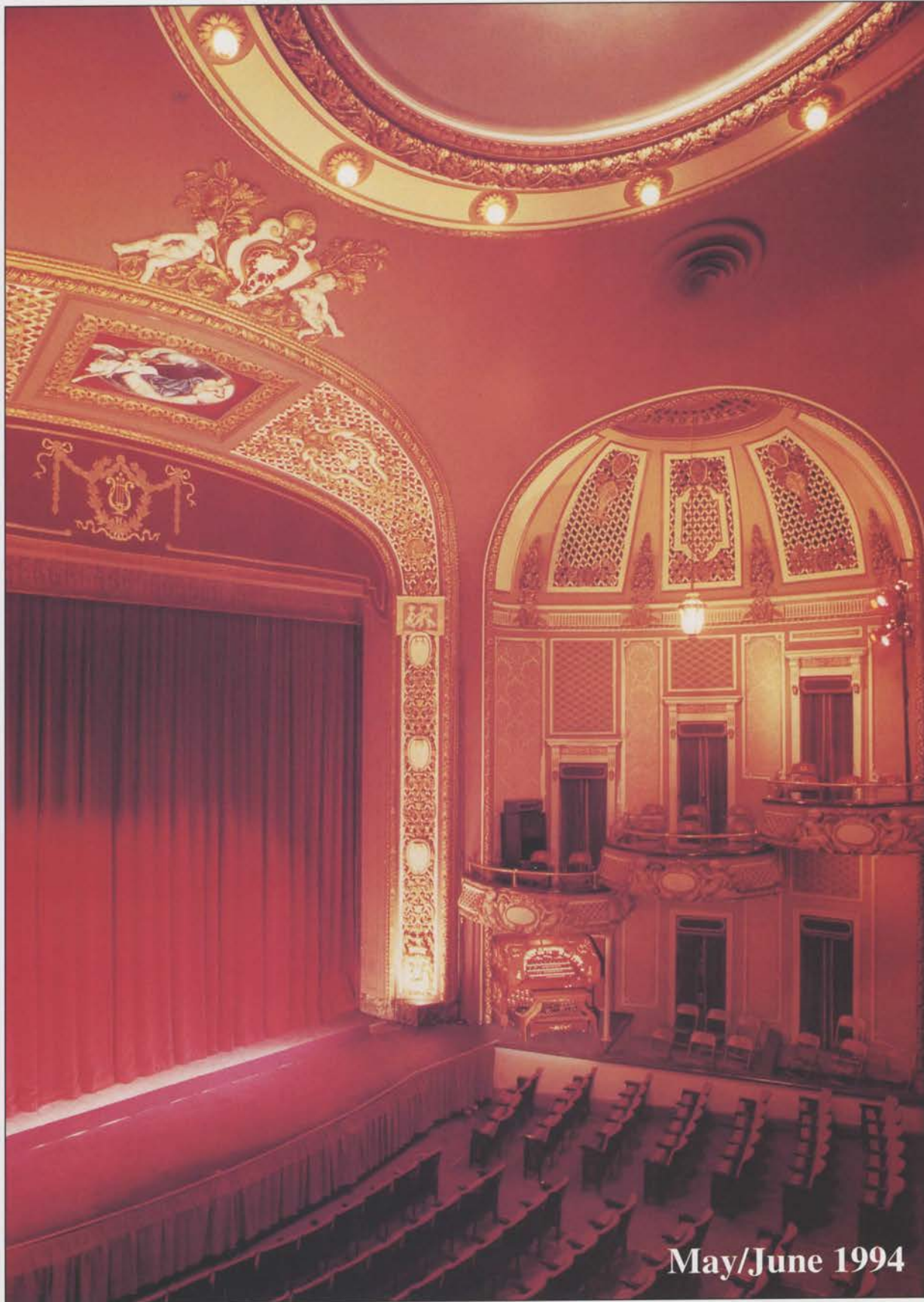


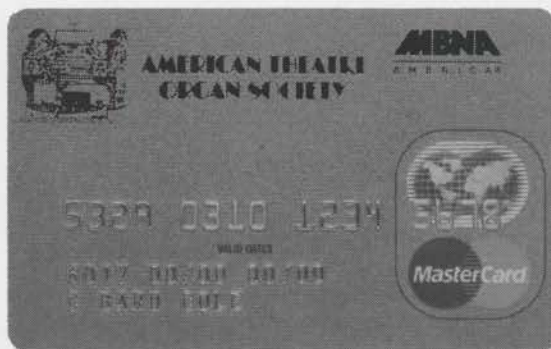
Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



May/June 1994

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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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COVER PHOTO:
Wurlitzer in Maryland Theatre in
Hagerstown
Joseph M. Crocetta photo

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PRESIDENT'S MESSAGE



For many years, ATOS memberships were for the calendar year, and all memberships expired at the end of December. Several years ago, our membership policies were changed. Now, ATOS memberships are much like magazine subscriptions. A membership begins when the Executive Director receives the dues payment, and it continues for a full twelve months. All members receive the next six issues of THEATRE ORGAN, and the next twelve issues of the ATOS INTERNATIONAL NEWS. Please note that memberships may not be made retroactive.

All ATOS members are sent a renewal notice two months prior to their membership expiration date. To determine when your ATOS membership expires, look at your ATOS Membership Card, or look at the address label on the mailing cover of the journal. The numbers shown are the month and year your membership expires. For example, if the numbers are 9406, it indicates that your ATOS membership expires at the end of June 1994.

To be sure that you receive every publication mailed to ATOS members, your dues payment must reach the Executive Director's office no later than the expiration date shown on your membership card. SEND ALL NATIONAL ATOS DUES PAYMENTS DIRECTLY TO THE ATOS EXECUTIVE DIRECTOR. CHAPTERS ARE NOT TO COLLECT NATIONAL ATOS DUES. Please do not send your national ATOS dues to your local chapter. Doing so may result in a lapse in your membership. (Due to the high cost in the United Kingdom to obtain a bank draft in

US funds, the London chapter will continue to accept national ATOS membership dues. All London chapter members are urged to submit their renewal notice and payment well in advance of their membership expiration date.)

If for some reason your dues payment is not received by the expiration date, and you miss receiving a copy of the current ATOS publication, you may order the copy missed by using the order form printed on the mailing cover of THEATRE ORGAN.

I am happy to announce that the Board of Directors at their mid-year meeting in St. Louis, approved the use of both MasterCard and VISA to pay for ATOS memberships. It is most important that you provide us with your correct card number and card expiration date.

In addition to the membership information above, I would like to remind all ATOS members not to discard the mailing cover, which is attached to each copy of THEATRE ORGAN, until you have looked it over carefully. Very valuable information is often published on the mailing cover, such as the Convention Registration forms, the ATOS publications order form, etc.

The ATOS National Convention, being hosted by the Sequoia Chapter, will be one convention that you will not want to miss. The list of artists is impressive, and the instruments to be heard are concert ready — well maintained and voiced. Don't let this opportunity to experience great theatre organ music, and the pleasure of interacting with other ATOS members, pass you by. Complete the registration form printed on the mailing cover, and send it off today, to assure that you will be a participant in this year's festivities in Fresno.

Vern Bickel

Letters To The Editor

Dear Editor:

You members of ATOS are making it possible for a lot of young adults to continue their careers in music.

We awarded ten \$500 scholarships in 1993 and we hope to award ten more in 1994.

I would like to share a letter with you that came from one of the recipients of a 1993 Scholarship:

"Dear members of the American Theatre Organ Society: As I approach the end of the second term of my junior year at Lawrence University, it is comforting to know that there are organizations such as yours. Your generosity in awarding me a scholarship is indeed a blessing in these times of ever-increasing college tuition. Both classical and theatre organ players and enthusiasts can be proud of deeds such as yours, helping to pave the way for future organists and ensuring that our craft continues to evolve. I am currently preparing for my junior recital, as well as a competition, and due to your kindness, I am able to devote even more time to practice without fear of funds. Once again, thank you." (signed) Andrew T. Birling, Appleton, Wisconsin.

Letters like this — and there are many in the file — make our whole program worthwhile.

Dorothy VanSteenkiste,
Chairman, Scholarship Program

Dear Editor:

I was interested to read the recent articles and letters on the Von Siemens (German) Wurlitzer and so I searched through my copies of the THEATRE ORGAN REVIEW magazines to find an article written back in 1964 by the late Ralph Bartlett. It reveals that one of your own countrymen had a hand in its partial restoration back in 1962 whilst he was based in Berlin with the US Army. His name was Marvin Marchant, and prior to his enlistment he was a member of the American

Association of Theatre Organ Enthusiasts.

The article documents his efforts to make the instrument playable. Seemingly German experts had suggested it would cost around £9,000 to put the organ back in a playable condition, but after telling the then owners that he would do all the work for nothing and buy the parts himself, he was given the go ahead. He spent approx. £70 and then suddenly the owners agreed to reimburse him and also pay for any additional work. It is stated that new stopkeys were made in the USA and shipped out. The only agreement that he had with the owners was that he should be allowed to play the organ as often as he wished whilst in Berlin, which would appear to have been only twelve months in total. Do the ATOS archives reveal Marvin Marchant as still being a member, and if not, are his whereabouts known?

Finally, record collectors may be interested to know that back in the late 80s a stereo LP recorded by one of the organists mentioned in the articles, Heinrich Reithmuller, was issued on the Teldec label (6-26412AS) and recorded on that Wurlitzer. The Wurlitzer is supplemented by liberal use of a synthesizer and appears to have been made during the years that writer Thomas Klose indicated the organ "produced a dreadful sound." Perhaps because of the shortcomings of the Wurlitzer it was decided to augment it by electronic means. The LP title is "Zwei in einer grossen stadt" (Two in a Big City) and the cover shows a full three quarter shot of the console which, if taken at the time of the recording, does tend to disprove the statement that the K.O.C. group wanted to improve the awful looking console. Either that or the photo is an archive one taken when the console was visually in magnificent condition.

Sincerely,
Alan Ashton
Manchester, England

How would you like to play a giant 4/26 theatre pipe organ in a 2,000 seat movie palace in beautiful Santa Barbara before packed houses for two weeks in the summer? If you are interested, read on. We are trying to provide an opportunity for a young organist to be our "house organist" for two weeks to play for four, 25-minute movie intermissions daily this summer between showings of blockbuster summer movies to full house audiences ... WOW! In addition to this fun vacation activity with lots of exposure and experience you would have ample time to enjoy the beaches and mountains of our little city by the sea. We would provide free housing in a member's home. Your cost would be air fare and meals. At the most your cost would run from \$500 - \$900.

If there are any young organists reading this who would like to be house organist this summer drop me a line. We cannot pay you money, but we can promise you appreciative audiences, a lot of fun and the experience of a lifetime ... just ask anyone who has played for something like this.

**Contact John Oien,
110 LaCumbre Circle,
Santa Barbara, CA 93105.
Phone 805/682-6822.**

INNOVATION & RESTORATION OF THE 3/14 MIGHTY WURLITZER FOR THE MARYLAND THEATRE IN HAGERSTOWN

by Dr. Victor I. Zuck



L to R: Victor Zuck (the writer), Richard Leibert (former organist) at Radio City Music Hall) and the late Farny Wurlitzer, Chairman of the Board.

*“The Organ is in truth
the grandest, the most daring,
the most magnificent of all instruments ...
It is a whole orchestra in itself...”*

Honoré de Balzac

When I was approached to write a story on the Mighty Wurlitzer that was presented to the Maryland Theatre in Hagerstown, I was certain I could not do so without the pleasurable reminiscence of the “Golden Era” of the theatre organ, and without acquainting readers with the mystique that surrounded both the organs and their fanciful showplaces.

Not only was this a period during which that unique musical phenomenon, the theatre organ, first won its many adherents, but over seventy years later (even to this day), the younger generation is extremely interested in the coloristic and orchestral sounds of these organs as they are discovered, refurbished, and added to the visibility and outreach of many theatres.

To begin our story of the Maryland Theatre Organ project here in Hagerstown, I would be grossly remiss if I did not divert to the year 1915, when the theatre was designed by the world renowned architect, Thomas L. Lamb, who appears in the accompanying pictures.

It is interesting that this same architect was also the designer of the Strand, Rialto and Rivoli Theatres and the former Madison Square Garden in New York City, the Ohio Theatre in Columbus, as well as theatres in Australia, India, Egypt and England.

In 1921, there were many, many theatres on Broadway in New York City — a district which reached almost from the lower tip of Manhattan, known as the Battery to the City of Yonkers, some miles upstate. These theatres varied in size, from those with a seating capacity of 200 to over 5,000, and their pipe organs were carried to even further traditional extremes.

The district lying between Times Square and Columbus Circle, about a mile in extent, was known as New York’s theatre district; it was here that the “Big Four” super theatres (as they were known) were located. They were: Capital, Rivoli, Strand and Rialto. These four theatres were very similar in policy of entertainment, and contended for superiority in securing the finest conductors for their large orchestras and the best



Theatre builder and architect Thomas A. Lamb.

talent for stage extravaganzas.

In those days, the program consisted of an overture, news weekly, a stage show, a cartoon or brief scenic picture, followed by the feature silent film, accompanied by the organ, and the sound effects appropriate to the action in the picture that was being shown.

Up to 1921, the pipe organs in the "Big Four" Theatres to which I have earlier referred were orthodox Church Organs, excellent for concert use and for augmenting the orchestral performers, which would consist of as many as seventy-five men.

It was against this standard of entertainment that the modern theatre organ had to make an acceptable showing or forever be excluded.

The Capital's chief organist was Dr. Mauro-Cottone, an Italian, and without doubt at the time was the finest contrapuntist to be heard. He had at his disposal a fine four-manual Estey organ of sixty stops.

Across the street at the Rivoli, then the outstanding theatre of the Famous-Players Organization, was Firmen Swinnen, a Belgian, a no less brilliant player than Mauro-Cottone. Firmen Swinnen was a friend of the writers, and to hear him play the Allegro from the Fifth Symphony by Widor, including a pedal cadenza, was the most difficult and tremen-

dous thing of its kind I can imagine. The Rivoli's organ was fifty-five stop, four manual, built by the Austin Organ Company.

At the Strand, there was also a four manual Austin. Dr. Percy Starnes, an Englishman, was the principal organist. His settings to pictures were always a treat, and he had a great following among the organ "fans" of that time.

It was in 1921, that the first modern theatre organ made its appearance on Broadway at the Rialto Theatre, where it replaced a three-manual Austin. The Rialto, like the Rivoli, was owned by the Famous-Players Organization, and was situated on Times Square at the corner of Broadway and Forty-Second Street. This was, at the time, one of the busiest intersections in the world, and the Rialto was certainly, at the time, the busiest theatre.

The new organ replacing the Austin was a fine three-manual "Mighty Wurlitzer," well placed in the theatre for almost perfect acoustical results. With the advent of this new type of organ in New York City, it was decided to bring an organist from the west to give the inaugural recital for the "Unit Organ," which had long been in favor in California, and as far east as Chicago. I do not want to give the impression that the Wurlitzer organ alluded to above was the first Mighty Wurlitzer ever built, it wasn't; however, those built in 1908 and beyond marked the entrance of the Rudolph Wurlitzer Company to the art of organ building at North Tonawanda, New York. Some organs were for churches, cathedrals, hotels, auditoriums, as well as Unit Orchestras for theatres.

The organist selected for the Rialto event in New York was Charles Sharpe-Minor who was familiar with the advent of the Unit Organ on the West Coast. He was a charming fellow and a talented comedian, but far from being an organist in the sense of the word that was accepted on Broadway at the time. He entertained movie-goers from the solos of the C# Minor (that is the way he insisted on being advertised) than from the other leading players as more Wurlitzer instruments were

installed in the city.

