moving forward. Watch for our continuing progress reports in the coming issues.

Our best wishes to all for a Happy and Prosperous 1994!

Lois M. Thomson

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PINE TREE

MAINE

DOROTHY BROMAGE: 207/283-1140

October 17 we met at Old Orchard School. A report about the events at the State Theatre was given by George Snow and Bob Legon. New member Bob Faucher of Faucher Pipe Organ Company in Biddeford, was present. He, along with George Snow and Bob Legon played for the members.

On October 29 many members and about 1200 patrons filled City Hall to watch Bob Legon accompany *Phantom of The Opera* on the 4/96 Austin Kotschmar pipe organ. A costume contest, sponsored by a local radio station, resulted in prizes for children and adults. With a less than half length 32' Bombarde (the longest pipe is 14') and many theatrical percussions, Bob played several overtures, historic newsreel and cartoon themes and "Music of The Night." Bob put the Phantom through paces Erik never expected! More overtures, "Questo Quela," and finale "Slaughter on Tenth Avenue" plus a loud rendition of the National Anthem led to a standing ovation. What a way to promote theatre organ music!

Several members of Pine Tree Chapter were present for the reopening of the State Theatre in Portland. The State houses Maine's last original Wurlitzer, and in the 60s chapter members rebuilt many parts of the 2/8 Special. The theatre became an x-rated movie house in the 70s and 80s, but times have changed, and on

November 20 Bill Picher came up on the repainted console, done by the Faucher Organ Company. It was still a lump-in-the-throat effect when the organ pipes came to life once again.

The State has a small rotunda reminding one of the Beacon in New York City, and is operated as a semi-cabaret with light food fair. So the theatre organ is alive and well once again in Portland, Maine! *Bob Legon*

QUAD CITIES

DAVENPORT, IOWA

MARK SPENGLER: 309/752-0232

On November 28, 1993, the holiday season was ushered in when approximately 1500 enthusiastic music lovers attended a Christmas concert by Bob Ralston on the 3/12 Wicks organ at the Capitol theatre in Davenport, Iowa. This most successful Ralston concert was the third sponsored by our chapter during 1993.

In addition to playing the Wicks pipe organ, Bob played some "duets" with himself on a Yamaha Clavanova and a top-of-the-line Yamaha organ supplied by Foster Family Music. Mr. Ralston's program also included a rousing rendition of "Rhapsody in Blue" on the theatre's white nine-foot Knabe grand piano. While Mr. Ralston utilized other instruments, the star of the show was the Wicks pipe organ. The concert ended with Bob's signature "requests from the audience" with which he created a magnificent finale.

The afterglow with Bob Ralston was held at the Blackhawk Hotel,

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The Capitol Theatre in Davenport, Iowa, home to a 3/12 Wicks pipe organ installed in 1928.

and Bob had fun surprising some of the members with musical Christmas stockings.

It took a lot of behind-the-scenes work to make our final concert of the year such a great success. While many of our members contributed their time and energy, a special thank you goes to Helen and Ted Alexander for their tremendous efforts, and to long-term member Barb Christiansen for her super public relations job.

After twenty years of maintaining the Capitol Theatre's Wicks organ, Howard Adams decided to take a break, and turned over the pre-concert servicing to Mark Spengler and Jim O'Connor. Their collective efforts resulted in the organ sounding great for the concert.

One week after the Ralston concert, on December 5, members and guests from surrounding area chapters met for the annual meeting and a family style German Christmas dinner at Jumer's Castle Lodge in Bettendorf, Iowa. The chapter sin-

cerely thanks Arthur Felts for his exemplary leadership as President for the past two years, as well as the many years he served as Treasurer.

To close the meeting, new President Mark Spengler, and Vice-President Jim O'Connor, outlined some ambitious goals, including the repair and upgrading of the Wicks Organ which was installed in the Capitol Theatre in 1928. We are looking forward to a successful 1994.

Elaine Vinzant



Robert Schwartz and Jim Ployhar.



RED RIVER

FARGO, NORTH DAKOTA

LANCE JOHNSON: 218/287-2671

What a night! As mentioned in previous chapter notes, we had been anxiously awaiting the new Disney film, *Iron Will*, in hopes that it would be seen first at the Fargo Theatre. The screenplay by John Michael Hayes was purchased by chapter member Jim Ploynar and his late business partner George Zepp in 1977, and finally all things came together when filming began in Duluth, Minnesota, in 1993. On January 6, the advance preview screening took place at the Fargo Theatre before the national release date of January 14.

The evening began with an elaborate champagne and dessert reception at the historic Conservatory Restaurant. Member Lloyd Collins entertained at the grand piano while guests mingled with the celebrities: Jim Ployhar as executive producer and family, producer Robert Schwartz; Kelly Pratt, the director of production for the Minnesota Film Board, and stars David Ogden Stiers and MacKenzie Astin (Will Stoneman). In conversation with Lance Johnson, Mr. Stiers indicated that he had some old recordings of the Chicago Theatre Wurlitzer.

In front of the restaurant and later in front of the theatre, were a sled and sled dogs. The movie is based on an actual 1917 sled dog race from Winnipeg to St. Paul and the struggle for survival to complete the race by Will Stoneman. Lance played a movie prologue which included sev-

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RED RIVER cont.

eral tunes associated with Disney fame. Emcee Doug Hamilton introduced each of the celebrities, who greeted a packed house. The audience turned out to be completely wrapped up in the movie, cheering, clapping and otherwise reacting positively to the action, and with long, long applause during the ending credits. The crowd was then invited to come forward to meet the special guests. MacKenzie Astin is an extremely nice fellow who should have a great future in movies if this performance was any indication of his ability. It was a huge "feather in the cap" of the Fargo Theatre to have the first national showing of *Iron Will* and certainly a thrill for our chapter. What a night! Go see this movie!

Sonia Carlson



Sonia Carlson and MacKenzie Astin.

RIVER CITY

OMAHA, NEBRASKA

GREGORY JOHNSON: 402/624-5655

Tom Wolfe hosted our November 14 meeting in his charming Omaha home, which boasts a three-manual Conn Theatre Organ. Harold Kenney presided over the business meeting in the absence of our president, Greg Johnson. Our entertainment for the evening was provided by the following organists who signed-up for open console: Mary Kenney, Tom Wolfe, Dick Zdan, Maurine Durand, Lynn Lee, Warner Moss and Virginia Reineke. After the program we enjoyed a coffee hour with delicious table treats. Many thanks to Tom Wolfe for his generous hospitality.