What does this litany of events have to do with the Maryland Theatre in Hagerstown, and the Wurlitzer organ that was subsequently donated to the theatre?

For one thing, the architect for the neoclassic style Maryland Theatre in 1915, was also the designer of the New York City theatres which I alluded to earlier.

Thomas L. Lamb felt that these theatres should not only be places of entertainment, but a reflection of the preferences of the American public. He once said he "believed that the theatre is a palace of the average man."

The words of George Rapp, builder and architect for many theatres, put it best when describing the theatre. "Here is a shrine to democracy where the wealthy rub elbows with the poor."

During the "Golden Age of Film," no buildings in the history of our country have been more architecturally original or flamboyant in style than our historic theatres.

When the 1,400 seat Maryland Theatre was built in 1915, the architect provided chambers for a pipe organ on each side of the theatre above the upper level box seats, and not a proscenium location.

It wasn't until 1922 that a three-manual M.P. Moller organ was installed, consisting of fourteen ranks of pipes, plus marimba, harp, and xylophone. This was Moller's Opus 3303, and the 385th theatre organ built by the firm which went on to build more than 3,500 organs for the theatre.

This instrument accompanied silent films until doom descended on the theatre, and films were issued with music appropriately recorded thereon.

It was the Wurlitzer Organ that became popular with the theatres, and from their factory in North Tonawanda, New York, came the Mighty Wurlitzer; also called the "Unit Orchestra." They were legion in number and it is questionable that without the considerable contributions of the Mighty Wurlitzer pipe organs, the motion picture industry would have made the progress it did

during the "Golden Era" of the theatre.

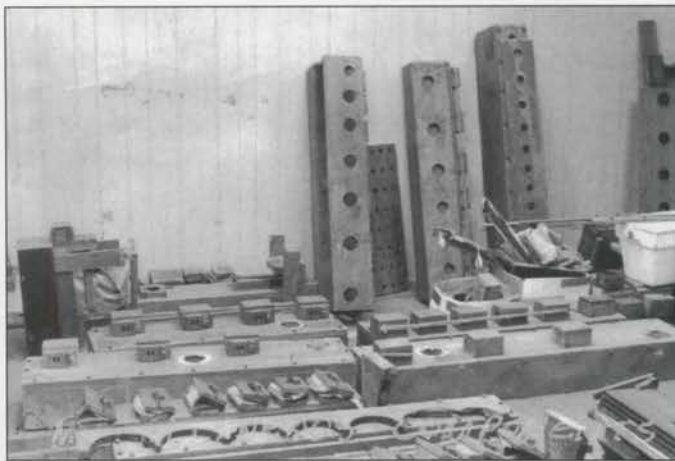
Throughout the world, the music of Mighty Wurlitzers set the mood, pace and interpreted the scenes of early theatre efforts. They supported the productions of the business until the advent of the "talkies" and provided sound effects and appropriate musical background to complete the full ration of enjoyment for all movie-goers.

The waning of this memorable era is probably most aptly monumental by the release of Al Jolson's film, *The Jazz Singer*, in 1927. When this film with the synchronization of sound on film, vaudeville shows, music spectacles and drama, were brought to a close, and the curtain was drawn rapidly as the quality, scope of voice, and sound reproduction progressed. In fast succession, the memorable productions dimmed the stardom and the vital need for music by the Mighty Wurlitzer, Marr & Colton, Barton, Moller, Kimball, Morton, Page and others.

The demise of the theatre organ since 1927 has resulted in the sale and removal of many instruments. These symbols of our heritage suffered an ignoble fate from the bulldozer's blade under the excuse of progress: some were demolished with buildings, others were scrapped or given to churches; others were purchased by organ enthusiasts; others concentrated on authenticity and only a few were retained and kept in playing condition for which they were originally designed during the "Golden Era" of motion pictures.

The Maryland Theatre organ was sold in 1938 to the local Presbyterian Church. It was tonally revised by Moller, to be more compatible with liturgical standards.

So popular were the abandoned theatre organs of the period that Herb Shriner, a 1950s television comedian purchased the Wurlitzer organ that was installed in the Riding Club in Chicago, and identified as Opus 1044-3/14. It was moved to his residence in Larchmont, New York. Herb Shriner eventually wanted to retire to Florida, and disposition of his Mighty Wurlitzer was a must.



Parts being stored in work shop next to theatre.



Squirrels select a shade action to store walnuts, etc.

Locally, an enthusiast by the name of Ronal Remsburg became interested, and purchased the organ for Whispering Pines, his mother and father's home at Braddock Heights, Maryland.

At the time, Ron Remsburg was instructor of philosophy and biology at the Hagerstown Junior College.

During spring vacation in 1961, Ron and some of his classmates went to Larchmont to disassemble the organ and move it to his parents' home.

Ron contends that he never knew there was such a thing as a "theatre organ" until he visited the Byrd Theatre in Richmond, Virginia. He was amazed to see the console rise from the orchestra pit on a hydraulic elevator to a spectacular height above the orchestra. He was completely mesmerized by the shimmer of the spotlight and the many orchestral and sound effects the organist so lavishly displayed.

As a result of this experience, Ron decided to attend the University of Richmond just to be near the organ in the Byrd Theatre. Prior to this experience, however, Ron had

gained some knowledge of the inner workings of the theatre organ by becoming involved in the restoration of the two-manual Wurlitzer at the Tivoli Theatre in Frederick, Maryland. He played between shows at the Tivoli, subsequently giving a recital at which more than 1,000 were in attendance.

This experience aided him in assembling the giant jig-saw puzzle that he had purchased from Herb Shriner.

He began the installation and re-engineering of the 3/14 Wurlitzer in September 1962, finishing the huge project in June 1963.

Ron left for the University of California for increased study to acquire his Master's Degree, and during the summer months he worked on his Mighty Wurlitzer. Returning to the University of California to pursue his Ph.D. required to more years of study which separated him from his beloved Wurlitzer at Whispering Pines.

The organ was playable until 1972, at which time the power was disconnected. For twenty years, the organ



L to R: Dottie Hart, Robert Yeakale, Edwin Benchoff, Ronald Werst, Roy Myers, Paul Kreglo, and Leon Cross. Missing are Thomas Perry and Victor Zuck.

was silent and partially dismantled with some components stored in a building back of the house where the squirrels found a delightful home, and storage place for walnuts, etc. as shown in the picture.

In January 1992, Ron presented the organ to the Maryland Theatre in honor of his mother, Lillian, and Aunt Olivia Knepper, who appeared during the vaudeville days of the 1930s at the theatre. This was a period when vaudeville in the theatre was enjoying great popularity. His mother and aunt were always announced as "Two Girls and a Guitar."

Ronal Rensburg was also happy



20 H.P. Orgoblo installed with windline being connected.

to present the organ to the Maryland Theatre because Hagerstown had the largest pool of organ artisans in the world due to retirees from the M.P. Moller Organ Company and others who were extremely interested in the theatre project.

Adjacent to the Maryland Theatre is a large vacant building, the size of which can be seen in the pictures. The owner, Vincent Groh, graciously allowed for the Wurlitzer organ to be refurbished and updated, without cost to the theatre or the group of men and women who had volunteered to perform the work. He also provided light and heat without charge. Mr. Groh had an interest in the organ project, not only because he had a Moller organ in his home, or that he purchased the former M.P. Moller factory, but because of his interest in having a pipe organ in the Maryland Theatre again. He was also curious about the latest technology, with digital switches, relays, etc., and the discarding of the cumbersome electro-pneumatic systems that were standard, even when the instrument in his residence was built.

In January 1992, the Mighty Wurlitzer was transferred from the Rensburg residence to the building next to the Maryland Theatre.

Throughout the colorful history of organ building, there have been many unique and one-of-a-kind instruments built, but the artisans you see in the pictures accepted the

challenge to perform functions that they had not done previously, but they left no stone unturned in making the instrument a product of the finest craftsmanship; the best materials and technical knowledge. Every chest, reservoir, tremulant, percussion bar, trap effect and pipe have been refurbished. All the windchests for the organ, all original leather, including packing of gasket leathers were removed, having deteriorated beyond useful resilience.

Paul Kreglo is a 51 year veteran with Moller, and at the time of his retirement, he was serving as Vice President. He had assumed the responsibility of being in charge of rebuilding the Wurlitzer instrument, and putting to use the wonders of our technological age, so that a greater scope and wider application would simplify the entire operation of the Mighty Wurlitzer. He is in many of the photographs connected herewith.

Farny Wurlitzer (son of the founder), shown in the one picture, put into each sales contract a clause in which the purchaser agreed that advertising and billing would refer to the organ as the Wurlitzer.

Adjectives used in conjunction with the name were thrown in for good measure by theatre owners, long accustomed to Hollywood blurbs. Most commonly used was Mighty Wurlitzer, to which I have alluded in this article. I have mentioned that Paul Kreglo, in charge of rebuilding and re-engineering the Wurlitzer, was putting to use the marvels of our technological age, just as electricity was the springboard from which the organ leaped from mediocrity to popularity almost overnight.

He wrote the advanced Proramming System for the Wurlitzer which is known throughout the industry as MIDI (Musical Instrument Digital Interface). This new technique installed in the organ is unique in that it is a complete multi-action (computer) that performs all relay and switching functions and combination action with 99 memory levels. This custom program gives the computer the ability to manage the vari-

All "On" and "Off" pneumatics removed from bolster.



Paul Kreglo installing stop tablets in bolster.



Edwin Benchhoff inspecting stop-tablet layout for accuracy.



ous key impulses from each of the consoles three keyboards and the Pedal Clavier, as well as the impulses from each of the stop-key controls which are sent to the windchests located in the two organ chambers through coaxial cables, and eliminates the series of cumbersome cables and electro-pneumatic relays that were required before this new system was available.

In addition, the computer will control the coupling for the three manual and pedal, interpret the Solo, Great/Accompaniment and Crescendo Pedals, operate the support mechanisms and many accessories; turn on the 20 horse-power

Spencer Orgoblo for wind the piano vacuum motor, illumination for the piano action and lights for the console.

Almost an infinite variety of tonal registrations may be present on 99 selectable banks of memory for the 30 manual pistons and five pedal toe studs, all of which are alterable by the organist. Each piston could be used as a "general," if so desired. The system that is being utilized contains many additional features for wider application. The central processing unit (where all control features are handled) allows for a sophisticated record/playback capability, the tempo of which selection

may be altered in very small increments by a variable control to any practical speed from an extremely slow pace, to a speed faster than the chest mechanism for the pipes are capable of being played.

During the playback of a recorded selection, the entire organ is also playable manually, which allows the organist to "duet" one's self, accompany the floppy disk selection, or add any embellishment desired.

Any keyboard on the console, or rank of pipes, may have sustain, legato or sostenuto applied to it either by a switch operated by the foot, or a toe piston. Pizzicato may also be applied to any division of the organ, or ranks of pipes either directly, or, as an inter- or intra-manual coupler. Reiteration may be applied to any rank of pipes or specific trap component. Timing, as in the pizzicato action, is individually adjustable for each note.

The complete organ may be transposed to any new key by the operation of three toe pistons; one to transpose up a half-tone each time it is pressed; one to transpose down a half-tone when the toe piston is similarly depressed; and the third to return to standard pitch no matter what the current key is. The third transposing method requires the use only of a "transposer piston" and uses any of the manual keyboards of the pedal clavier. Middle "C" note is standard pitch. The three methods of transposition may be intermixed freely to provide maximum flexibility.

Of particular interest is the type of combination action utilized in the console. This action is responsible for the control of stoptabs, of which there are 164. Pistons and automatic registrations are referred to as the 99 selectable banks of memory as alluded to earlier in the article.

Stops on the console are controlled automatically by "on" and "off" Syndyne magnets. There is no practical limit to the number of switches of stops that the combination system will handle. I have mentioned earlier that the 30 manual pistons and five toe pistons, all of which are alterable by the organist, each piston if desired



Top Left: Paul Kreglo wiring Pedal Clavier; finished console to left. Top Right: Robert Yeakle applying packing to chest bung. Bottom Left: Jack Myers and Leon Cross refurbishing 16" Tuba chest. Bottom Right: L to R: Dottie Hart, Paul Kreglo and Sue Weir wiring Accompaniment chest.

could become a "general." After all pistons have been assigned to a range of stops, the "setter" piston is used as normal to capture the specific registration of each piston.

The Crescendo Pedal controls a potentiometer which will allow 256 defined steps with a single wire to an input board. The crescendo pedal can bring into play stops that do not exist on the actual stop-key layout but are defined only in the crescendo pedal action.

Sforzando and Tutti actions can be operated in the usual manner.

The Piano was manufactured by Weydig & Henkelman of New York and contains an action that was built by Wasle & Company, also of New York. The piano was expertly rebuilt by Ted Black, seen in one of the pictures tuning the piano. Required in the rebuilding of the piano were new hammers, new strings as needed, sound board repairs and refinishing. The piano is located in the left front loge, which the organ console occupies the right front loge. The floor for each is level with the stage, and the

console can be conveniently moved onto the stage in whatever position might be required for recital or accompaniment use. The piano has a Plexiglas front, with inside illumination that will allow those in attendance to see the hammers respond to the operation of several pitches when used by the organist.

We come to the end of our first segment on the Wurlitzer organ being installed in the Maryland Theatre, Hagerstown, and in the next issue of THEATRE ORGAN, complete tonal specifications, pipe rank summary, windchest corollary and the location of the Solo and Great/Accompaniment organs in the theatre will be given; also pictures relating thereto.

In the meantime, I want to again thank the men and women who were the nucleus of careful planning, steady work, a fertile imagination and a lot of the time on the restoration of the Mighty Wurlitzer. All are keeping the dream going with both old and new innovative ideas and



Ted Black tuning piano after installing new hammers.

their love for the very special music that can only be heard where there are theatre organs.

(To Be Continued)

THE ETONES

Electronic Theatre Organ Owner/Enthusiasts

Conn Organ Pipes, Leslie Space Generators, and Reverberation for Electronic Theatre Organs

by David G. Olson

Dear Editor:

Lest someone else get to you ahead of me, a printer's error in the March/April article showed the sale of the Leslie Company to CBS in the 1980s, while in fact it was in the 1960s.

Also, there may be some question as to why I only listed older models of Leslie Speakers. There are two basic reasons:

1. These models were made in substantial quantities unlike later models which were made in limited quantities (except for the Hammond models).

2. For the most part, the organs for which these speakers were purchased have long since ceased to operate and have been junked, given to churches for tax write-offs, or are just gathering dust in someone's living room.

Sincerely,

David Olson

•••

In the quest for making our electronic theatre organs sound more like pipe organs, it is necessary to examine the acoustic differences between the two. I am not referring to the actual tonal differences between a violin on an electronic and the pipe organ rank. For purposes of illustration, let us say that tonally they are similar. Under these conditions we could still tell immediately which was which. The pipe organ naturally provides what I will call "animation," while the electronic produces none.

Taking the musical interval of a fifth (such as C and G) which is found in virtually all chords, we first recognize that these two organ pipes are spaced apart from each other. The third harmonic of C is very close in frequency to the second harmonic of G, and this slight difference in frequency means that they go in and out of phase with each other and we perceive that they are spatially separate — the exact source of the sound

seems uncertain and appears to move around. As our eyes perceive "depth," so do our ears perceive "depth" of sound. Two octaves will produce a similar effect due to slight tuning errors, as will two unison pipes. This is magnified many times over as we play more notes and more ranks.

When we play this same interval on an electronic organ, both notes appear in the same loudspeaker(s). The same differences between harmonics are present, and the harmonics go in and out of phase, except that being in the same electrical channel, amplitude modulations occur which are unpleasant and tiring to our auditory nerves. The same thing occurs if we play octave related notes where they are not locked in tune, or unisons from two generating systems.