Judy Johnson, David Ogden Stiers, Lance Johnson and Sonia Carlson at reception for Iron Will.

On December 11 Joyce and Bob Markworth hosted 75 River City chapter members and friends in their festively decorated home for our traditional Christmas party and chili feed. Guests furnished the appetizers, salads and desserts, and the Markworths provided the beverages and two varieties of their famous Markworth Chili: "super hot" and "unleaded." While the ladies labored to prepare the meal, we enjoyed open console on Markworth's 3/15 Kimball theatre pipe organ.

After dinner we gathered in the music room for a short business meeting chaired by our vice president, Harold Kenney.

Bob Markworth introduced our guest artist for the evening, well-known theatre organist Chris Gorsuch, who traveled from San Diego, California, to entertain us. Chris opened his concert with a peppy rendition of "From This Moment On." He then followed with a medley of George Gershwin tunes, including favorites like "'S Wonderful" (from *Funny Face*), "Liza" (from *Show Girl*), and

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Chris Gorsuch at Markworth's 3/15 Kimball. Tom Jeffery photo

"Someone To Watch Over Me" (from *Oh, Kay*). Chris also offered samples of a musical genre that he labeled as "tassel music" — bluesy versions of "All Of Me," "Taking A Chance On Love" and "My Heart Belongs To Daddy." To showcase the Kimball organ, Chris presented a classical piece by Grieg, "Wedding Day at Troldhaugen." To round out his program, Chris offered selections for the Christmas season, both sacred and secular. We thoroughly enjoyed Chris Gorsuch's excellent theatre organ stylings, his lush-sounding stop registrations, his walking bass on piano accompaniment, and we hope he will return to Omaha soon.

Jim Ross, our chapter's contestant for the 1993 Young Theatre Organist Competition, was home from college on Christmas break, and presented a cameo performance for us, following Chris Gorsuch's concert. Jim played an "all request" program of Christmas music. In addition to his major subjects, Jim is studying organ performance in the Music Department at Iowa State University.

Work continues at a steady pace on our chapter's Barton organ project, with more than 2,000 hours of volunteer labor logged as of October 22 (excluding construction work on the organ studio building). The console has been rebuilt to accommodate Syndyne electric stop actions and thumb pistons, has been repainted, and is ready to assemble. The relay and switch units have been mounted to the wall. A new spreader board is being fabricated as well.



Jim Ross presented a cameo performance of Christmas music. Tom Jeffery photo

We hope to start installing the wind distribution system shortly. Our tireless and talented workers include Bill and Maurine Durand, Bob Markworth, Warner Moss, Lynn Lee, Bill Montague, Joe Hogya, Harold Kenney and Paul Kanka.

Harold Kenney and Tom Jeffery

ST. LOUIS

MISSOURI

DORIS ERBE: 314/481-1840

Our annual meeting was held at the home of Jerry and Rosalie Brasch on a beautiful fall day in November. After our business meeting, Jerry took over as our artist for the day. He began by explaining the many capabilities of his Allen theatre organ; the latest modification is the addition of a metal bar harp. Jerry wasn't about

to allow us to just sit and listen and applaud! No sir — he had a "name-that-tune" game planned for us. As Jerry went through his repertoire, we had to write the correct name of each of 12 melodies in the appropriate blank. The selections he chose were interesting and included "You Do Something to Me," "That's Life," and "Brother, Can You Spare a Dime?" As a finale, Jerry played a military medley and mentioned that he was performing the Army Air Corps Song especially for Jack Moelmann. Jerry awarded a very nice pen as a prize to those of us who had missed none, one, or two songs. We also enjoyed hearing Courtney, Jerry and Rosalie's granddaughter, sing "Over The Rainbow" with Jerry accompanying her on the organ. Rosalie's refreshments were delicious and disappeared quickly. It was a most enjoyable afternoon. Thank you, Jerry and Rosalie, for hosting our meeting — we always enjoy being guests in your lovely home.

Doris Erbe

On December 4, about 65 members and guests gathered at the neo-Victorian house of Dennis and Mary Lou Ammann in Highland, Illinois.

The center attraction was Denny's recently completed 2/12 Barton. Long ago, that instrument entertained patrons of the Grand Opera House in Oshkosh, Wisconsin.

Denny and members Jack Moelmann, Jim Ryan and Chuck Wiltsch moved the organ to Highland, in 1992, from the residence of Robert Leutner in Racine, Wisconsin. With some help from organ wizard Marlin Mackley and several long-time members of SLTOS, Denny worked the components into an aggregate.

Meanwhile, he acquired the player piano that was once tied in to the organ at the former Noodle and Pizza restaurant in St. Louis. Legendary theatre organ builder Dave Junchen totally refurbished that piano when he installed the organ at the restaurant back in the early 70s.

Seventeen-year-old Chris Loemker performed some classical virtuosity and sold a number of copies of his new tape of classical organ music.

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ST. LOUIS cont.

Denny took the honors at the console while Laurel and Hardy acted out *Big Business* up on the big screen. The program also included a buffet, carols, and a healthy dose of open console. The organ-piano duets were the highlight of the festivities, a Christmas event to remember.

Jay Nies



At the console, Leonard Maltin and daughter. Observing, Mike M. Laughlin (left) and John Oien.



Jerry Brasch's (top) xylophone, (center) glockenspiel, and (lower) metal bar harp greatly enhance his Allen organ. Barely visible are the triangle, cymbals, and tambourine.



Jerry Brasch seated at his Allen organ.

for a free jam session and tour of the theatre and the organ. No reservations are needed. If you have questions call John Oien at 805/682-1604 or Lucky Hawkins at 805/965-6361.

John Oien

SEQUOIA

RON MUSSELMAN: 209/229-1081

Sequoia was most pleased to present Ron Rhode at the Hanford FOX for its December program. Ron's magnificent program consisted of popular standards during the first half and seasonal music for the second half. Ron will be playing the Hanford FOX 2/10 Wurlitzer for the 1994 Pre-Glow to the National ATOS Convention to be hosted by Sequoia Chapter in Fresno. Ron has a great understanding of the little instrument with a big sound.



Steve Leslie prepares new Tuba for the Arlington Morton.



John Oien fitting new Flute Celeste on its chest for adding to Arlington Wonder Morton.

SANTA BARBARA

JOHN OIEN: 805/682-1604

1994 began with local organist Jerry Gerard performing with the Santa Barbara Symphony New Year's Eve Pops Concert. Jerry played both solo and with the orchestra — he received a standing ovation for his outstanding performance.

Many holiday visitors came by to listen and play our Wonder Morton, including Leonard Maltin (of *Entertainment Tonight*) and his family. Texas visitors Mark Caldwell from San Antonio and Jay Morris from Houston were also visiting here.

We look forward to Jeff Weiler on April 23 with a silent comedy. The

final two additional ranks are to be installed by Steve Leslie in April followed by tonal finishing getting the organ ready for Dennis James to record his first in a series of CDs on the now 28-rank Wonder Morton.

Mike McLaughlin and Jerry Gerard continue to play for movie intermissions, and monthly open console events attract more and more people to hear and play the organ. An invitation is now formally extended to anyone attending the National Convention in Fresno who wish to come down to Santa Barbara afterwards — they will be more than welcome. The two mornings following the convention have been reserved for anyone wishing to come

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Larry Vannucci at the Hanford FOX.

We were greatly saddened to lose Larry Vannucci in November. He has probably played more programs for us than any other artist. He was always ready to come down and play the organs in the Warnors and Hanford FOX Theatres. He played a marathon concert for us in early June, less than a month before his year-long illness began to take its toll. As though he were giving us his all, he played a program over three hours in length. It was part of a Dixieland weekend held in Hanford. Many musicians and attendees listened to Larry during different parts of the afternoon. Larry played an amazing medley from *American in Paris*. He performed his old standby, "Saint Louis Blues," which was as musically filthy as ever. It was fabulous. Thankfully, we did not realize this would be Larry's last program for us.

Tom DeLay

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SIERRA

SACRAMENTO, CALIFORNIA
ANDY MUNYON: 916/395-6877

On November 13 we were treated to a truly fine show at Grant Union High School when we presented a Benefit Concert by our own "Queen of The Console," Joyce Clifford. Joyce is a Sacramento resident who has shown a decided talent for music since early childhood. Among the many teachers with whom she has studied are John Lewis, Richard Purvis, Bill Thomson and George Wright, and she is at present herself teaching students of both classical and theatre music.

As we entered the auditorium we immediately saw a beautifully decorated stage with many Christmas trees and a life-size statue of "Father Christmas" at the center, which put the audience in the Holiday spirit. Joyce played a fine variety program which was greatly appreciated by the audience; one tune, "Twinkles," I am sure has never been heard before, but was very interesting. "Sleigh Ride," by Leroy Anderson and "Carol Rhapsody," by Richard Purvis were the only two Holiday selections in the program; the rest were old standards and favorites.

The next week, Joyce repeated the show at the Towe Ford Museum and we collected a large sum of money and oodles of toys for the San Juan Hospital Children's Ward. It was a great time for all, and we thank Joyce and her helpers for good music and great shows!

Bud Taylor



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Joyce Clifford and Santa (aka Bob Clifford) at "Toys for Kids" concert.

SOONER STATE

TULSA, OKLAHOMA
SAM COLLIER: 918/834-6255

We have lost our president. Don Kimes died, totally unexpectedly, on December 14. We have submitted a more complete account for the Closing Chord section of THEATRE ORGAN. Needless to say, we were shocked by the news. Don's leadership and enthusiasm will be sadly missed.

One of Don's last activities has been to organize a bus trip to Kansas City, Kansas, to hear Bob Ralston on the 3/21 Grande Barton Theatre Organ in the Granada Theatre on December 5. About twenty-five people made the trip. Don took along his newest "toy," (a gift received for his 60th birthday four months earlier), an electronic keyboard, and entertained the group for the entire journey with all kinds of music, including joyous accompaniment of Christmas carols. And all reported that everything was fantastic — the trip, and Bob Ralston's concert. It will be long remembered by those who were there.

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SOONER STATE cont.



Carolyn Craft at the console of their 3/10 Robert-Morton. "Sam" Samuels photo



Treasurer Barbara Hamilton (left) and "Official Coffee Lady" Laquita Kimes, who will continue in that role. We do appreciate both of these hard-working ladies! "Sam" Samuels photo

Our November meeting was held at Tulsa Technology Center, with Carolyn Craft at the console of our 3/10 Robert-Morton. Carolyn played a magnificent program for us, and she featured many of the new capabilities of our console update project. She opened with a gospel selection, "Wonderful Grace of Jesus." The upbeat rhythm of this piece was nicely done using the bass drum and

cymbal, and she included a key change with the use of the transposer. Next were three "pop standards:" a sprightly "Wrap Your Troubles in Dreams," "Jealousie" (which made good use of the cymbal, castanets and tambourine, and a solo melody played on 16' and 4' Tibias), and a delightful "Makin' Whoopee."

Then it was back to Gospel music. After "Jesus Gives Me a Song," she explained that she had brought along her own *Vox Humana*, her husband Paul. Paul sang two solos to Carolyn's accompaniment, "Get On The Happy Side of Living," and a magnificent "Somebody Bigger Than You and I." She closed with "Sound The Battle Cry."

Twelve people played at open console, including guest Bill Roenicke, a National ATOS member who had recently moved to Pryor (Oklahoma), saw our "Chapter News" story about our meeting at Hervey Barbour's from last June in THEATRE ORGAN and found Hervey in the Pryor phone book! People do read "Chapter News!"

Dorothy Smith



TATOS house organist, Bill Yaney, is flanked by the U.S. Marine Corps and their box of Toys for Tots collected at "A Christmas Odyssey." Karen Bowman photo

TOLEDO AREA

TOLEDO, OHIO

KEVIN OBERLE: 419/4746541

Our first foray into the Holiday show business, *A Christmas Odyssey*, was, by all measures, a tremendous hit. Produced by Ken Bowman in cooperation with the US Marine Corps and its Toys for Tots campaign, the two-hour musical variety show featured the Marr & Colton theatre organ along with soloists, a vocal group, dramatic readings, a sing-along, and classic video from the original 1971 Toledo Eleven television production, *A Christmas Odyssey*, which depicted the celebration of the season in the Toledo area — not seen in over two decades.