The very thing which provides a pleasing effect in a pipe organ produces an unpleasant effect in an electronic organ. This fact forms the basis for Don Leslie's "isomonic" patent where notes are kept separate in two channels such that musical fifths and fourths cannot exist in the same channel and no amplitude modulations can occur. However since the two loudspeakers are only about a foot apart, little "animation" actually occurs — the sound is cleaned up at least. The amplitude modulations in the conventional electronic interact with any tremulant to produce even worse beats and this is one reason that the tremulant on complex voices is made so mild.

Something to keep in mind is that with the addition of tremulant to the organ generators, everything drawn from that generating system will have an identical tremulant. A pipe organ normally has several tremulants, each affecting different ranks and providing a co-mingling which

gives a rich complex sound. In the Conn Organ, for example, the strings, reeds, and diapasons tremulate together, and as the Tibia comes from the same generator, the tremulant at the generator must be kept very weak so as not to interact with the Leslie rotor on the Tibia stops. It also may be musically desirable to have an un-tremulated solo reed played against strings with tremulant.

It is for the foregoing reasons that "after-vibrato" (or tremulant) is preferable, where the effect is applied after the generating system. It gives the opportunity to have separate tremulants for different voices, each at its own rate. With Leslie speakers, voices can be tremulated with electro-mechanical means (as in the Leslie Model 600) and/or Leslie rotors of different types and speeds, all of which contribute a degree of "animation" impossible to attain in any other manner.

While the "isomonic" system is obviously not practical except where it has been built in at the factory as in the Gulbransen Rialto and Rialto II organs, there are several techniques to introduce phase modulations or "animation" as found in pipe organs, to the point where the inherent amplitude modulations tend to be of less importance.

CONN PIPES:

The "pipes" offered with Conn Electronic organs are one method of producing phase modulations or "animation." A single set does not go very far in this direction because the pipes which resonate at their fundamental pitch are quite close together. In the Conn organ where the octaves are not locked, the slightly greater separation of octave related resonators give some small amount of animation. When two sets of pipes

are connected and separated by several feet from each other, an amazing amount of animation is produced as the pipes in one set interact with those of the second set. This is true even when both sets are processing the same frequency information — in other words, voices from a single generating system. If an organ has two generators and each is fed to its own set of pipes, the results will be even more outstanding.

SPACE GENERATOR:

This device is found in a limited number of Leslie speaker models as covered briefly in a previous article. Models 102, 103, 202S, 212S, and 600 contain the space generator. This device essentially changes the frequency of an incoming signal by a small and random amount. The changed frequency is heard from one speaker, the original in a second speaker, producing phase modulations as in a pipe organ if the two speakers are separated by some distance. In the Model 103, the two signals are fed into "string" rotors in the same cabinet, but produce an apparent wide separation because the sound is "scattered" around the room by moving loudspeakers. When the rotors operate at "choral" speed, the effect is diminished substantially due to the close proximity of the speakers. Adding a second 103 separated from the first by several feet produces an enhanced effect because the space generators are random and not locked in phase. Almost any combination of Leslie speakers with space generators will produce truly breathtaking results.

Putting together all of the above information in combination, it is possible to produce results far better than might be imagined. The Leslie 600 has two tremulant generators which operate at slightly different rates — yet another means of adding animation since the two tremulants go in and out of phase. Taking an organ in which it would be difficult to separate the strings from the reeds, by feeding this signal into the two tremulant generators we can obtain multiple enhancement since the output of one generator is fed

into a space generator. The original signal with one tremulant rate is heard from the speaker at the left of the cabinet, the second which has not only a different rate tremulant but is also shifted slightly in frequency by the space generator is heard at the right side — these speakers are mounted in the side of the cabinet rather than the front and the cabinet is almost four feet wide so there is good separation and a great amount of animation. To carry this a step further, a set of Conn pipes can be substituted for one or both speakers, in which case even more animation is produced.

Taking a case now where the strings and reeds are separate, the reeds could be processed in the 600 as above, and the strings fed into a Leslie 202S, 212S, or 103. As stated previously, the use of two or more Leslie speakers with space generators will produce remarkable results. Another method would be to process the reeds in one tremulant generator, the strings in the second tremulant generator in the 600 (the inputs can be easily separated). Then pipes could be added. The possibilities are numerous.

If you are adding additional generators or MIDI, you would be well advised to keep these signals in separate channels from the organ signals. This will not only eliminate unpleasant beats, but will produce natural animation. Likewise if your organ has two or more generating systems, separate them into their own channels if possible.

REVERBERATION:

Having taken up most of this article with Conn Pipes and Leslie Space Generators. I will but briefly touch on reverberation. Even the Hammond spring reverbs are better than no reverb. Today there are many digital reverb systems far superior to the old Hammond system. Never add reverb to Tibias or any signals being processed through a Leslie rotor. You may have to have more than one reverb to keep various channels separate. With the animation methods described above, reverberation plays a lesser role in tonal enhancement. ■

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Thirty Years Ago In The Journal

Edited by Paul J. Quarino

From Volume VI, No. 2

☛ **WURLITZER AIDS "WIDOW" TO ACQUIRE DREAMHOUSE: THE LITTLE RANKER THAT GREW** (Page 8).

Connie Brown is one Wurlitzer widow who appreciates the little pipe organ that grew and grew and helped her realize a dream — that of owning one of the larger, older type mansions in a suburban area of Los Angeles. The article tells all about Ben and Connie Brown and their five-rank organ that's on the way to 19 ranks.

☛ **THREE LOVES HAS SHRUM**

by Dick Shrum (Page 16)

The story of the Seattle Paramount 4m/20r Wurlitzer.

☛ **THE ORIENTAL WURLITZER A UNIQUE INSTALLATION**

by Dennis Hedberg (Page 4)

Tells how Wurlitzer Opus 1710 was prior to modification and goes through a phase by phase explanation of the 235 Special as it is in 1964.

☛ We are pleased to welcome the Pine Tree Chapter to the ATOE family, and wish them best of luck.

☛ One could find in the Classified Ads, a Wurlitzer Glockenspiel, Xylophone and Tuned Sleigh Bells . \$95.00 @ . (not a typo. Ed.)

☛ ATOE had \$4,469.83 in the bank.

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.

FRESNO 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

Special ATOS Gifts Recognized

For some time the ATOS membership renewal form has listed different categories of membership, with a request that you contribute beyond the basic dues to assist ATOS in accomplishing its goals. We are pleased to recognize those who have responded by publishing the following list, and we thank you for taking the extra step.

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THE PIPE PIPER

This is a reasonably up-to-date list of Theatre Pipe Organs in use in public locations in the United States and Canada. Additions, corrections, or deletions should be sent to Tom DeLay, 162 West Roberts, Fresno, CA 93704. Theatres in **bold type** indicate an original installation; those marked with an * indicate an original installation other than a theatre.

Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.

ALABAMA

- **BIRMINGHAM**
Alabama Theatre - 1811 Third Avenue North
4/21 Wurlitzer

Fairview United Methodist Church - 2700 31st W.
2/8 Wurlitzer

South Side Baptist Church, Foster Auditorium
1016 Nineteenth Street South
3/6 Kimball

ALASKA

- **JUNEAU**
State Office Building - 333 Willoughby Avenue
2/8 Kimball

ARIZONA

- **MESA**
Organ Stop Pizza - 2250 Southern Avenue
4/48 Wurlitzer
- **PHOENIX**
Fellowship Hall, First Christian Church
6750 Seventh Avenue
2/11 Wurlitzer

Phoenix College Auditorium
1202 W. Thomas Road
2/10 Wurlitzer

ARKANSAS

- **LITTLE ROCK**
Medical Center, University of Arkansas
2/8 Hybrid

CALIFORNIA (North)

- **BERKELEY**
Berkeley Community Theatre - 1930 Alston Way
4/29 Wurlitzer
- **CASTRO VALLEY**
Cathedral of the Crossroads - 20600 John Drive
4/14 Wurlitzer-Morton
- **FAIR OAKS**
Community Clubhouse - 7997 California Avenue
3/13 Wurlitzer
- **HEALDSBURG**
Johnson's Winery - 8329 State Highway 128
2/10 Robert-Morton
- **MARTINEZ**
Bella Roma Pizza - 4040 Alhambra Avenue
3/13 Wurlitzer
- **MONTEREY**
State Theatre - 417 Alvarado
2/12 Wurlitzer
- **MURPHYS**
Kautz Vineyard Winery - 1894 Six Mile Road
3/15 Robert-Morton
- **OAKLAND**
Grand Lake Theatre - 3200 Grand Avenue
3/13 Wurlitzer

Paramount Theatre - 2025 Broadway
4/27 Wurlitzer w/2 consoles
- **PALO ALTO**
Stanford Theatre
3/21 Wurlitzer

- **REDWOOD CITY**
Capn's Galley #2 - 821 Winslow
4/23 Wurlitzer
- **SACRAMENTO**
Arden Pizza & Pipes - 2911 Arden Way
4/20 Wurlitzer

Grant Union High School - 1500 Grand Avenue
4/21 Wurlitzer

Towe Ford Museum
3/16 Wurlitzer (ATOS)
- **SALINAS**
First Baptist Church
3/20 Wurlitzer-Wicks
- **SAN FRANCISCO**
Castro Theatre - 429 Castro
4/26 Wurlitzer

Cinema 21 - 2141 Chestnut
2/6 Robert-Morton
- **SAN JOSE**
Angelino's - 3132 Williams Road
3/13 Wurlitzer

Towne Cinema
The Alameda
3/16 Wurlitzer
- **SAN LORENZO**
Ye Olde Pizza Joynt - 19519 Hesperian Boulevard
3/13 Wurlitzer

STOCKTON

- **STOCKTON**
Masonic Temple
2/11 Robert-Morton

CALIFORNIA (South)

- **ANAHEIM**
Anaheim High School - 811 W. Lincoln Avenue
3/10 Robert-Morton
- **CATALINA ISLAND**
Avalon Casino Theatre
4/16 Page
- **DEATH VALLEY**
Scotty's Castle
3/15 Welte
- **EL SEGUNDO**
Old Town Music Hall - 146 Richmond
4/26 Wurlitzer
- **FRESNO**
Bethel Temple - 4665 North First
3/10 Robert-Morton

Fresno Pacific College - 1717 South Chestnut Street
3/20 Hybrid

Pizza & Pipes - 3233 First Street West
3/23 Wurlitzer

Warnors Theatre - 1402 Fulton
4/14 Robert-Morton
- **FULLERTON**
Fullerton High School - 780 Beachwood Avenue
4/22 Wurlitzer
- **HANFORD**
FOX Hanford Theatre
2/10 Wurlitzer
- **HERMOSA BEACH**
Parker Hall, Saint Cross Church
2/10 Wurlitzer
- **LOS ANGELES**
Elks Lodge - 607 S. Parkview Avenue
4/61 Robert-Morton

Founders' Church of Religious Science
3281 W. 6th
4/31 Wurlitzer

Orpheum Theatre - 842 Broadway South
3/13 Wurlitzer
- * **Shrine Auditorium** - 649 W. Jefferson Boulevard
4/73 Moller

Universal Studios - 100 Universal City Plaza
3/12 Robert-Morton

Wilshire Ebell Theatre - 4401 W. Eighth
3/13 Barton
- **MONROVIA**
Monrovia High School
2/10 Wurlitzer
- **PARAMOUNT**
Iceland Amphitheatre - 8041 Jackson
3/19 Wurlitzer
- **PASADENA**
Civic Auditorium - 300 E. Green
5/28 Moller

Sexon Auditorium - Pasadena City College
3/23 Wurlitzer

- **SAN BERNADINO**
California Theatre - 562 W. Fourth
2/10 Wurlitzer
- **SAN DIEGO**
Copley Symphony Hall (FOX Theatre)
4/32 Robert-Morton
- **SAN GABRIEL**
Civic Auditorium - 320 S. Mission Drive
3/16 Wurlitzer
- **SLYMAR**
San Sylmar Museum - 15180 Bledsoe Street
4/37 Wurlitzer
(Organ presently unplayable due to 1994 earthquake damage. Museum closed 6-12 mos.)
- **SANTA ANA**
Santa Ana High School - 520 W. Walnut
2/10 Robert-Morton
- **SANTA BARBARA**
Arlington Theatre - 1317 State
4/24 Robert-Morton
- **SEAL BEACH**
Bay Theatre - 340 Main
4/42 Wurlitzer
- **WESTCHESTER**
Fox Studios - 10201 W. Pico Boulevard
3/17 Wurlitzer

COLORADO

- **COLORADO SPRINGS**
City Auditorium - Kiowa & Weber
3/8 Wurlitzer

Mount St. Francis Auditorium
W. Woodman Valley Road
3/20 Wurlitzer
- **DENVER**
Paramount Theatre - 1621 Glenarm Place
4/20 Wurlitzer w/2 consoles
- **FORT COLLINS**
Lory Student Center Theatre
Colorado State University
3/19 Wurlitzer

CONNECTICUT

- **HARTFORD**
Bushnell Memorial Hall - 166 Capitol Avenue
4/75 Austin
- **SHELTON**
Shelton High School - Meadow Street
3/12 Austin
- **THOMASTON**
Thomaston Opera House
3/15 Marr & Colton
- **WILLIMANTIC**
Windham Technical School
Summit Street Extension
3/15 Wurlitzer

DELAWARE

- **WILMINGTON**
Dickinson High School - 1801 Milltown Road
3/42 Kimball

FLORIDA

- **DUNEDIN**
Kirk of Dunedin - 2686 U.S. Alt. 19
4/100 Hybrid
- **MIAMI**
Andre Hall - 4150 S.W. 74th Avenue
4/15 Wurlitzer

Gusman Cultural Center - 174 E. Flagler
3/15 Wurlitzer
- **PENSACOLA**
Saenger Theatre - 118 S. Palafox
4/23 Robert-Morton
- **PINELLAS PARK**
City Auditorium
7659 - 59th St. N.
2/9 Wurlitzer
- **TAMPA**
Tampa Theatre
711 N. Franklin
3/12 Wurlitzer

GEORGIA

- **ATLANTA**
Fox Theatre - 660 Peachtree Northeast
4/42 Moller

Theatrical Paraphernalia
2/9 Robert-Morton

HAWAII

- HONOLULU
Hawaii Theatre - 1130 Bethel
4/16 Robert-Morton
- Waikiki Theatre III
4/16 Robert-Morton

IDAHO

- BOISE
Egyptian Theatre - 700 Main
2/8 Robert-Morton
- MOSCOW
University of Idaho Auditorium
2/6 Robert-Morton

ILLINOIS

- CHAMPAIGN
Virginia Theatre - 201 W. Park Avenue
2/8 Wurlitzer
- CHICAGO
Aragon Ballroom - 1106 W. Lawrence
3/10 Wurlitzer
- Chicago Stadium - 1800 W. Madison
6/51 Barton
- Chicago Theatre - 175 N. State
4/29 Wurlitzer
- Copernicus Center - 5216 W. Lawrence
3/12 Wurlitzer-Kimball
- Congress Theatre
3/41 Kimball
- Patio Theatre - 6008 W. Irving Park
3/17 Barton
- DOWNERS GROVE
Downers Grove High School - 4436 Main
3/10 Wurlitzer
- Tivoli Theatre - 5021 Highland Avenue
3/10 Wurlitzer
- ELMHURST
York Theatre - 150 North York Road
3/7 Barton
- JOLIET
Rialto Square Theatre - 102 S.E. Van Buren
4/21 Barton
- LYONS
19th Hole Lounge - 7909 W. Ogden
3/12 Wurlitzer
- MUNDELEIN
St. Mary of the Lake Seminary - 176 Mundelein
4/19 Howell-Wurlitzer
- PARK RIDGE
Pickwick Theatre - 5 S. Prospect Avenue
3/11 Wurlitzer
- ROCKFORD
Coronado Theatre - 312 N. Main
4/17 Barton
- SPRINGFIELD
Springfield High School - 101 S. Lewis
3/11 Barton
- ST. CHARLES
Arcada Theatre - 105 Main East
3/10 Geneva
- Baker Hotel - 100 Main West
3/10 Geneva
- WAUKEGAN
Genesee Theatre - 203 N. Genesee
3/10 Barton