The stage settings were incredible. On one side, three towering 15-foot pines were clustered and decorated with over 3,000 miniature white lights, surrounded by packages wrapped in shimmering red and gold mylar with contrasting velvet bows. Red and white poinsettias and four-foot poinsettia trees were intermingled. The finishing touch was a series of eight rotund stuffed musician characters in matching red and green clutching gold French horns. On the other side was a cozy and inviting living room, complete with a brightly lighted and decorated Christmas tree, shiny mylar-wrapped packages, a white fireplace, wing chair, poinsettias, an ebony grand piano, and stuffed male and female foxes in traditional English hunting garb.

The entire main stage was outlined in mini-white-lights, garland, and red velvet bows while the organ platform was loaded with poinsettias and elegant handmade Father Christmas figures.

All talent was donated, including TATOS associate and soloist, Rob Szcublewski; Dave Calendine, Bill Coine, Lenny Norman (who returned from Cleveland just for the show), and house organist, Bill Yaney at the theatre organ; and the Common Company, a talented group of singers/entertainers who were a real hit with their tight harmony and clever stage presentation. Local radio personality, John McKnight, brought home the meaning of the season with his interpretation of *Yes, Virginia, There Is A Santa Claus* with theatre organ accompaniment reminiscent of the old soap opera radio days.

During several organ solos, vin-

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MOVING ON RECORDINGS



Bill Coine at the grand piano for the finale of "A Christmas Odyssey." Joan Ozuk photo



Eight adorable stuffed bandmen were the centerpiece of the "Christmas Odyssey" setting, stage right. Bob Bevec photo



Newsletter editor, Bill Coine, puts the finishing touch on the first issue of "The Glass City Blower" with the new format.

Below: Toledo's "first lady of television," Jane Schroeder and her son, Bill, aka John McKnight, pose following their appearances in "A Christmas Odyssey."

Bob Bevec photo



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May 6 & 7Orpheum Theatre, Vancouver, B.C., CANADA
May 8Orpheum Theatre, Vancouver, B.C., CANADA
June 4Planting Fields Arboretum and Hay Barn,
Oyster Bay, Long Island
June 10Towe Ford Museum, Sacramento, California
August 1Spreckles Organ Pavilion,
Balboa Park, San Diego, California



TOLEDO cont.

tage footage from the original *Christmas Odyssey* was projected using a state-of-the-art Sony video beam projector. Scenes included an old-fashioned country sleigh ride, downtown Toledo shopping circa 1970, Christmas tree harvesting, and religious paintings from the galleries of The Toledo Museum of Art. A clever collage of six Disney video animations was used for the audience sing-along with Bill Coine playing the accompaniment.

The highlight of the show was unquestionably the surprise guest appearance of Jane Schroeder (Ruhfel), deemed "the first lady" of Toledo television, who nestled into the big wing chair and narrated the classic, *A Visit From St. Nicholas*, with Bill Yaney providing the organ accompaniment. Jane is regarded as a pioneer in American television and was one of the first women in broadcasting back in the very early 1950s. Her charm, warmth, and élan were absolutely incredible as she invited several small children from the audience to sit at her feet before the fireplace while she interpreted the famous poem.

The finale, "Winter Wonderland," included Rob, the Common Company, Bill Yaney at the organ, and Bill Coine on piano. Following the show, members of the cast, TATOS members, associates, and guests gathered on the main stage for a special Christmas Afterglow — a champagne toast and celebration of the season.

Many audience members brought an optional gift for charity, and the Marines collected a huge box of new toys to be distributed to needy children in the area. Just prior to intermission, First Sgt. Bill Hostetler took the stage, thanked the audience, and expressed the Marines' appreciation for the donations.

The *Odyssey* aside, the year ended on a very positive note. Raymond and Florence Muenzer, a suburban Maumee couple, advised TATOS that they were donating their 28-rank home installation to us so that we could expand our existing organ. Tom Densel and Paul Wasserman are reviewing the Muenzer's instrument and will begin to plan its removal after the first of the year. Although the console won't be needed by TATOS, many of the ranks will be incorporated in the new right-hand

chamber, currently under construction. This exceptionally generous gift will save the organization thousands of dollars originally earmarked for purchasing ranks of pipes for the expansion.

Finally, we have a "new look" for the new year. Our monthly house organ, *The Glass City Blower*, has been revamped with a new graphic look and redesigned format. With a much more contemporary motif, the new *Blower* replaces the old format in-use for more than a year. Produced on the Macintosh using several desktop publishing programs, the two and four-page format is part of our ongoing effort to provide a professional and upscale image for the organization. *Bill Coine*



VALLEY OF THE SUN

PHOENIX, ARIZONA

WILLIAM DANFORD, JR.:

602/972-6223

One of the wettest days of the year did not keep 50 members and friends from attending our November 14 chapter meeting. Held at Arizona Associates, the program featured Walt Strony at the Allen Theatre Organ. Walt played "Here's That Rainy Day," saying he thought it 100% appropriate for the weather. His program also included some show tunes, his "Motel 6" arrangement of "Nola," and the Virgil Fox arrangement of "Now Thank We All Our God."

On December 5 Ron Rhode donated his time and talent to a fund-raiser held at First Christian Church Fellowship Hall. Also featured in the program were vocalists Renee Brooks and Wendy DuPont. Ron played several solo selections on the Wurlitzer and accompanied Renee on some songs. Wendy sang a few of her own compositions, accompanying herself on electronic keyboards. Ron said the program would feature "music from the heart for the heart," and it was, indeed, a very uplifting afternoon.

The chapter Christmas party was held December 11 at the home of Nancy and Ken Resech. Chapter member Dave Taylor played medleys of old standards on the Conn organ, plus some Christmas songs to get us in the holiday mood.

The next day found several of our members in the audience for the annual Organ Stop Christmas Concert. A highlight of the Lew

Williams holiday program was his 25-minute arrangement of the *Nutcracker Suite*, played entirely from memory.

Jelani Eddington helped us greet the New Year on January 2 at the home of Bill and Barbara Brown. The talented young organist played quite a varied program featuring music of Jerome Kern, George Gershwin, Eric Coates, Cole Porter, Johnny Mercer, Dave Brubeck and Johann Strauss. An afternoon temperature of 75 degrees made for some nice patio visiting with Jelani after the program. *Madeline LiVolsi*



Walter Strony at the Allen Theatre Organ. MLV photo



Jelani Eddington at Bill Brown residence. MLV photo



Lew Williams, Organ Stop Christmas concert. MLV photo

LETTERS TO THE EDITOR

continued from page 7

Dear Editor:

This is in regard to John Steele's letter (Sept/Oct '93). I totally agree with what Mr. Steele has to say about George Wright. My Banda CDs are among my very favorite recordings, period. Mr. Wright managed to influence my life from the time I heard his music as a child. A fascination with only one piece (my first exposure to the theatre organ and Mr. Wright) when I was a child, directed my thoughts to a career as an organist. I could never afford to personally study with George, but my search for a teacher after Bill Thomson passed away led me to study with someone who has. That someone is Joyce Clifford who realizes the genius inside Mr. Wright. She continues to arrange several hundred pages of theatre organ music a year and to donate her time to premiere them so that a hospital in Sacramento can have toys for the children. You can't put a price on this kind of dedication.

Kudos to Messrs. Atwood, DeLay, Robinson and Williams for their work to preserve information regarding the recordings of Mr. Wright. Further praise must go to Bob Power and Terry Cutshall for their dedication to preserving the recordings themselves. Gentlemen, your work is not going unnoticed! My only regret in life is that I was not yet born when Mr. Wright played the Fox Theatre in San Francisco. If ever a time machine is invented, that is going to be my destination. In my opinion, George

Wright will always be the standard by which all other theatre organists will be judged.

Sincerely,
Brett Pratt
Modesto, California

Dear Editor:

It was great to read all about the activities at the Twin Cities Spree '93. Wish I could have attended. I lived in St. Paul for nearly five years from around 1958-58.

I was a little non-plussed to read on page 16 of the Jan/Feb. issue that there are only three cathedrals in the United States and they are located in St. Paul, Minnesota; St. Louis, Missouri and New York.

Considering the fact that there is an Episcopalian Cathedral in every Diocese of the Episcopal Church, which would number some 60 or more and one in each Diocese of the Roman Catholic Church which would probably number another 75 at least, I can't quite figure what the small number of cathedrals refers to.

Also, unless they have changed the city boundaries recently House of Hope Church is still located on Summit Avenue not too far from the Cathedral in St. Paul.

All good wishes. Sorry to have to be a nit-picker. Keep up the good work. We really look forward to the THEATRE ORGAN.

Sincerely,
Ed Bowyer
Sidney, B.C. Canada

Dear Editor:

The letter in the current issue of the magazine from William J. Casazza re former "Cathedrals of the Motion Picture" certainly rings as true in England as in North America. As a former theatre organist in Britain, I can attest to that situation. The unit organ came a little later over there and subsequently its demise also came somewhat after that of the United States.

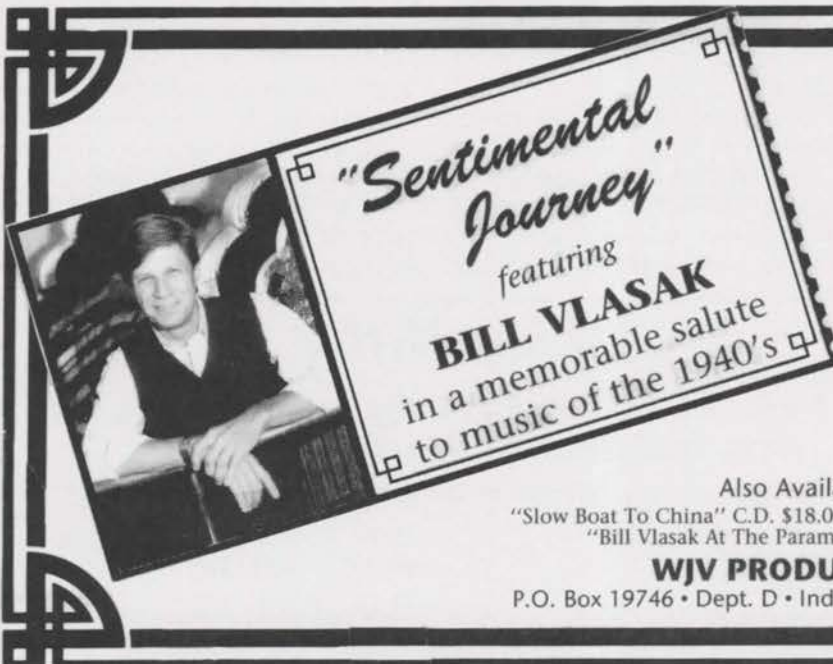
Many installations by Compton, Christie, and Wurlitzer, plus Reginald Foort's touring Moller, were a big feature during the thirties. What killed it over there was the acquiring of independent theatres by the big chains particularly Odeon, whose CEO, J. Arthur Rank, was not an organ buff. The elimination of much competition brought about by this situation also contributed to the above problem.

A press release during the forties was given to the effect that all live music would be eliminated as a policy on the Odeon chain. TV, VCRs and the like have taken their toll of movie attendance over the years. Maybe this is retribution! Enjoy the magazine very much.

Sincerely,
Reginald Stone
Victoria, B.C. Canada

Dear Editor:

Dennis E. Ferrara's Crawford discography usefully identified some previously unlisted Marsh recordings, but, with the exception of data on Victor record #19925, contained



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LETTERS cont. from previous page very little information not in John W. Landon's scholarly book, *Jesse Crawford, Poet of The Organ* (Vestal Press, 1974). It is surprising that Ferrara did not credit him.

Ferrara's article would have served us better had the listings been more complete. In many cases, the other artists heard in Crawford's 78s were not mentioned, leading to the erroneous impression that most of the sides were organ solos. Also, we are not told whether a given "take" made during the 1926-28 period was from Chicago or New York. Landon, on the other hand, gives us all of these facts. And, surely, mistakes in titles would have been corrected in a quick proofing.

Crawford started making records for Decca in 1934. These and his later discs are carefully detailed in the Landon opus.