INDIANA

- ANDERSON
Anderson Music Center - 1325 Meridian
2/6 Wurlitzer
- ELKHART
Elco Theatre - 410 S. Main
2/11 Kimball
- FORT WAYNE
Embassy Theatre - 121 W. Jefferson
4/16 Page
- INDIANAPOLIS
Hedback Community Theatre - 1847 N. Alabama
2/11 Page
- Manual High School - 2405 Madison Avenue
3/26 Wurlitzer
- Paramount Music Palace
7560 Old Trails Road
4/42 Wurlitzer

- LAFAYETTE
Long Performing Arts Center - 111 N. Sixth
3/17 Wurlitzer
- VINCENNES
Vincennes University Auditorium
3/12 Wurlitzer

IOWA

- CEDAR RAPIDS
Cedar Rapids Community Theatre
102 Third S.E.
3/14 Barton
- Paramount Theatre - 123 Third Avenue
3/12 Wurlitzer
- DAVENPORT
Capitol Theatre - 330 W. Third
3/12 Moller-Wicks
- SIOUX CITY
Municipal Auditorium - Gordon Drive
3/13 Wurlitzer

KANSAS

- KANSAS CITY
Granada Theatre - 1015 Minnesota Avenue
3/20 Barton
- WICHITA
Exhibition Hall, Century II Center
225 W. Douglas
4/39 Wurlitzer

KENTUCKY

- LOUISVILLE
Louisville Gardens
525 W. Muhammed Ali Boulevard
4/17 Kilgen

LOUISIANA

- NEW ORLEANS
Saenger Performing Arts Theatre
111 Canal
4/26 Robert-Morton
- SHREVEPORT
Strand Theatre - 619 Louisiana Avenue
2/8 Robert-Morton

MAINE

- OLD ORCHARD BEACH
McSweeney Auditorium,
Loranger Memorial School - Saco Avenue
3/13 Wurlitzer
- PORTLAND
State Theatre - 609 Congress
2/8 Wurlitzer

MARYLAND

- COLLEGE PARK
University of Maryland
University Boulevard & Adelphi Road
3/10 Kimball
- FREDERICK
Weinberg Center for the Arts
20 W. Patrick
2/8 Wurlitzer

MASSACHUSETTS

- NEW BEDFORD
New Zeiterion Theatre
2/8 Wurlitzer
- SPRINGFIELD
Paramount-Sanderson Theatre
1700 Main
3/11 Wurlitzer
- STONEHAM
Stoneham Town Hall - 35 Central
2/14 Wurlitzer
- WELLESLEY HILLS
Knight Auditorium, Babson College
Wellesley Avenue
3/13 Wurlitzer

MICHIGAN

- ANN ARBOR
Michigan Community Theatre
603 E. Liberty
3/14 Barton
- BENTON HARBOR
Good Old Times Antique Shop
3/? Wurlitzer
- CRYSTAL FALLS
Crystal Falls Theatre - 301 Superior Avenue
3/21 Moller
- DETROIT
Fox Theatre - 2211 Woodward Avenue
4/36 Wurlitzer; 3/12 Moller

Redford Theatre - 17360 Lahser Road
3/10 Barton

Senate Theatre - 6424 Michigan
4/24 Wurlitzer

- FLINT
Flint Institute of Music Recital Hall
1025 E. Kearsley
3/11 Barton
- IRONWOOD (Upper Peninsula)
Ironwood Theatre
2/7 Barton
- KALAMAZOO
State Theatre - 404 S. Burdick
3/13 Barton
- MARSHALL
The Mole Hole - 150 W. Michigan
2/4 Barton
- MORENCI
Rex Theatre - 235 West Main
3/6 Barton
- MUSKEGON
Frauenthal Center - 407 W. Western Avenue
3/8 Barton
- SAGINAW
Temple Theatre - 203 W. Washington
3/11 Barton

MINNESOTA

- LUVERNE
Palace Theatre
2/5 Smith-Geneva
- MINNEAPOLIS
All God's Children Metropolitan Community
Church - 3100 Park Avenue
3/11 Hybrid
- Powder Horn Park Baptist Church - 1628 E. 33rd
3/13 Robert-Morton
- MOORHEAD
Moorhead State University, Weld Hall
2/7 Hybrid
- RED WING
Sheldon Auditorium - Third & East Avenue
2/11 Kilgen
- ST. PAUL
World Theatre - 10 E. Exchange
3/21 Wurlitzer

MISSISSIPPI

- HATTIESBURG
Saenger Center - Forrest & Front Streets
3/8 Robert-Morton
- MERIDIAN
Temple Theatre - 2318 Eighth
3/8 Robert-Morton

MISSOURI

- POINT LOOKOUT
Jones Auditorium, School of the Ozarks
Hwy 65
3/15 Wurlitzer
- ST. LOUIS
Fox Theatre - 527 Grand Boulevard N.
4/36 Wurlitzer; 2/10 Wurlitzer

MONTANA

- BILLINGS
Wilma Theatre
3/10 Robert-Morton
- BOZEMAN
Ellen Theatre
2/7 Wurlitzer

NEBRASKA

- BELLEVUE
Little Theatre Playhouse
203 W. Mission Avenue
2/5 Wurlitzer
- OMAHA
Orpheum Theatre - 409 S. Sixteenth
3/13 Wurlitzer

NEW HAMPSHIRE

- BERLIN
Berlin Middle School
2/10 Wurlitzer

NEW JERSEY

- ASBURY PARK
Convention Hall - 1300 Boardwalk
3/12 Kilgen

- ATLANTIC CITY
* Convention Hall - 2301 Boardwalk
7/455 Midmer-Losh; 4/42 Kimball
- NEWARK
Symphony Hall
4/15 Griffith-Beech
- NORTH BERGEN
Immaculate Heart of Mary Chapel
Broadway between 78th & 79th
3/12 Robert-Morton
- OCEAN GROVE
Ocean Grove Auditorium - 27 Pilgrim Parkway
4/71 Hope-Jones
- PITMAN
Broadway Theatre
3/8 Kimball
- RAHWAY
Union County Arts Center - 1601 Irving
2/7 Wurlitzer
- TRENTON
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Moller
- UNION CITY
Park Theatre Performing Arts Center
3/20 Moller
- WESTWOOD
Pascack Theatre
2/8 Wurlitzer

NEW MEXICO

- ALBUQUERQUE
Regency Ballroom, Classic Hotel
6815 Menaul Avenue
5/27 Wurlitzer
- ROSWELL
Pearson Auditorium
New Mexico Military Institute
3/19 Hilgreen-Lane-Wurlitzer

NEW YORK

- BINGHAMTON
Broome Center for Performing Arts
228 Washington
4/24 Robert-Morton

Roberson Center for Fine Arts - 30 Front
3/17 Link
- BROOKLYN
Long Island University
385 Flatbush Extension
4/26 Wurlitzer
- BUFFALO
Shea's Theatre - 646 Main Street
4/28 Wurlitzer
- CORNWALL-ON-HUDSON
* New York Military Academy - Academy Avenue
4/31 Moller
- CORTLAND
Old Main Auditorium - State University College
Link
- ELMIRA
Clemens Center for Performing Arts
State & Gray
4/22 Marr & Colton
- LAKE PLACID
Palace Theatre
3/7 Robert-Morton
- LOCKPORT
Dale Building, Senior Citizen Center
33 Ontario
2/8 Wurlitzer
- MIDDLETOWN
Paramount Theatre - 19 South
2/10 Wurlitzer
- MINEOLA
Chaminade High School - Jackson Avenue
3/15 Austin-Morton
- NEW YORK CITY
Beacon Theatre - 2124 Broadway
4/19 Wurlitzer

Radio City Music Hall - Rockefeller Center
4/58 Wurlitzer

United Palace - 175th & Broadway
4/23 Robert-Morton
- NORTH TONAWANDA
Riviera Theatre - 67 Webster
3/19 Wurlitzer

- ROCHESTER
Auditorium Center - 875 Main East
4/22 Wurlitzer

Eisenhart Auditorium - 657 East Avenue
3/11 Wurlitzer
- ROME
Capitol Theatre - 218 W. Dominick
3/7 Moller
- SCHENECTADY
Proctor's Theatre - 432 State
3/18 Wurlitzer
- SUFFERN
Lafayette Theatre
2/9 Wurlitzer
- SYRACUSE
Mills Building, State Fairgrounds
3/11 Wurlitzer
- UTICA
Proctor High School - Hilton Avenue
3/13 Wurlitzer

NORTH CAROLINA

- ELON COLLEGE
War Memorial Gymnasium - Haggard Avenue
3/12 Wurlitzer
- GREENSBORO
Carolina Theatre - 310 S. Greene
2/6 Robert-Morton

Masonic Temple - 426 W. Market
2/7 Wurlitzer
- LUMBERTON
Carolina Civic Center
2/8 Robert-Morton

NORTH DAKOTA

- FARGO
Fargo Theatre - 314 N. Broadway
3/15 Wurlitzer; 2/7 Hybrid (lobby organ)

OHIO

- AKRON
Akron Civic Theatre - 182 S. Main
3/13 Wurlitzer
- CANTON
Palace Theatre - 605 N. Market Avenue
3/9 Kilgen
- CINCINNATI
Emery Theatre - 1112 Walnut
3/27 Wurlitzer
- CLEVELAND
Gray's Armory - 1234 Bolivar Road
3/13 Wurlitzer

Palace Theatre
3/15 Kimball

Judson Manor - 1890 E. 107th
2/9 Kimball
- COLUMBUS
Campus Center, Capital University
2199 East Main
2/12 Wurlitzer

Ohio Theatre - 39 E. State
4/20 Robert-Morton
- DAYTON
Victory Theatre - 138 N. Main
3/16 Wurlitzer
- HAMILTON
Shady Nook Theatre-Restaurant
879 Millville-Oxford Road
4/32 Wurlitzer
- LORAIN
Palace Theatre - Sixth & Broadway
3/11 Wurlitzer
- MANSFIELD
Renaissance Theatre - 136 Park Avenue W.
3/20 Wurlitzer
- MARION
Palace Theatre - 276 W. Center
3/10 Wurlitzer
- MEDINA
County Administration Building
3/16 Austin
- OLMSTED TOWNSHIP
Plum Creek Inn - 7068 Columbia Road
3/11 Kimball
- SPRINGFIELD
State Theatre - 17 S. Fountain
3/7 Wurlitzer

- TOLEDO
Ohio Theatre - 3114 LaGrange
4/10 Marr & Colton
- WILMINGTON
Wilmington College
2/7 Wicks
- WORTHINGTON
Worthington High School - 300 W. Granville
3/16 Wurlitzer

OKLAHOMA

- MUSKOGEE
Muskogee Civic Center
3/7 Robert-Morton
- OKLAHOMA CITY
Music Hall, Civic Center - 200 N. Dewey
4/15 Kilgen
- OKMULGEE
Orpheum Theatre
4/14 Robert-Morton
- TULSA
Broken Arrow Campus
Tulsa Technology Center
3/13 Robert-Morton

OREGON

- COOS BAY
Egyptian Theatre - 229 S. Broadway
4/18 Wurlitzer
- CORVALLIS
Gill Coliseum, Oregon State University
2/9 Wurlitzer
- PORTLAND
Alpenrose Dairy Park - 6149 S.W. Shattuck Road
2/5 Kimball; 4/50 Skinner

Cleveland High School - 3400 S.E. 26th Avenue
3/26 Kimball

Oaks Park Roller Rink - Foot of S.E. Spokane
4/18 Wurlitzer

Organ Grinder Pizza - 5015 S.E. 82nd
4/51 Wurlitzer

Scottish Rite Temple - 709 S.W. 15th
3/12 Wurlitzer

- SALEM
Elsinore Theatre
3/18 Wurlitzer

PENNSYLVANIA

- ALLENTOWN
Nineteenth Street Theatre - 527 N. 19th
3/7 Moller
- CHAMBERSBURG
Capitol Theatre - 163 S. Main
4/20 Moller
- DORMONT
Keystone Oaks High School
1000 McNealy Road
3/17 Wurlitzer
- ERIE
Gannon University - 109 W. 64th
2/10 Tellers
- GLENSIDE
Keswick Theatre
3/14 Moller
- HERSHEY
Hershey Community Theatre
15 Caracas Avenue
4/71 Aeolian Skinner
- MARIETTA
Marietta Theatre - 130 W. Market
3/37 Wurlitzer-Page
- NORTHAMPTON
Roxy Theatre
2/6 Wurlitzer
- PHILADELPHIA
Civic Center Convention Hall
34th & Civic Center Boulevard
4/4/88 Moller
4/19 Moller (theatre console)
4/87 Moller (classic console)

Wanamaker's Store - 13th & Market
6/469 Hybrid
- PHOENIXVILLE
Chester County Center for Performing Arts
227 Bridge
4/32 Kimball
- POTTSTOWN
Sunnybrook Ballroom
3/11 United States

- YORK
Strand/Capitol Theatre Complex
3/13 Wurlitzer

RHODE ISLAND

- NEWPORT
Jane Pickens Theatre - 49 Touro
2/8 Marr & Colton
- PROVIDENCE
Columbus Theatre - 270 Broadway
2/6 Wurlitzer
Providence Performing Arts Center
220 Weybosset
5/21 Wurlitzer
- WOONSOCKET
Stadium Theatre - 329 Main
2/10 Wurlitzer

TENNESSEE

- BRISTOL
Paramount Center
3/11 Wurlitzer-Kimball
- CHATTANOOGA
Tivoli Theatre - 709 Broad
3/12 Wurlitzer
- KNOXVILLE
Tennessee Theatre - 604 S. Gayl
3/14 Wurlitzer
- MEMPHIS
Orpheum Theatre - 197 S. Main
3/13 Wurlitzer

TEXAS

- BEAUMONT
Jefferson Theatre - 345 Fannin
3/8 Robert-Morton
- DALLAS
Lakewood Theatre
Abrams Road & Gaston Avenue
3/8 Robert-Morton
- * Scottish Rite Temple - Harwood & Canton
2/15 Wicks
- FORT WORTH
Casa Manana Theatre - 3101 W. Lancaster
3/11 Wurlitzer
- SAN ANTONIO
Scottish Rite Cathedral
308 Avenue E
4/55 Moller

UTAH

- SALT LAKE CITY
Capitol Theatre - 50 W. 200 South
2/11 Wurlitzer
The Organ Loft - 3331 Edison
5/32 Wurlitzer

VIRGINIA

- FAIRFAX
George Mason University - 4400 University Drive
2/8 Wurlitzer
- RICHMOND
Byrd Theatre - 2908 W. Carey
4/17 Wurlitzer
Carpenter Center - 600 E. Grace
3/13 Wurlitzer
Mosque Auditorium - 6 N. Laurel
3/17 Wurlitzer

WASHINGTON

- BELLINGHAM
Mt. Baker Theatre - 106 N. Commercial
2/10 Wurlitzer
- BREMERTON
Community Theatre
2/11 Hybrid
Masonic Temple
2/8 Wurlitzer
- MT. VERNON
Lincoln Theatre
2/7 Wurlitzer
- PULLMAN
Physical Sciences Building
Washington State University
2/7 Robert-Morton
- SEATTLE
Haller Lake Improvement Club
12579 Densmore
3/8 Wurlitzer-Marr & Colton

Neptune Theatre - 1303 45th N.
2/10 Hybrid

Paramount Theatre - 907 Pine
4/20 Wurlitzer

- TACOMA
Pizza & Pipes #2 - 19th & Mildred W.
3/17 Wurlitzer
- Temple Theatre** - 49 St. Helens
2/9 Kimball
- VANCOUVER
Uncle Milt's Pizza Co. - 2410 Grand Boulevard
3/18 Wurlitzer
- WENATCHEE
Museum Theatre
2/9 Wurlitzer

WISCONSIN

- BARABOO
Al Ringling Theatre - 136 Fourth Avenue
3/9 Barton
- HUDSON
Phipps Center for the Arts - First & Locust
3/15 Wurlitzer
- MADISON
Oscar Mayer Theatre - 2111 State
3/14 Barton
- MILWAUKEE
Avalon Theatre - 2473 Kinnickinnic Avenue S.
3/27 Wurlitzer
Organ Piper Music Palace - 4353 S. 108th
3/27 Kimball-Wurlitzer
Oriental Theatre - Farewell & North Avenues
3/38 Kimball
Pabst Theatre - 144 E. Wells
4/20 Moller
Riverside Theatre - 116 W. Wisconsin Avenue
3/14 Wurlitzer
- RACINE
Theatre Guild Playhouse
2519 Northwestern Avenue
2/7 Wurlitzer
- WAUSAU
Grand Theatre - 415 Fourth
3/6 Kilgen

CANADA

BRITISH COLUMBIA

- VANCOUVER
Orpheum Theatre - 884 Granville
3/13 Wurlitzer

ONTARIO

- KINGSTON
Church of the Redeemer — Kirkpatrick Street
3/21 Kimball
Hockey Rink, Queen's University - 207 Stuart
3/19 Hilgreen-Lane
- TORONTO
Casa Loma - 1 Austin Terrace
4/18 Wurlitzer
Organ Grinder - 158 The Esplanade
3/13 Hybrid
- WINDSOR
St. Clare's Church - 1266 Tecumseh W.
2/7 Wurlitzer

Many thanks to the following members for their help with updating the "Pipe Piper" — Marion Flint, Bill Shrive, John Henderson, Dorothy Smith, Russ Joseph, Gordon Belt and Willis Johnson.

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The (Almost) Impossible Dream

by Lorraine Smith

We did it! I can't believe it! I wonder if we broke the record. A home installation in only 28 years. It's not completely finished, but then it never is, is it?

Sometime in the 60s when I was serving as organist in a church in Burlingame, California, the church decided that a new organ was needed because the present one was unreliable and not completely operable at times.

My husband, Al, agreed to let me submit a bid of \$1200 for the organ (I had heard that there was another bid of \$1000). Although he was not a musician, he was always agreeable to my desires. Also, the fact that the organ was made by Frederick W. Smith of Alameda, California, was intriguing to us since we are the Smith family (no relation).

Frederick W. Smith was an organ-builder in 1892 when he met Robert Hope-Jones in England. They combined forces at the Birkenhead shop. Later in 1903, Smith came to America. Hope-Jones said of Smith "There is not a more skilled, scientific organ builder in America." Smith associated himself with Ernest M. Skinner as designer, and it was Smith who in 1905 first conceived the horseshoe-shaped console. In 1912 Smith established his own organ business in New York. From that date on, the development of the Smith organ is quite complex, taking on many names in combination with Smith. Over 1,000 instruments were made and sold during Smith's and his son's careers. (See THEATRE ORGAN, Winter 1960-61).

My interest in theatre organ began in the 30s at home in Nevada when I would listen to Ann Leaf, The Mighty Might of the Wurlitzer, on San Francisco radio station KGO late at night. The Burlingame Smith organ had been originally installed in the Garden Theatre in the 20s so I surmised that it could be voiced back to its original theatre voicing.

Our bid was accepted. The church gave us 24 hours to remove the whole

thing so that they could install a Wicks for the next service.

With the help of two friends we cut wires by the hundreds, wrapped and packed in newspaper hundreds of pipes (6 ranks), stored them in a relative's garage and began to look for a house which could be adapted for a pipe organ.

There wasn't one to be found anywhere on the San Francisco peninsula so we decided to build (did I mention an agreeable husband?). Electronic organs at that time were in the \$5000 price range. We thought we were getting a bargain for \$1200 -- now we had to buy property and build a house. Some bargain! Having an architect for a brother was an advantage, but he lived in Seattle so the mail and the phone calls flew back and forth.

I found a lot in the hills of San Carlos with large oak trees and a distant view of San Francisco Bay. There was no road -- the only access was by crawling down from the top of the hill. My brother designed a wonderful house with high ceilings opening into other rooms to accommodate the sound -- 3000 cubic feet. According to a sound engineer. Also, the living room was designed with non-parallel walls to deflect the sound. Small bedrooms, small kitchen, but plenty of space for MUSIC.

Contractor's bids were very high due to the unusual building requirements. We even tried a pre-fab builder but all we got for our money, trying that weird idea, was a front door when we complained bitterly at the loss of so much money for plans with no results. We cut down every possible way -- fewer windows, no glue lam beams, even eliminated a measly two-way light switch (which we now find very inconvenient). Painting and finishing work was to be done by us. We finally changed the shape of the living room to parallel walls. More changes for the poor architect!

We then found a contractor who was willing to attempt this project. When the contractor broke ground, the neighbor above said, "Oh, you're so close to me. Can't you move down five feet or so?" Wanting to be a good neighbor we went to the county building department for a variance. That took so long that our contractor had gone on to another job. (Incidentally, after causing us all this trouble, the neighbor moved!)

So we started the bidding process again -- more bids and wait and wait and wait. This time we found a con-

tractor who would build cost plus. That's no way to do it, believe me. So we worried, worried, cut this, cut that and worried some more. The house finally got built enough to live in, so we moved the organ from storage and stacked most of it in the organ loft.

Six months later when we were still painting and planning, the breadwinner came home and said, "The Navy is closing down the lab (where have you heard that before?). We'll have to move to San Diego. What do we do now?" While husband Al was gone one day, I took a saw and cut a big hole in the wall and when he came home we pushed the console backwards into the organ loft with the pipes. At least, it was a great conversational topic for new friends.

Ten years later, after retiring, we moved back to San Carlos and started all over again. The house and yard were a mess, and it took two or three years work to get back to normal. Then we cut a hole in the wall again and moved the console back to the living room. We spread pipes and wires all over the floor. After 12 years we couldn't remember where anything went. Ivory keys were broken or gone. Both keyboards had to be disassembled and taken for replacement of ivories. I then assembled them again with all the tiny felt pads and springs, and releathered the piston mechanism.

Advised that the motor would be too small if expansion was desired, we bought a larger motor, probably 400 pounds, which needed to be moved from a garage 20 miles away. What do you do when you buy something too big to go through the door? Build an addition. What else! Al built a ramp to slide it up the steps onto the deck and built a small shed around it.

We hired helpers to carry the switch stack and relay rack to their assigned chamber in the basement but they carried them upside down. The opening was a very narrow space. Al had to tear down a wall and inch by inch turn them over with a block and tackle. (I believe I mentioned a patient husband). After hours and hours of wiring, he determined that the switch stack and relay rack were the main reason the church was replacing the organ -- too much repair needed.

Then it was time to build racks for the chests to rest on and fit all chests, pipes, regulators, and tremos into a 6 x 12 x 16 foot chamber. Some fit, some didn't, some had to be torn down and rebuilt.

After several ATOS conventions and hearing a lot about Devtronix, we

decided on the way back from the Portland convention, to stop in Sacramento and investigate, even though the price tag was staggering. We ordered parts -- millions of them and started punching diodes and resistors, and soldering for months. We called for the help of a friend, Gary Brandenburg, who came to the rescue. We found no other owners at the San Francisco convention who had built their Devtronix from scratch.

Since the regulators needed releathering, we rented a station wagon, drove to Porterville, unloaded at Villamen's stayed overnight in a hotel, and waited for a day during a rainstorm while the work was being done. Then we drove home 150 miles in a downpour, needed help to unload and all the rest, as a lot of you know.

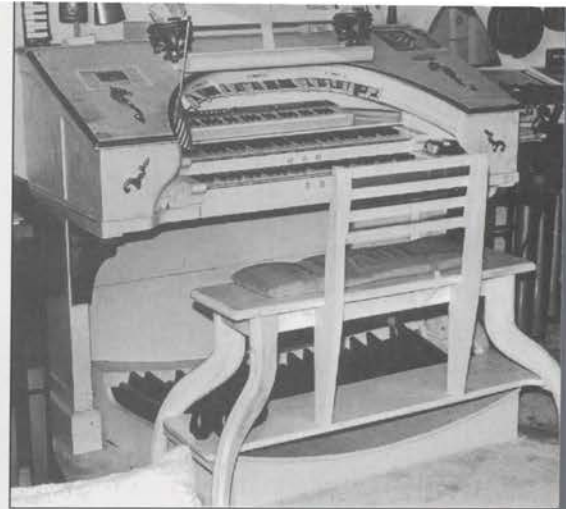
I decided the blower motor and shed on the deck was a nuisance, so Al tore down the shed, hired two husky men to move the motor down a steep slope with a come-along. He rebuilt the shed and relocated the windpipes to connect upstairs to their proper places. Final tuning and voicing by Gary Brandenburg, and after 28 years it plays again. What a thrill! Theatre organ music whenever you want it. Even some of the experts say it sounds good.

At the ATOS NorCal 1992 picnic Ed Stout and Dick Taylor made some adjustments to the tremos and made it sound even better. It was played for five hours straight by all kinds of talent.

Somewhere during the years the console was transformed from a dull, limed oak, churchy grey to antique white and gold, inspired by Ye Olde Pizza Joynte in Hayward, California, the original pizza and pipes. Space for a third manual was utilized by the installation of a Casio keyboard (sorry, you purists). This is one of the early ones, no rock and roll rhythms, just good old swing, samba, etc. and the many mellifluous tones of celeste, xylophone, clarinet, etc. which add variety to the six ranks and are amplified through a speaker in the pipe chamber placed backwards from the shades to mix with the pipe organ sounds.

Early inspiration of the pizza parlors with trains and a background as a child growing up in the shadow of Virginia City and the historic Virginia and Truckee Railroad, inspired me to build a tiny village with an HO train that performs with sound effects upon request or "oftener."

A theatre pipe organ! Imagine! A fitting conclusion to my collection of almost fifty instruments ranging from a grand piano, a full size Deagan marimba, cathedral chimes for the organ to a gut bucket. Next on the agenda -- installation of a Digital Wurlitzer Tibia.



The Smith's Smith.

But the sad finale to this musical saga is that on July 28, 1991, the closing chord came for Al Smith, whose patience and unending devotion, made this wonderful organ a reality.

At left: Al Smith installing the chimes (a birthday present for the wife).



Part of our collection of instruments. Rudy Frey photo

The story of the organ in pictures on the carport wall.



The Saga of The Midget Smith

by Gordon Sullivan

For some time Don Stagg, friend and Whatcom County's widely known pianist and organist, and I had been aware that a real pipe organ, and not some electronic monstrosity, furnished music for funeral services in one of Bellingham's larger mortuaries. Since both of us were still pursuing our careers there didn't seem time to check out the facts. A year or so ago the owner told us that the family was building a larger funeral home and the organ would not be moved and was now for sale. Now was definitely the time to go and see about it. Fortunately, in the interim, we had both retired and there was time to consider taking on a project of the magnitude that the removing and reinstallation of the organ would necessitate.

It took a while to get in to see the organ because we had to go when a service wasn't in progress so that we could examine it and Don could play it. The console had been veneered with blonde oak and the bench was painted an ugly cream color; the general shape of the switch deck indicated that it might be an early Wurlitzer, but there wasn't any evidence of the familiar brass plaque on the console. When Don played it the sound, or what you could hear of it, seemed to be coming up somewhere through the floor. It turned out that the pipe chamber was in the basement and the sound had to come up through a concrete air shaft terminating in a grate behind where the caskets were placed for a service. We discovered a pile of about six rugs over the grate and upon removing these, and despite the shutters not opening the marvelous sound really came through, I was hooked.

Exploration of the pipe chamber downstairs dampened my enthusiasm. The room about 10' x 12' with a 15" wide door, was jam packed with "goodies." The blower, a 2 HP Spencer orgoblow with its original generator, was just outside one of the chamber walls in its own little box. The only thing outside the chamber was the concussion bellows for the tuned percussions inside the chamber. We found five ranks: Tibia, Flute,



Strings, Clarinet and Vox Humana, plus chimes and Chrysoglott, the latter standing on end which made it sound kind of odd. Things were so tight that any re-leathering would have been impossible, and magnet repair hard and tuning very difficult. Peering intently into the gloom one could just see the black colored shutters on the far wall covering the bottom of the air shaft. Depressing the Swell only got you a large hiss because the shutters were absolutely impossible to reach and no motor repair could be done. The owner's son later told me that about 10% of the organ was used 90% of the time so perhaps the non functional things were not quite so obvious.

After inspecting the organ it was now time to put up or shut up and the bargaining became heavy with the owner telling me how very much they thought it was worth and about all the people in town who were anxious to get their hands on it. All I could do was counter with about the shape it seemed to be in and how difficult it would be to remove it. The upshot of it was that we carried the day and now faced the problem of how to remove it while the Mortuary was still operating every day. We also had to cool our heels until the new electronic monster arrived to replace the pipe organ. Don played the new organ after it arrived and while his playing was exquisite the instrument sounded awful.

The word finally came that we could start the big removal. By working between services and weekennnds anything that could be taken out through the 15" door was removed. The basement had a drive in area for the family cars etc. so it was easy to get a pickup close to the pipe chamber. Before starting I took pictures, lots of pictures of the pipes

and chest placement which were to prove invaluable at reassembly time. The day we removed the 16' Bourdons I had backed my truck close to a concrete rubble retaining wall about 5' high. In order to pull away from the wall I had to turn out sharply and in the process the back end of the truck caught a piece of rubble and the whole thing started to come down. Everytime I moved more came down and soon the truck was awash in pieces of concrete. The only remedy was to hoist the rear end up and move it sideways about 3'. I am sure the Body Shop really needed the \$500 it took to fix that!

Finally everything was out except the console, blower and a few of the large very delicate wind chests. A friend with a big Kenworth 18 wheel-er and large lift gate picked up the console from the front of the building and then managed to squeeze down the alley to load the rest of the heavy stuff. The console, blonde oak veneer and all, was dumped into our living room and the rest was put out in my shop. After the movers left and I looked at the great pile, it suddenly looked more like a major mess than an organ in repose. Now begins the re-build.

The wind chests use Roosevelt-type action and all the pouches were in very good condition while about 2/3 of the bellows were in need of re-leathering. At one time there had been a very busy Crematorium about 10' away from the pipe chamber and I wondered if the black soot deposits I found all through the organ may have had a bad effect on the rubberized canvas cover of these bellows. In order to recover the bellows I first had to get them out of the upside down wind chests. This was done by carefully prying up the bellows bottom with a narrow wood chisel. This tears

the blotting paper gasket the bellows are glued to the wind chests with. Next it is an easy matter to clean the blotting paper bottom and all the sides by simply holding these surfaces against the belt of a 6" flat belt sander. This gave me two clean pieces of pine that comprise the top and bottom of the bellow. When all are clean the next thing is to cut some thinnish leather to size and glue it to the ends forming the new bellow hinges. To cut the rubberized cloth for the sides and ends a thin tin template was first cut out and was laid flat on the bellow's material and cut around with an exacto knife. This gave me enough material for an open bellow shape plus extra to wrap around and overlap the hinge end. To hold the two pieces of wood in position I then cut two or more V shapes in a 1 x 4. The V is wide enough on the bottom to accommodate the width of the hinge with the two pieces of wood running up either side of the V.