Sincerely,
Robert Gates
Mendham, New Jersey

ALERT **FOR RECORDERS!**

For safety reasons, it shall be an ATOS policy that no recording equipment, microphones, carrying cases, books, tapes, purses, or objects of any kind will be permitted on the front rail of an overhanging balcony of a convention venue. Further, no recording equipment or other objects will be permitted in venue aisles or in any way to obstruct an exit from the venue. This policy will be effective for the June convention in Fresno.

PAGES FROM THE PAST ... ***How Kilgen Installed*** ***Pipe Organs***

continued from page 29

STARTING BLOWER

Before starting the blower take a panel off the bellows. When the blower is started the dirt that is in the blower pipe will blow out through open panel on bellows. Clean out any dirt left in bellows before replacing panel. Blow out pipe holes several times making certain there is no dirt hanging on valves before placing pipe in position.

PLACING PIPES

When pipes are set in place see that they are standing parallel and not on an angle. Face pipes towards open space as much as possible. Pipes must have speaking room. Pipes cannot speak properly with anything in front or near the mouth because the air leaving the pipe must travel away from the pipe freely. The top of open pipes should be twice the diameter of the pipe from the ceiling and never less than the diameter of the pipe. Brace bass pipe racks securely to keep pipes from shaking, rattling, or leaning out of proper position. When it is necessary to rasp rack boards to fit pipes properly, take top boards off of chest and do rasping outside of organ chamber. This is very important, as the small pieces of wood will get on the valves and hang and sometime later blow off and get inside the pipes. When placing pipes with tin turning slides see that the seam of the tuner is at the back of the pipe. Slip the tuners up far enough to be in tune or even higher as it is easier to move the tin tuners down while tuning than to drive them up. If the top of metal pipes are mis-shaped in shipping, use tuning cone to reshape the top of pipes. See that each metal pipe is perfectly round at the top.

It is usually advisable to not unpack the reeds until after all flue

(wood and metal) pipes are in place, tone regulated and tuned and all other mechanical work completed. This is to keep reeds free from moisture, dirt or dust and most important of all, away from visitors who may blow in them causing reed tongues to corrode.

TESTING ACTION

The first thing to do in testing an electric organ is test voltage of generator current. If current is too weak the action will be sluggish and perhaps some not working. It is very dangerous to operate on an overload as the contacts will heat and possibly set fire to wooden parts. An overload is also very liable to injure magnets.

The second step in testing is the air pressure. Make sure that the various sections of the organ are operating on proper pressure as specified on plans. If pressure is too strong inside of relays it will cause cyphering as feed contacts also act as springs and are adjusted for certain pressure and are not strong enough to hold pneumatics against excessive pressure. Weak pressure in relays is indicated by silent notes caused by relay feed wires overbalancing air pressure on relay pneumatics.

REGULATING BELLOWES

Regular size bellows should be regulated to raise six (6) inches. Individual bellows such as generally used for Vox Humanas should raise (4) inches. In case a bellows is unsteady when full of air but not in use or when it continues to vibrate up and down after chords are struck, shift the iron weights on top of bellows to various positions until bellows becomes steady. Bellows being unsteady is usually caused by too heavy pressure against bellows valve where reduced to much lower pressure inside of bellows. In some places where small low-pressure bellows are used in theatre organs, it is necessary to reduce air pressure before reaching bellows valve.



Ashley Miller

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REGULATING TREMOLOS

When the beat of the tremolo is too pronounced reduce the air supply by use of tin slide or grate behind conductor block or change weight on the tremolo and readjust length of stroke. In cases where this does not give proper results, put more springs and less weights on the bellows. When a more pronounced tremolo effect is desired take off part of bellows springs and add more weight on top of bellows.

When the tremolo causes the bellows to swing up and down and not shake evenly with the beat of tremolo, cut the curtain valve cord and use a light coil spring to form a section of this cord. Make sure that when the bellows goes down that the spring does not hit the pulley before bellows is all the way down as this will break the cord. With this method use a spring that is strong enough to pull the valve roller up but with very little more strength. This spring is used to eliminate a jerking of valve cord when bellows vibrates. The above is for only exceptional cases as tremolos usually can be adjusted by length of stroke of tremolo and by shifting of weight on the tremolo.

RELAYS

Relay air pressure should be 7 inches to 8 inches. This does not apply to unit boxes tubed to primary channels. The pressure on unit boxes same as bellows or one inch less when regulator is used. Excess relay pressure causes cyphering or notes speaking when stops are on. On the reverse, silent notes signify weak pressure. This is when the air pressure inside the relay is not strong enough to close the small pneumatics connected to the bar that should make the connection to the individual play contact. Regulating slides or sets of contacts inside relays it is equally important to regulate the off motion or the position of contacts when the stop is off as when in posi-

tion to play. When a stop is on and relay contacts are in position to play they should be 1/8 inch from the bar. When stop is off and contacts are thrown out of playing position, contacts should be 1/8 inch away from bar when the pneumatic is closed and bar in playing position.

When it is necessary to get to the pneumatics or bottom side of contact board, first remove top and side panels of relay box. Take off leather buttons at end of wood slides connecting to stop action pneumatic arm, take up the upper section of wood strips holding the contact bars. These strips are divided where the holes are bored holding these bars, lift the contact bars and turn to the side from over contact board. Take out screws at ends and center of contact board, then the contact board can be raised up and turned over. The leather nuts on the arm connecting pneumatic to contact bar should not be removed. If these leather buttons were removed it would require several hours of a skilled mechanic to regulate them properly. Beware of removing the leather nuts that connect to end of contact bar to pneumatics under contact board.

RELAY WIRING

Wiring from relay is connected to back side of relay panel board. There is only one line for each stop entering each relay box that this particular stop is played from. When the stop is played only at one pitch it is wired direct from junction board to the contacts. When a stop is played at more than one pitch on one manual it is wired from the panel board to a strip and set of pins under the contact board. Cross wired from this set of pins to the various sets of contacts, for example: When a stop is played at 16, 8 and 4 foot pitches from a 61 note relay there are 85 wires entering the relay from panel board to strip under contact board with 85 pins. There are 61 wires from No. 1 to No.