To clean the torn paper and old glue from the wind chest I very carefully went over the bellows area with a damp cloth. This tended to soak everything off and a little scraping finished it. With the new bellows glued in I would go down the row with a rubber hose applying suction by mouth to each air passage leading to a bellow. This made the bellow pop up and down and I could tell if there were any air leaks which had to be fixed before reassembly.

The organ has Reisner magnets and after 60-odd years, they were still in excellent condition with the exception of the releathering of an armature with blotting paper here and there. To restore the wind chest, etc., I found it impossible to sand and scrape old shellac from a surface so it all got a wash down with alcohol and lots of clean cloths. This removed the grime along with the outer layer of shellac. Then I applied one or two coats of new tinted shellac to make it look old. The pipes got the same cleaning treatment without the new shellac. This left a good looking matte finish. New shellac is hard too get on so that all of the gloss is the same and besides shellac ages very quickly so only buy it in pint cans. There was not much else to do to the wooden pipes except to re-glue leather plugs here and there that had come adrift in the stopped ranks. Some idiot in the past had taken chunks of wood out of the smaller unstopped pipes at the front top of several of the pipes; I suppose to soften its speech. This looked terrible and it was some job to cut and re-glue new small pieces in to restore the pipe to its original appearance. Also it is

not easy to find clean pine anymore. The lead tuning rolls on top of these pipes, many of them after 60 years, became brittle and would break at the first bend. It was easy to get sheet lead from a plumbing shop or plumbing supply house and run it down to proper thickness on an old set of gold rolls I have. I suppose any sheet metal shop could do this on their stove pipe rolls.

When the fine tuning began, it became apparent that in restoring the chunks of wood that had been removed from the smaller unstopped pipes, this caused a difficulty in bringing the sound up to pitch, so one by one they had to be trimmed down (this time neatly) to shorten the pipes and thus obtain the correct pitch, with the aid of the tuning rolls. The metal pipes had tuning sleeves until we hit the upper 2' pipes, then the tuning cone was employed. It was tedious and tiresome but the end result was worth it. A long pole with a metal plate having a sharp edge and a hook at the end, facilitates the tuning of the strings (slides) which had to be mitered to avoid a load-bearing rafter in the ceiling.

The basement of the mortuary would flood regularly each winter and this would soak any wood touching the concrete floor, as well as wet the main cable. The repeated flooding caused the legs to subside in gentle decay causing the wind chests to tilt. Building the legs back to original heights was required.

We removed the blond oak veneer tacked to the console to find a beautiful deep purple, reddish, varnished finish that these old organs often had. The bench and pedalboard frame received stripping and refinishing. It was a problem to duplicate the illusion of looking into the wood the old aniline dyes afforded. Our new stains just won't do it. An artist friend from the local college brought her Grumbacher paints and was able to match the old color very closely which I then applied and then covered it over with spar varnish, and the newly stained wood looked very good.

Bob and Mary Whelan, from Anacortes, came up and gave suggestions on how to do pipe placements, shutter positions, etc. Inasmuch as the organ was going to speak into one end of a room 25' x 35' with cathedral ceilings it was felt that the shutter positioning was vital. Bob thought they should be placed horizontally opening top first throwing the sound up against the ceiling so as not to blast those listening at floor level. This works very well. My wife allowed me

to take the spare bedroom next to the living room for the organ chamber. I used the center of the room leaving a walkway around three sides of the pipe area leaving the closets and deep cabinets on each side intact.

In my shop I rewired some of the small chests to accommodate them to their new positions in the chamber. The shutter hole had to be cut and when this was done I suddenly had grave misgivings about the whole project. The large opening in our living room was awesome. The object of the installation was to restore the organ to its original condition as much as possible so with this in mind all of the tin lines were done in soldered galvanized steel (no plastic sewer pipe), even though it took longer. In the long run it was probably less expensive and it looks right. I painted the tin lines a semi-gloss latex, as other installers have done, and this sticks very well.

When the shutters, chimes, chrysoglott, wind chests and tin lines were installed Bob Odie of Kent arrived for a weekend to direct the rewiring. I honestly think that Bob has more theatre organ knowledge than anyone else in the Pacific Northwest. By late Sunday afternoon the wiring was done and Bob and Don were determined to install as many pipes as possible right away to hear if the thing would really speak. It took about half an hour to hustle allofthe pipes, except the Bourdons, into the house, place them, and turn on the blower. Don sat down to play and after a year and a half of work, worry, and doubt it came to life. In spite of no tuning or anything else I felt as Dr. Frankenstein must have when his monster sat up and grunted its first words.

In the general cleaning and refurbishing of the console, Don found in the works a blueprint strip of paper showing the items in the original toy counter. Now everyone knows that no theatre organ is complete without a toy counter. Bob Maes, of Pipes and Palaces in Kansas City, was able to provide one that matched the original list.

Without the help of several people like Bob Odie and Bob Whelan this organ never would have been done. The one I owe the biggest debt of gratitude to is Don Stagg for without his wise council, urging, and occasional brow-beating, plus constant support and help, the project would have not made it. In retrospect it was all worth it and I am thrilled to have 'Smith' in our home.

According to David Junchen's excellent book on Theatre Pipe Organs our little Lutherby Smith was built in San Francisco in 1927 and originally installed in the Victory Theatre in Tacoma, removed in 1929 by Balcom & Provese. The organ originally cost about \$4,000 to \$5,000 new. It was installed in 1931 in the Harlow Hollingsworth Funeral Home in Bellingham for \$1,500 with \$400 down and monthly payments forever. In 1992 we removed it and installed it in our home. Some have said that Smith is a cheap organ, and granted a few of the ranks stop at tenor C, but we found the material and workmanship to be the absolutely highest quality.



ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

LEARNING BY LISTENING

For those who play popular music on the organ, or any instrument, it is often possible to learn more by listening than by studying music. But even listening requires some thought and study if it is to be effective. Whenever you listen to any kind of music, concentrate on the details. If you have never studied music — notation, time values, scales, finger technique, phrasing — you will not be aware of many of these details.

Some organists create big, droning blobs of sound which may be impressive for a few minutes, but quickly become tiresome. These are not the ones to imitate. The melody, accompaniment, and bass (pedals) should be heard clearly on balanced contrasting tones.

The first Wurlitzer theatre organs were called Unit Orchestras because they provided one good musician with the ability to sound like an orchestra. Listen to the recording of George Wright, Reginald Foort, Ann Leaf, Don Baker and others. Fred Feibel was one of the best, but he did not make many recordings. Notice that the best organists plan their programs so that each song does not sound the same as the ones before it and after it. There should be variety in style, tempo and registration.

In addition to listening to expert organists, listen to big bands, chamber music and symphony orchestras. Try to hear what each section and the individual instruments are doing and how it adds to the total sound. Pay special attention to the bass line — the bass notes are not always the root of each chord.

Whether you read music or play by ear, make an effort to improve your listening skills so that you can hear and understand the details that make some organists sound better than others.



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• ATOS Director

"An Acre of Seats in a Palace of Splendor"

PANTAGES (WARNORS) FRESNO, CALIFORNIA

Opened: October 20, 1928

Capacity: 2169

Architect: B. Marcus Priteca

Organ: Robert-Morton 4/14, Opus 2416

Looking at the distribution of theatres designed by the major firms gives new meaning to the term "Continental Divide:" each side pretty much enjoyed a different cast of characters. However, such penetration as there was came mostly from the West: the big Eastern firms accounted for only four Western houses, but Westerners B. Marcus Priteca and G. Albert Lansburgh, through their connections with the Pantages and Orpheum circuits, respectively, designed several times that number in the mysterious East.

Priteca's larger projects are easily divisible into three distinct periods. In the center, flanked by the "Pantages Greek" models of the 'teens and early 'twenties and the florid Art Deco palaces of a decade later, are his Mediterranean inspired houses, confined to California, in San Diego (1923) San Francisco (1926) and Fresno (1928). The first is gone, the second has lost much of its decorative character, but the last is still largely intact, organ and all.

The Italianate Fresno Pantages addresses the street amiably. Its corner entrance, topped by a modest tower, is flanked by two-story wings, the right-hand one containing the mezzanine lounge, thus setting the auditorium back from both streets and minimizing its bulk. The auditorium block is decorated on all sides and features a handsome loggia in the general neighborhood of the projection room.

The wall treatment throughout the interior is simulated travertine, save for a colorful frieze in the upper part of the auditorium. The lobby areas have been repainted, but the audito-

rium is totally original. The ceiling is particularly fine, having its upper and lower coves separated by crossed beams, pierced on their flanks and lit from behind.

Architects working for clients with roots in Vaudeville were often faced with the problem of retaining the popular proscenium boxes while also providing for the organs theatres were now expected to have. Most left the boxes intact and found room for the organ somewhere above, but in Pantages houses, by decree from the top, the organ, always a Robert-Morton, went beneath the stage; even in Fresno, where no boxes were specified and their places were taken by features looking very much like organ openings. Understage installa-

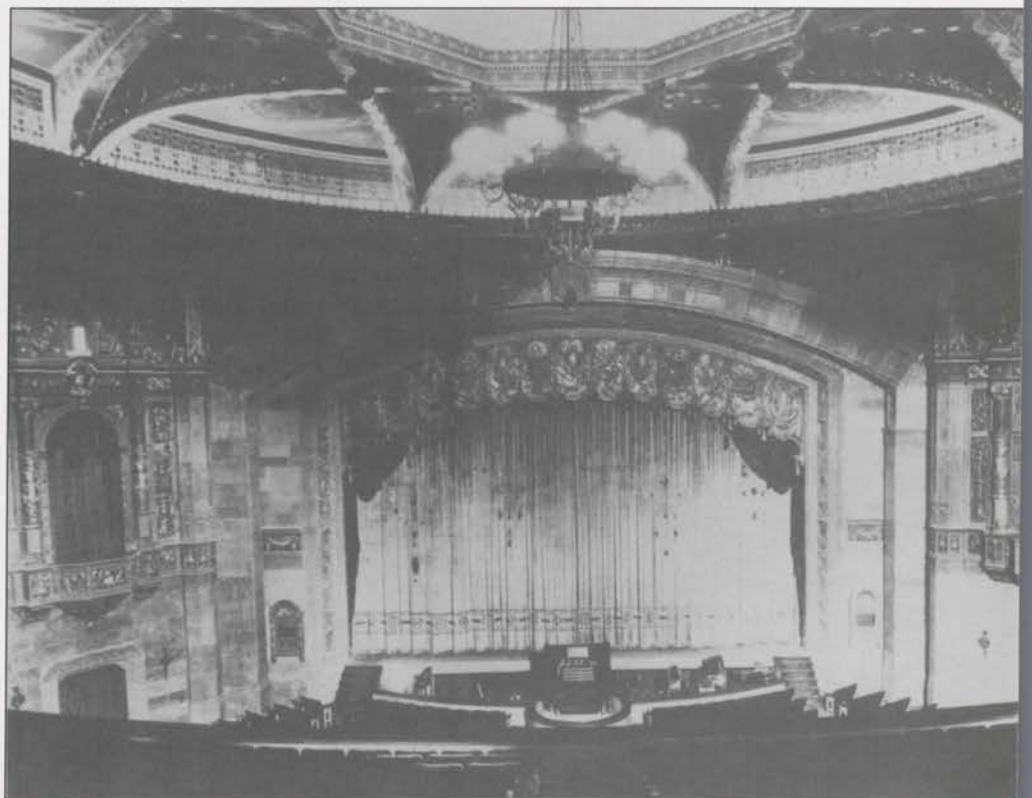
tions were never common in this country, and this is the only surviving one.

With no pressures lower than fifteen inches, and not a thing in its way, the organ has all the delicacy of an express train running late. To shield the organist, who sits mere feet from ground-zero when the console is down, the lift descends into a circular concrete barbette. This nifty organ, in a setting of considerable charm, is just right for the centerpiece of the upcoming convention.

For the past twenty-odd years, the theatre has been owned by local businessman Frank Caglia, who has gone a long way towards rectifying the depredations of the Cinerama era. Of the decorative features renewed, the most exceptional is the proscenium valance, originally of plaster, but not recreated in lightweight plastic.

Steve Levin

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



FOR THE RECORDS

RALPH BEAUDRY, EDITOR

We wish to thank Bob Shafter for his work as review editor and to announce that Ralph Beaudry will replace him. Please send recordings, videos and books for review to: Ralph Beaudry, 12931 Haynes Street, North Hollywood, CA 91606.

WURLITZER WONDERLAND (GOLDEN OLDIES VOL. 2): 52 WARTIME FAVORITES — Nicholas Martin

Although a 67-minute album of medleys, mostly played in what might be described as "Blackpool Style," may not appeal to everyone, this album is a toe-tapping, finger-snapping joy!

It's Nicholas Martin playing the 3/19 Wurlitzer at Turner's Musical Merry-Go-Round, for over 10 years one of England's stellar organ attractions. The organ is opus 2162, a Balaban 4 Style instrument originally installed in Newcastle's Paramount Theatre in 1931. Being a late model, it's bright, breezy and brassy. (A piano and couplers have been added but these are the only changes made to the organ over the years.)

Nicholas has been the resident organist at Turner's since its opening and each of his eleven medleys has a wide variety of tempos and registrations; for example, the opening medley contains "Don't Fence Me In" played in a "jogging" tempo followed by "Tangerine" in ballad style, "Three Little Words" with an up-tempo beat and finally a dreamy version of "Long Ago and Far Away."

Scattered throughout the album are selections one readily identifies with wartime England, such as "A Nightingale Sang in Berkeley Square," "White Cliffs of Dover" and "Lili Marlene," but there are some unexpected titles, too: "That's A Plenty," "The Woodpecker Song" and "How High the Moon."

Close-up recording, nice piano and percussion touches and that unique Blackpool style and sound add up to a fun album for listening. CD at \$21.00, cassette at \$15.00 (including air mail postage) by cash, personal or bank check or international money order from Lawrence Whitfield, 11 Horseshoe Drive, Etching Hill, Rugeley, WS15 2RD, England.

PARAMOUNT SHOWTIME — Reginald Foort

Here is one of the most interesting historic albums to be issued in years! Sixty-three minutes of Reginald Foort playing the 4/12 plus Melotone Compton in London's Paramount Theatre on Tottenham Court Road.

The 10 medleys on this album, all recorded within an eight month period after the theatre opened in February, 1936, were issued on 10" 78s. Considering their age, the reproduction (while limited in range) is very well done and few "imperfections" are noticeable.

The Melotone voices, which were unique to Compton, though electronically generated (yes, in 1936!) are well used by Foort in solo passages and do blend remarkably well with the pipe ranks.

A big plus for this cassette is that four of the medleys feature both Foort and the Paramount Orchestra led by Arthur Anton. These vintage orchestrations are heard on "Follow the Fleet" (all Irving Berlin from the Astaire-Rogers film), "The Great Ziegfeld" (the Dick Powell movie), "Swing Time" (another Astaire-Rogers film, this time with music by Jerome Kern), and a "Ray Noble Medley."

Foort's solos (which actually have a very discrete drummer in some of the selections) are "His Majesty's Theatre Medley" (mostly operetta selections), "The King Steps Out" (featuring Fritz Kreisler's music for the time of that title), a "Palace Theatre Medley," "Reminiscences of Rudolf Friml," "Transatlantic Rhythm" (from a failed British review which had such fascinating titles as "I Heard a Song in a Taxi" and "Breakfast in Harlem") and a

"Daly's Theatre Medley."

There are sixty-six selections in all — each medley averaging 6 minutes. Excellent liner notes are included. Reginald Foort fans and true nostalgia buffs should enjoy this one. Cassette only at \$15.00 (postpaid air mail) from Lawrence Whitfield (see the Nicholas Martin review for other ordering details).

ALL THINGS BRIGHT AND BEAUTIFUL: A Collection of Favorite Hymns — J. Richard Szeremany

Although this might be considered a classical album, it contains no Bach, Widor or Saint-Saens. It is, as the sub-title indicates, a collection of mostly Protestant hymns which might be played in church on Sunday. "In the Garden," "Nearer, My God to Thee," "This Is My Father's World" and "Eternal Father, Strong to Save" are typical of the 21 selections heard on this 73-minute album.

Two considerations set this recording apart from the usual "Sunday Service" music. First is that Dr. Szeremany, who obviously is very familiar with each selection, has chosen to play each one as an improvisation. This is not to imply these are variations on the themes but rather an introspective interpretation of the music.

And, second, the Longwood Gardens organ heard on this disc is certainly not the average church organ. Its four manuals and 250 stops and couplers provide the artist with a fantastically rich palette of tone colors.

While we might describe this album as suitable for meditation, for the organist has fully explored the many soft solo voices and ensembles of the instrument, a few of the selections, notably "Praise the Lord, the Almighty" and "God the Omnipotent" have the fire and pedal power to test a sound system to its limit.

This unique, romantic 1930 Aeolian is beautifully recorded with, we believe, just a touch of added reverberation to give it a large church (but not reverberant cathedral) sound. It's recommended for

those who love religious melodies beautifully played on a magnificent organ. Chrome cassette for \$11.48 and CD for \$16.48 (both postpaid) from Psalter Recordings, 23 Carriage Lane, West Milford, NJ 07480.

TOM SHEEN LIVE AT CHICAGO'S ORIENTAL THEATRE

Here is the third, but it's the last recording, of one of the best Wurlitzers ever built! It's opus 1262, the first of 17 Publix 1 style organs which were the true 4/20 Crawford Specials with no Post Horn, although one was later installed in this instrument in place of the Dulciana.

The first two recordings of this organ were made in the late 50s by well-known Chicago organists Helen Westbrook and Arsene Siegel for Replica Records and are both collectors' items now.

This recording is also only the third pipe organ album made by Tom Sheen! In 1961, Tom recorded the Loderhose organ — the former Paramount NYC studio instrument now housed in the Seal Beach, CA, Bay Theatre. In 1972 Concert Records released Tom's Bringing Down The House on the Spurr residence Wurlitzer in Illinois. These, too, are collectors' items.

The Oriental closed over 10 years ago, although it remains entombed behind storefronts in Chicago's Loop. The organ was removed and stored by the Chicago Chapter of ATOS who still plan to find a home for it. Unfortunately, several years ago an inventory of the organ revealed about 9 ranks had disappeared and they are apparently "lost" forever.

In his liner notes, Tom Sheen says of this recording of his live performance in 1969: "It really is a great shame this instrument can never be put into another building. The pipe work was wonderful." Having heard the organ only once, when played by Walt Strony at the 1977 ATOS convention, we concur that this was one of Wurlitzer's best!

So here it is, the last sounds of a truly mighty Wurlitzer played by a rarely heard master of the instrument, Tom Sheen. This 40 minute cassette, the first in the Theatre

Organ Collectors' Series to be issued by Digital Sonic Productions, opens with a rip-snorting console-raiser "Love." Following this is a warmly purring "Alone Together," a snappy "Bugler's Holiday" and a gently bouncing "I've Got A Crush On You" including it's lush verse.

"This Guy's In Love With You" is alone worth the price of the album, for its slow first chorus is followed by a jazzy second chorus. The first side closes with another great console-raiser, "Up, Up And Away."

Side two starts with an appropriate medley of "The Girl That I Marry" and "The Most Beautiful Girl In The World." Next is a Judy Garland medley of "The Man That Got Away" (with some great Billy Nalle-like jazzy touches), "Trolley Song" and "Over The Rainbow." The album closes with a rousing "San Francisco" followed by what we guess was Tom's encore, "Love Is Sweeping The Country."

Although a live recording done almost 25 years ago, we rate it as "Highly Recommended" and assure you it will leave you wanting more! Available on cassette only for \$12.00 postpaid from Digital Sonic Productions, 450 West Rand Road, Mount Prospect, IL 60056.

PARAMOUNT ON PARADE — VOLUME 2

A Jim Riggs album is always a nostalgic musical delight and his latest, Paramount on Parade — Vol. 2 is no exception!

For some years now, Jim has been the staff organist at the 4/27 Wurlitzer in Oakland's Paramount Theatre and knows better than anyone how, as the late Jim Roseveare said, "To let the room become part of the organ."

Recording engineer Dick Clay has accurately captured the unique and beautiful "Paramount Sound" on this 69 minute recording of 17 cuts. It's all music, both familiar and unknown, from the 1920s through the 50s.

Jim often includes the rarely played verses which, with his recreation of authentic period arrangements, make this album thoroughly enjoyable.

Included are two medleys: "Song

Hits from Great Britain" and 10 minutes of wonderful music from "The Band Wagon. In addition, Jim is an excellent interpreter of Jesse Crawford arrangements and this album has both "I Love To Hear You Singing" and "A Broken Rosary."

From his rather low-key opening, "I'm Dancing With Tears In My Eyes," he continues with "If I Had A Girl Like You," "Her Name Was Mary," a rather bombastic but appropriate "Blue Is The Night" and the novelty "Jumping Bean."

"Twenty Million People" is followed by a lush rendition of Henry Mancini's "Dreamsville; Shallow Waters; Brother Can You Spare a Dime; and I Surrender, Dear." Closing out the program are "The Motion Picture Emerald March," a bouncy "The One I Love Belongs To Somebody Else" and "Paramount on Parade."

Unfortunately, unlike his other albums, there are not liner notes about the music. But there are two gorgeous full color photos of the console. Highly recommended, for theatre organ enjoyment doesn't get any better than this. Cassettes at \$12.00 and CDs for \$20.00 (both postpaid, BUT California residents must add 83¢ tax for the cassette and \$1.49 tax for the CD). Order from Melody Masters, 3015 Eccleston Ave., Walnut Creek, CA 94596-1820.

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PIPES & PERSONALITIES



John Seng Wows 'Em at Atlanta Fox Concert

by Joe G. Patten

On a sunny Sunday, March 6, legendary John Seng mounted the 4/42 Moller Deluxe Organ and presented an awe-inspiring program to a banner crowd of enthusiastic listeners.

From the brilliant opener, "Remember," penned by Irving Berlin, to music from such diverse sources as Billy Joel and Mozart, the organ perfectly followed Seng's many technically diverse commands.

Highlights of the performance included The William Tell Overture, a *West Side Story* medley including the Overture, "Little Rock Getaway" and "You Made Me Love You." Nowhere the light classics ignored. Two Rondos by Mozart and Tambourine Chinois formed an integral part of the musical menu. A Big Band number, "Hollywood Pastime," had 'em dancing in the aisles!

Hope that next time ya'll will avail yourselves of our southern hospitality. John finds this instrument to be one of the finest in the country and it shows!



Organ in Settegast-Kopf funeral home, Sugarland, Texas.

ATOS member Paul Jernigan and assistant Shawn Sanders, Houston, Texas, have completed a unique funeral home organ for the elegant new Sugar Creek, Sugar Land, Texas, facilities of the S.C.I. Settegast-Kopf Company. Richard Chalk, director and Robert C. Bennett, organist of the Kirby Drive, Houston facility, proud of the historic 12-rank Pilcher organ there, worked with Sugar Creek director Mark Hinsley, seeking a similar organ for the expansion facility. A five-rank Bennett Echo organ from Oklahoma was combined with a 1952 Wicks organ, purchased from Bethany Lutheran Church, Fredericksburg, Texas, to create a versatile pipe organ on an electronic organ budget. The entire instrument is direct electric with all new Peterson switching and multilevel combination action. The Great and Swell, both expressive, are in separate chambers. Despite generous upholstery in the room, a high, hard plaster, vaulted ceiling grants the instrument unexpected warmth. James A. Brown assisted Jernigan and Sanders in 1993. The organ was inaugurated with a March 1993 program by Robert C. Bennett, staff organist of the Kirby Drive facility and Minister of Music, St. Luke's United Methodist Church, Houston. Scott Davis, organist First United Methodist, Houston recently presented the organ to visiting directors.

The Special Re-Creation of The Ohio Theatre's 1969 "Final" Concert

by John Polsley

It was a nostalgic evening. February 16 marked the 25th anniversary of a fateful day when Roger Garrett, then resident organist at Columbus' Ohio Theatre played a farewell concert. Back then, in 1969, the theatre was destined to be razed and the resplendent 4/20 Robert-Morton organ destroyed. 3300 people turned out that night to hear his parting performance, a last minute effort to save the theatre and the organ, organized by local businessmen and organ enthusiasts Tom Hamilton, Neil Grover and Frank Babbit. Thanks to a community response and the organization of CAPA, Columbus Association of the Performing Arts, both survived and this year Clark Wilson returned to recreate that memorable evening.

The program began with CAPA's vice-chairman giving a capsule history of the salvation of the theatre and its ascension to its present day status as a preeminent performing arts center. Tom Hamilton then reviewed the efforts of the Central Ohio Theatre Organ Society to preserve the Robert-Morton organ. So close did the instrument come to destruction that Tom Hamilton and Carlos



Roger Garrett



Clark Wilson

Parker bought it, retaining ownership until the future of the theatre was assured. Later 90% of its ownership was donated back to CAPA. During his presentation, Tom recognized Neil and Edith Grover, Joe Worman and Frank Babbit for their dedication to the organ and the theatre.

Using many of Roger Garrett's arrangements of music played during the 1969 performance, Clark Wilson came up on the lift playing Roger's signature song, Donaldson's "Romance." The first half of his concert included such stirring melodies as "Entry of the Toreadors" from *Carmen*, "Stormy Weather" — which was dramatically brought to life with Joe Worman's clever use of stage lights and Clark's "thunder" from the 16' Tubas, Diaphones and Tibias. The lyrical "Blue Danube" by Strauss was followed by "Pavanne" and a sing-along. Clark's second half began with movie theme selections typical of the 30s and 40s, narrated by Tom Hamilton in the recreation of one of Roger Garrett's favorite presentations. This was followed by operatic selections, an Irving Berlin medley

and another sing-along — to the delight of the audience. "Marche Slave" by Tchaikovsky ushered in the grand finale which included the beautiful "Carmen, Ohio" and the very last piece Roger Garrett played — "Old Lang Syne." Clark, however, added one more selection appropriately to his program: "Happy Days Are Here Again."

Over 1000 people came to reminisce and relive that unforgettable day in February of 1969 — a tribute to the memory of a dear friend and consummate organist: the late Roger Garrett.

The Mighty Wurlitzer!

The National Motorcycle Museum's Mighty Wurlitzer is the largest and most spectacular theatre pipe organ in Europe!

In the late 1920s, the 3/17 Wurlitzer 260 Special began its dazzling career in the United Artists cinema in Los Angeles, California. The famous organist Buddy Cole took it home with him some thirty years later, recording a few priceless sessions on it in his own studio.

The Wurlitzer's next owner was the Cap'n's Galley Pizza Parlour Chain. The fast food company wanted it as a curiosity piece for one of its outlets, and added nine new ranks to it before it was installed in their restaurant in Campbell, California.

It was not until 1987 — some 65 years after it had accompanied the likes of Charlie Chaplin and Buster Keaton — that the Wurlitzer was rediscovered, and, its true value realized, urgently shipped to England.

Upon arrival it was completely overhauled and restored, and installed in the National Motorcycle Museum's flagship suite: the Imperial. Rising majestically from beneath the stage, the Mighty Wurlitzer made its Party Night Spectacular debut boasting a magnificent 27 ranks and 1,800 pipes.

Now expertly played by resident organist Keith Tomlin, the Wurlitzer is once again immersed in the world of entertainment; the star attraction of Party Night Spectacular!



Resident organist Keith Tomlin and the Mighty Wurlitzer 260 Special -- the stars of Party Night Spectacular.

Friends of the Wanamaker Organ to co-sponsor a John Wanamaker Grand Court Organ Day on Saturday, June 18

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Did you ever want to get intimately acquainted with the famous pipe organ in Philadelphia's John Wanamaker department store? Have you ever wondered about the forests of wood and metal pipes that make the many thrilling sounds for which the organ is world famous? And how can the organist possibly manipulate its massive console, dozens of hand and foot controls, 729 rainbow-hued stop tablets and six ivory keyboards?

Would you like to know more about the instrument's rich heritage, and the ongoing, ambitious plans for its restoration? Then we have the perfect opportunity for you ...

By popular demand, Friends and

John Wanamaker are co-sponsoring a Wanamaker Organ 90th Birthday Celebration on Saturday, June 18 from 10 a.m. until about 6:00 p.m. "With the men who care for the organ involved in a major console-restoration commitment, there seemed no ideal time to gain a full appreciation of the instrument on a daily basis," said Friends President Ray Biswanger, who added: "This day will satisfy that need."

Exciting concerts with guest virtuosos, videos, slide shows, exhibits, demonstrations, store tours, choral concerts, children's activities and shopping and dining opportunities are planned, with most events repeated so that visitors can come and go. Also to be displayed are restored console features and Organ and Wanamaker memorabilia. Plans call for the day to end with a happy birthday sing-along.

Guests can meet Wanamaker Organist Peter Conte, Curators Nelson E. Buechner and Peter van der Spek (the Organ's professional maintenance staff), and Friends rep-

resentatives Also, Bill Zulker will discuss the subject of his book, *John Wanamaker: King of Merchants*. T-shirts and recordings will be available, and events for children are planned. Visits by groups, clubs and organizations are encouraged; make plans now!



For more information contact Rita Eisenberg at John Wanamaker 215/422-2000, or Ray Biswanger at Friends of the Wanamaker Organ 610/642-8219. Those planning bus groups should call Jan Brown at Wanamaker's at 215/422-2787.

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Harry Heth, Executive Director

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CLOSING CHORD

Frederick John William Foskett 1923 - 1993

ATOE/ATOS members of long standing may know the name of member John Foskett, one of Britain's stalwart workers in the theatre organ world for many years. His name may be found amongst the credits on some of the Concert Recording LP's of British organs, recorded around 20-30 years ago. Those who attended the National Convention here in 1980 may have met him. (At an early stage in the planning, he was to be Convention Chairman, but he subsequently withdrew from that position.)

John was at the hub of the installation of the composite Wurlitzer-plus in the Town Hall in Buckingham, fifty miles or so from London, in association with the late Ralph Bartlett and other enthusiasts in the early 1960s. Regular Sunday afternoon concerts were given there, in some cases by former professional theatre organists who were not at the time regular participants in the theatre organ hobby interest here. However, after more than ten years the organ was removed from Buckingham Town Hall, which was being affected by structural problems, and was eventually re-installed in the civic hall in the town of Worthing on the South Coast of England.

In the early 1970s John married for the second time. He and Noreen lived in Watford, northwest of London, until retiring to Dawlish in the West Country county of Devonshire in the late 1980s. When in Watford they attended organ events over a wide area, often setting up a record and tape sales stall. They were associated with the English LP label of "Amberlee," on which were

Fred Kruse at the console of the Wurlitzer Company's Corporate Headquarters in Dekalb, Illinois.



Frederick John William Foskett

issued a number of theatre organ LPs. Until professional retirement, John had worked for the British Government civil service.

In Dawlish John and Noreen involved themselves in matters organical, though enthusiasts and activities down there are much thinner on the ground than in the greater London area. In the spring of 1993, John became ill with cancer, but did not it seems seek proper medical help until the late summer. He underwent some major surgery in hospital in Exeter, but in the end did not survive and passed away on the 20th November. The funeral at the Crematorium on the 25th November was attended by a number of theatre organ enthusiasts, and ATOS member David Shepherd played the Allen organ.