61 pin connected to one set of contacts playing at 16 foot pitch, another set of 61 wires from No. 13 to No. 73 pin to a set of contacts playing the 8 foot pitch. The third set of 61 wires from No. 25 to No. 85 pin to a set of contacts playing the 4 foot pitch. Sometimes a stop is played at 16 foot pitch from tenor or second C; in this case the first 12 pins would be eliminated and the low octave of the 16 foot stop would be eliminated. In this case there would be only 73 wires from the panel board to the relay. Stops such as synthetic oboe, synthetic Quintadena and 32 foot resultant open diapason are played from two sets of contacts. These contacts are cross wired from the unit strips under contact board to contacts. For example, a 32 foot resultant open Diapason of the pedal. There is one set of contacts wired to 16 foot open Diapason No. 1 to No. 32 and one set of contacts wired usually to the Bourdon and Flute No. 1 contact connected to 8 foot G (G above 8 foot C), continuing up 32 notes. When the stop is on, both sets of contacts are thrown in position to play. When the first note (low C) is played, the 16 foot C of the open Diapason and the 8 foot G of the Flute are sounding together.

REGULATING KEYS

The key dip should be 3/8 inch full on keyboards with second touch key dip on first touch 1/4 inch, total dip 7/16 full.

Small unit organs with play contacts in the console playing direct from key should be regulated very accurately so that each contact reaches the key bar at the same point. This also applies to couplers in straight organ consoles. When play contacts for second touch is in the console, make certain that each slide is properly adjusted. Make sure that these contacts reach the bar at the same point. When regulating the slides of contacts in console, make sure that

'93-94 Trenton Concert Series

GARDEN STATE THEATRE
ORGAN SOCIETY, INC.



Trenton War Memorial 3/17 Möller

Oct 3 - Dennis James

Dec 5 - Tom Hazelton

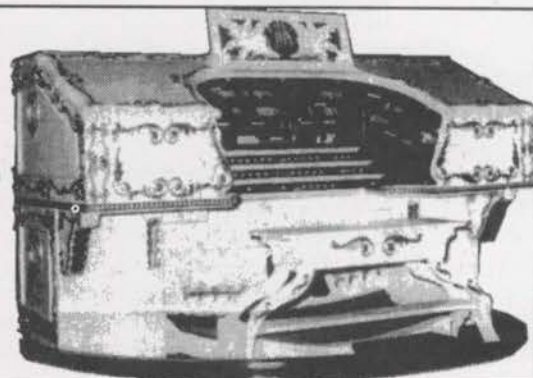
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Feb 13 - Jellani Eddington

Mar 20 - Ralph Ringstad

May 1 - Lew Williams

For further information or directions, write GSTOS, 350 Woodside Ave.
Trenton, NJ 08610 or call (609) 394-8195.



PAGES FROM THE PAST cont.

they are in proper position when off or out of position to play. If these slides fail to go back far enough they may play when the stop is off. If the slides go off too far they may reach the bar on the next key and make contact continuous, causing cyphering.

GENERATOR CURRENT

Small and medium sized church organs should be operated on or about eleven (11) volts of current, three and four manual church organs about twelve (12) volts, two manual theatre organs about twelve (12) volts, three and four manual theatre organs about twelve and one-half (12-1/2) to thirteen (13) volts.

The above is voltage when tested at the console terminals which is the proper point to test the current. All stops should be off while testing the current. If the wiring between the generator and the organ is too small there will be a loss of current. The current at the generator should not exceed one (1) volt more than when testing at the console. If the loss of current exceeds one (1) volt the size of wires leading from the generator should be increased.

When the current is insufficient for proper operation, increase the speed of the generator. To increase the speed of the generator either decrease the size of the generator pulley or increase the size of the motor pulley driving the generator. Both generator and motor pulley must be at least two and one-half (2-1/2) inches in diameter. This is to avoid slipping of the belt as will occur on smaller pulleys. It is very essential to avoid an overload of current. Excess current increases the arcing at contact points and if the current is too strong it may result in the worst of all injuries to pipe organ action which is, burning of contacts.

PLACING THE CONSOLE

The console must be placed on a level base. The entire base of the console must rest on a solid foundation to avoid an extra strain on any part of the console frame. If there is a chance for the console to settle in any certain place the contacts in the console will be thrown out of position and will shift as the weather conditions vary. Do not place the console near a radiator or exposed heating pipe or ventilating duct. Such conditions would cause the framework of the console to vary to such an extent

that the contacts would be thrown out of proper position. If the console be placed near a ventilator, moist or hot air is blown in, the keys will stick, framework of console will warp, causing shifting of contacts, making proper readjustments almost impossible.

THE ORGAN BENCH

To measure the height of the standard organ bench place the bench over the pedal keys with the back of the bench even with the back of the pedal key frame. Measure from the top of second E pedal key to top of the bench on the front side of the bench. The standard height for the organ bench is twenty-one (21) inches, measuring in this manner.

Unless there is a special request as to the height of bench always alter the bench legs to standard height. If there is a special request to have bench at other than standard height explain that standard height is very essential for concert organists and practically all organists use the standard height bench. In the exceptional cases encourage the organist to get accustomed to the standard height bench as it is a standard set by the American Guild of Organists.

PEDAL KEYS

Pedal keys must be placed on the same floor level as that of the console. The floor where pedal keys are placed must be level to avoid rocking or shifting of the pedal key frame. Fasten the pedal key frame to the console with screws through the front panel of the console into the pedal key frame. If the pedal keys are left loose they are very liable to shift out of position far enough that the keys would miss the contacts. Do not fasten the pedal key frame to the floor instead of the console for if the console were moved the pedal keys should be kept in their relative position to the console.

ORDERING NEW PULLEYS

In case it is necessary to change speed of generator, do so by changing a generator pulley if possible. The generator pulley should not exceed 5 inches in diameter or be less than 2-1/2 inches in diameter. Generator pulleys are kept in stock ready for immediate shipment. Flanged iron pulleys for motor shafts are not stock pulleys and it usually takes a week to make shipment on motor pulleys. When ordering a pulley state if it is for motor or generator, diameter and bore of pulley.

ORDER A PIPE

When ordering a pipe from the factory give section of organ, name and pitch of stop, letter and number of pipe counting from low C. For example: Great 8 foot Melodia D No. 39.

ADDING A STOP

To add another stop to a straight organ, tube from bottom boards or primary channels to added chest for the individual valve action. Operate the stop action by control of air supply through an added stop action or where air supply is taken from. Another way to add a stop to a straight organ is control air supply through a stop action box. Have new chest equipped with a magnet for each pipe. Connect the cable from new chest to cable leading to the manual from which it is to be played. This method is not advisable unless impossible to use the first method. The latter method increases the load on the contacts and may cause contacts to overheat from the electric force.

To add a stop to a unit organ where the contract slides are in the console, eliminate one of the original units by taking the cross wires off of the contacts and wire the added stop direct to the contact where wires have been removed. This method can be used in unit organ relays. In both cases take chest air supply direct without stop action control of air supply as used for straight organ additions.

FINISHING

Tone regulating and tuning must be done beyond criticism. Each stop must be regulated evenly from one note to the next and from one octave to the next. The stops must be at exact strength so that the organs can be built up from the softest tone to full organ with an even graduation. One character must not overbalance another. Each note must speak properly and distinctly.

SERVICE INFORMATION

We keep close records of the organs which we work on, whether they are ours or someone else's. Whenever you work on an organ of a different make than ours, send a description of the organ as follows: Name of Builder, Name and number of stops; Action; Approximate age; Present condition; Whether it has electric blower. This information should be sent in to the Service Office that you are working out of, in

other words, if you are working out of St. Louis, send this information to the St. Louis office; if you are working out of Chicago, send this information to the Chicago office, etc.

Remember that the public at large looks upon you as a completely different type of service man than is usually found — they expect a better job from you and they expect a greater courtesy and greater honesty in dealings, for they always know that our firm will give honest advice on service matters and they have come to look upon us in the nature of advisors and since you are representing us in this service work it is up to you to please our customers.

The service work should be done in the best manner possible, so that there is no chance of a come-back. If you find poor workmanship that has evidently been done by a previous service man, write in to your manager and tell him about it, describing the trouble and detail, and of course, go ahead and remedy it.

It is most necessary that you take great care in following this out for we must maintain our reputation for having only a very high class of men in our service department.

It is a good idea to always inquire at the place where you are doing work if they know of anyone buying a new organ and then to send us information in to the St. Louis office.

A service ticket with the name and location and terms of payment, will be given you for each service job you are assigned to. When work is completed fill out card with time and description of work done and mail it in to your service manager.

You must have a ticket for each job that you work on.

BLOWER INFORMATION

Following is some information regarding blowers: In figuring for a

blower always figure a standard curtain valve to go with blower unless an inspection of the organ has been made and it has been found possible to use an ordinary gate valve.

In figuring a blower, check your figures over a number of times so there will be no mistake in the HP.

When a blower order is sent in to us we immediately write, asking of the current. If possible, send current information in with order.

All blowers are to be installed under the usual conditions where the purchaser pays for the pipe, for wiring and any changes to the building.

Generally speaking, wind pressures can be figured as follows: Tracker 3 inches, Tracker with Pneumatic Pedal 3-1/2 inches, Pneumatic 4-1/2 inches, Electric Straight Organ 5 inches, Electric Unit Organ 6 Inches.

For Big Jobs: Figure the wind pressure on big jobs special, as it is probable that the different chests in the organ will be under different pressure.

TWO DIFFERENT WIND PRESSURES ON ONE ORGAN

If an organ has two different wind pressures, figure the size (HP) from the number of stops on each pressure and add the two together to get the correct HP blower for the whole organ. For instance, ten stops at 5 inches pressure — 1 HP; 6 stops at 10 inch pressure — 2 HP. You would then use a 3 HP blower for such an organ.

The Spencer Company makes a blower of two pressures but we do not use these but prefer to follow the above plan and arrange the proper pressure ourselves, in the organ.

FORMULA FOR DETERMINING SIZE BLOWER FOR ORGAN

HP	3"	3.5"	4"	4.5"	5"	6"	7"	8"	10"	12"	15"
1/4	7	5	4								
1/3	11	8	7	6	5						
1/2	14	11	9	7	6	4	3				
1/2-											
3/4	17	13	10	8	7	5	4	2			
3/4	20	15	12	10	8	6	5	3	2		
1	25	20	16	13	11	10	8	4	3	2	
2	40	34	28	24	20	18	16	13	9	7	5
3	55	46	38	32	28	18	16	13	9	7	5
3-1/2	64	52	44	36	32	22	19	15	11	9	6
5	90	70	60	50	42	32	28	21	16	12	10
7-1/2	202	90	73	61	50	40	30	22	18	15	
10	140	111	100	83	60	53	42	31	24	20	

AUGMENTS

61 notes equal 1 stop; 73 notes equal 1.6 stops; 85 notes equal 2 stops; 97 notes equal 2.36 stops

FORGE BLOWERS

For small organs with tracker action, in some cases a forge blower instead of an orgoblo may be used. Do not use a forge blower on any organ having more than ten speaking stops.

We only handle one size of forge blower — a 1/2 HP. This to be used on 1/2 HP. size and smaller. We have not gotten good results from forge blowers smaller than 1/2 HP.

These blowers are very noisy and should be placed either at a good distance away from the organ or enclosed.

Editor's note: Also listed in this booklet are prices for parts. Maintenance work was billed at an hourly or daily rate, with a greater charge for theatres and hotels than for churches and residences. The hourly rate was \$2.50 per hour for days, and \$3.50 for nights, with hotel expenses and railroad fare added.

We hope you have enjoyed this peek into the theatre organ days of the past, and we thank Bill Bunch once more for making this information available to us and to you.



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Dolton W. McAlpin, *MCATOS*, March 1992

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THEATRE PHOTOS ARE FEATURED in back issues of our publications. Is your favorite theatre and organ among them? Send SASE for complete list. Theatre Historical Society, 152 N. York Rd., Elmhurst, IL 60126.

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KORG TUNERS - KORG MT 1200 TUNER \$275 (list \$360). Hears A0-C8. Plays C2-B5. Shows pitch, note, octave. Can program temperament, calibration. KORG AT12 TUNER \$155 (list \$225). Hears C1-B7. Plays C2-B5. Shows pitch, note, octave. Brochure. Song of the Sea, 47 West Street, Bar Harbor, ME 04609. 207/288-5633.

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