Thank you for all your enthusiasm and hard work over the years, John, our condolences to your loved ones, and may you now rest in peace around that great big Wurlitzer in the Sky.

Michael Candy



Fred Kruse

On Monday evening, February 14, Frederick J. Kruse passed away quietly in his sleep at an Elgin, Illinois, hospital. With his passing, the theatre organ world suffered a major loss of a staunch supporter.

Fred was a charter member of the Chicago Area Theatre Organ Enthusiasts. During CATOE's early years, Fred was deeply involved in the primary cause of promoting theatre organ. He served as Vice-Chairman in 1965 and Chairman in 1966. He was an active member of the Deerpath Theatre (3/16 Geneva) and Indiana Theatre (3/11 Wurlitzer) organ crews. He was also a past National ATOS Board Member.

Fred's first introduction to the magic of theatre organ was as a child at the Roosevelt Theatre where he became fascinated by its sound. He began his musical education by taking piano lessons at the age of six. In his early childhood years, when he was studying theatre organ, he had every intention of making this his lifelong career. He studied theatre organ at the American Conservatory and still later with Dr. Kuntze, organist at Wheaton College and Grand Theatre (2/9 Kimball). Of his lessons with Dr. Kuntze, Fred recalls his difficulty in keeping time. His instructor would say, "Mr. Kruse, everything is rhythmical — when a dog runs or a horse trots, it is rhythmical; why can't you be rhythmic?" Yet, when it became time to take his place upon the Howard seat, the days of silent films, sing-alongs, and theatre organists were gone and the talking pictures had arrived. (cont.)

Although he claimed that he never played professionally, he did play breaks and song slides at the Villard Theatre in Villa Park in the early 1930s.

Many years later, with radio station WFMT-FM (98.7), he produced a series of weekly classical organ recitals with Dr. Edward Eigenshenk. Few organists impressed Fred. He recalls a Canadian organist, Stuart Barrie, doing a guest shot at the Chicago Theatre; Henri Keates at the Oriental Theatre; and his all-time favorite, Al Brown at the Marbro Theatre. He doesn't recall hearing Jesse and/or Helen Crawford at the Chicago Theatre, though he probably had.

Since his hopeful career and dream did not come out as he had planned, Fred was employed by the Allied Radio Company (now known as Radio Shack - A Tandy Corporation). When he was affiliated with Allied, he and fellow co-worker Arch Hoyne teamed up to produce a radio program over WLEY-FM in Elmwood Park. Fred played organ

accompaniment, usually dirges, and Arch would recite poetic passages. While on the air, it was like Halloween for each broadcast. Fred later went to join Walgreen Drug Company and forged a lasting friendship with Jim Walgreen, with whom he shared a common interest in theatre organ.

In 1955, theatre organ had a renaissance or rebirth on the West Coast of the United States. By 1961, it had reached the midwest. Realizing renewed faith, Fred was ready to participate and share his knowledge of his "beloved" instrument. Fred's greatest success for CATOE was when he was the club's leader in 1966 and the club was experiencing limited access to organs still left in theatres. He found a 3/11 Wurlitzer at the Indiana Theatre in Indiana Harbor (East Chicago), available. He also found veteran theatre organist (former house organist) John Muri to do the program. Coincidentally, Bill Benedict wrote to the Chicago Tribune asking "what happened to the midnight concerts at certain

movie palaces?" That very same newspaper column told of an upcoming rededication at the Indiana and made an open invitation to the general public the following Sunday. Their only admission was to leave the patron's name and address for CATOE's mailing list. Nearly all 1200 seats were occupied. This project cost Fred over \$1000, but he considered the money well spent.

Upon removal and CATOE's subsequent purchase of this Wurlitzer, Fred donated a rank of Tuba pipes to replace the ill-fated and worn-out pipes. A special "thank you" plaque is mounted under the stop rail. This organ now calls the Tivoli Theatre in Downers Grove, home.

Now with his passing, it is sure that Fred will be sorely missed by those who knew and loved him best. He was a gentle man and not outspoken. He did not look for any special favors, he just did them, just because. His whimsical smile and wit will be long remembered. He was 83 years and left no immediate family. May he rest in peace and may God bless, Fred!
Jim & Cyndae Koller



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Commentary from his 1994 performance at Oakland's spectacular PARAMOUNT THEATRE:

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mand of that Mighty Wurlitzer from the first note to the last, using everything that instrument has to offer to great advantage. What a very talented man who doesn't need to use showboating antics nor engage in chummy talk with the audience."

R. Stewart, Hollister, CA

And from his most recent San Diego ATOS Performance:

"Super-artist Dennis James is untouchable when it comes to console artistry and showmanshp. What a combination of talents in one man! The entire concert was outstanding. His arrangements compliment any piece of music he presents. Thunderous applause and cheering after each number, plus two standing ovations. All I can say is: 'Don't dare miss future DENNIS JAMES concerts, for us -- or by any other sponsor.'"
 THE POSTHORN

An Original Morton Is Removed From Its 64-Year-Old Home; Quake Damaged

An original 3/14 Robert-Morton organ, installed and completed January 13, 1930, in one of Southern California's famous locations, has been purchased by B. Morgan Martin and will be erected in his home in the Highland Park District of Los Angeles. Organist Gordon Kibbee is preparing a new specification for the instrument.

Historically, the organ was sold by organist Don George, who was employed in that period as a Robert-Morton salesman.

According to Martin, internal leather is still in good condition; the console may require some re-leathering.

The organ was damaged in the Jan. 17 earthquake. In one chamber the Diaphone offset, held to the wall by only two screws, broke away but was caught on a sprinkler system pipe. This saved the offsets for the Sax, Diapason and Tuba, and part of what might have damaged the manual Vox chest. Five Sax pipes were

—See ORIGINAL MORTON, page three—

Chapter To Restore School Wurlitzer

Phoenix College Music Department has asked Valley of the Sun Chapter to consider restoring the two-manual Wurlitzer theatre organ in the College's auditorium. Chapter members, at their March meeting, approved the project based on arranging a satisfactory working arrangement.

The auditorium seats 900 and is considered an excellent venue for concerts and silent film presentations. VOS members have worked on the instrument in past years. It was first dedicated in a concert played by Ron Rhode on Sept. 28, 1979. In June of that year, Rhode and Lyn Larsen played a benefit concert there to raise money for the ongoing work. The last activity with the organ was in 1985, it was reported in *The Stop Rail*, chapter newsletter.

Organ Benefit Talk On

Los Angeles Theatre Organ Society and Pasadena Civic Auditorium officials are planning to discuss a series of benefit shows to raise funding for restoration work on the 5/28 Moller organ.

Baker Now House Organist; CD Soon

Barry Barker was appointed senior house organist for Shady Nook Restaurant in Millville, Ohio and now plays nightly instead of Sundays. He also is completing a CD recording of Ron Wehmeier's 4/33 Wurlitzer and expects to have it ready during May.

Maloof Building Hotel In Vegas—With Organ!

Ground breaking ceremonies were held April 13 in Las Vegas by the Maloof Family for their La Fiesta Hotel, which is expected to open by December of this year. Bob Maes has been contracted to find an organ that will have four manuals and 20-plus ranks. He will restore and install the instrument in what will be the grand ballroom.

The new hostelry, it is reported, will not compete in size with the likes of the recently opened MGM Grand Hotel, but will cater to tourist and business trade.

New Record Reviewer

Ralph Beaudry of North Hollywood, Calif., has been appointed record reviewer for Theatre Organ Journal. He succeeds Bob Shafter, who has resigned.

Judd Walton Dies; Was Founding Member

Judd Walton, a founding member of ATOS, died Friday, April 8, it is reported. Private services were to be held and plans for a memorial service will be arranged in the near future.

Walton was noted for his famed "Wurlitzer Bible" which listed the whereabouts of all instruments produced by the North Tonawanda firm. His obituary will be published in Theatre Organ Journal.

Toledo Presents Luce

Organist Lance Luce will be presented with The Pride of Toledo Sweet Adelines Chorus, Sunday, May 15, 3 pm., at the Ohio Theatre. Call 419/531-5454 for information about the show.

International ATOS NEWS

Volume 8

May 1994

Number 9

Stadium Barton For Sale At \$100,000; \$25,000 Already Pledged To Buy It!

Mystery no longer surrounds the fate of the Chicago Stadium Barton organ—a price of \$100,000 has been placed on the instrument, and Harry V. Benjamin, Vice President of Wirtz Realty Corp., has advised organman Bob Maes: "Please note that we are moving rapidly toward completion of the United Center and, of course, good planning is essential to our move to the new building. Should the Ripley's organization still have interest in the Barton, they should advise us as soon as possible as we have talked with a party in Wisconsin that has expressed an interest in more information about the organ. In any event, we intend to pursue a buyer . . ."

In concert with this notification, ATOS member Phil Maloof was in Las Vegas last month for the ground breaking ceremony of his family's new hotel. Both the Nevada State Governor and Las Vegas Mayor attended the event —See BARTON SALE, p. 4—

New California Unit To Apply For Charter

ATOS members in Monterey and Salinas, Calif., have formed the Golden State Chapter and have applied for their charter, it was learned last month. The new unit apparently will have two Wurlitzers within their territory—the State Theatre, Monterey, which is now in-stalled, and the Fox Theatre in Salinas, which is to be installed.



DOLLY & DENNIS DEBUT—*Dreamy Dolly Parton and a delighted Dennis James pictured after a recent studio recording session for a new CD to be released on Elektra later this year. His track is a Neil Young tune entitled "After The Gold Rush." Also featured are Linda Ronstadt and Emmylou Harris along with Dolly who make up a trio of singers for the song.*

Final Organ Leaving Simonton Residence

Sale of the 4/63 classical organ in the Simonton residence was announced last month. It will go to St. George, Utah where it will be installed in a civic hall. ATOS member Mike Ohman will remove the instrument during June and ship it to Utah.

Younguns Like Theatre Organ Music

by Chris Carlo

Theatre Organ is alive and well in the Windy City. The Music Box Theatre is the last first-run cinema in the city to utilize theatre organ for intermission entertainment on a weekly, scheduled basis. Staff organist Dennis Scott entertains large audiences of filmgoers every Friday, Saturday and Sunday who have never had the experience known to their grandparents, yes, grandparents. The vast majority of the audience are college age to thirty years old and have never been exposed to theatre organ outside of the occasional pizza parlor when they were children. Even snide comments of "skating rink music" have stopped, since today's audiences were born after the demise of skating ring organs.

Originally the owners of the theatre took turns playing inter-

—See MUSIC BOX, page four—

May 1994

Organ Man Restores Player For Recording

Jim Spahn, Bakersfield, Calif. organman, is currently re-leathering his Wurlitzer player unit in preparation for recording a series of rolls made by the late Henry Murtagh. The recordings will be produced in compact disc format and are expected to be ready for sale by the end of the year.

He will record the CDs on his 4/25 theatre organ—14 ranks of Robert-Morton and 10 ranks of Wurlitzer pipework which is located in his private theatre.

Spahn told the NEWS he has several dozen rolls made by Murtagh that he feels are exceptionally fine arrangements and should be popular with record buyers. It was noted that organist Dennis James has presented Murtagh arrangements in his concert presentations from time to time that were very well received.

Stadium Organ On TV Sportscast Program

Television audiences in Southern California who tuned in on Channel 7 Sunday, April 10, around 12 pm, saw and heard Frank Pellico at the console of the Chicago Stadium 6/56 Barton organ. They also heard the announcer describe briefly that a new \$150,000 Allen organ would be installed in the new United Center and that the present stadium would be demolished.

The program was the hockey game between the Chicago Blackhawks and Los Angeles Kings. The Barton was heard frequently during the game.

Fox Organ Used In Rock Opera Show

The *Tommy Rock* opera at the Atlanta Fox recently was unforgettable. If you are familiar with the play, can you imagine the sonic impact, and visual of the Mighty Moller 4/42 coming out of the pit with its thunderous 32' Bombarde playing along with the band at the grand finale? It really put life in the "Pinball Wizard" song and positively let the audience learn more about the versatility of the theatre pipe organ, and how it can beautifully augment orchestras.



Melissa Ambrose

Organist Featured On Nostalgia Show

Theatre organ was publicized recently in Public Radio's nostalgic program "Somewhere In Time," and featured Detroit organist Melissa Ambrose.

Hosted by Tom Wilson, the program specialized in music and conversation from the past. Melissa helped chase the winter blahs with tunes about spring, the sun and even summer. There were many favorites from stage and screen, too.

When interviewed, Melissa explained the workings of a theatre organ and what is involved in playing them. The program was aired for an hour at different times of the week. It is heard around the country.

The young organist's dynamic personality and musicality keeps her in demand for her well-rounded theatre organ programs, which are composed of new arrangements and also familiar oldies.

Kernal's Korner Adds Final Extra To Organ

Considering all that is located within the large room in the Col. Jack Moelmann residence that makes it the most unusual organ installation in the world, it was thought nothing more could be added that would enhance the collection of quacking ducks, dancing figurines, etc. In fact, within the past few years, Moelmann has always declared, when installing a new 'gimmick,' 'it's the last thing I'm putting in!'

Last month the "Last Thing" again was heard as he added a set of Wurlitzer Tuned Sleighbells. It was the 25-note toy counter item that originally played in the World Theatre Wurlitzer in Omaha, Nebraska, and came from Jerry Gould in Seattle Washington.

"The set is now on the back wall, next to the toy counter, and it completes the entire installation!" he said—and then added, "Unless I want to add another 98 ranks or so!"

Theatre Will Be Open After Convention

Santa Barbara Chapter extends an invitation to anyone attending the ATOS National Convention at Fresno to drop by the Arlington Theatre the two mornings following the national meeting. There will be free tours of the theatre and the Robert-Morton 4/28 organ, and a jam session/open console for anyone who wishes to play or listen. It is free and no reservations are needed. The theatre will be open from 9 to noon both days. Further information is available by calling 805/682-1604 evenings, or 805/965-6361 during the daytime.

Ringstad Records Two Organs On CD Release

On March 19, Midnight Productions Inc., recorded Ralph Ringstad Jr., and Maria Zito-Kaufman, soloist, on the Trenton War Memorial 3/16 Moller organ. Then on March 27, the firm recorded Ringstad on the 3/12 Kimball theatre organ in Casa Lido Restaurant. Both organs are in Trenton. Both CDs are scheduled to be released July first.

Organ Wedding Music Guaranteed Bliss

For 28 years, Sibley Pease, resident organist at Los Angeles Elks Temple, played wedding marches for his brother Elks and their brides on the big 4/61 Robert-Morton organ.

And during the entire 28-year period—this was reported in a Los Angeles paper in 1926—not one of the couples he played for were divorced or estranged, it was learned through a poll.

This advocates having organ music played at weddings to really tie the knot!

Hazleton CD Out

Tom Hazleton has recorded the Dickinson High School Kimball organ on a CD that became available April 1. Titled *A Little Bit of This and a Little Bit of That*, the disc is available from Dickinson Theatre Organ Society Music Shoppe, 110 Edjil Drive, Newark, DE 19713.

Detroit Club Plans Ways To Raise Funds

Detroit Theatre Organ Society has been trying to develop new ideas for raising money to keep its theatre and organ in top shape.

One of the ideas is a 50/50 arrangement with other organizations that attend their monthly concerts.

If the group has a minimum of 30 patrons, or even combine their numbers with other organizations to achieve that count or better, the patrons pay \$10 each for general admission. After the final count, 50 percent is returned to the organization sponsoring the fund raiser.

Tech Course Attracts 11 Beginners To Class

Sunday, March 13, was a good day for eager-to-learn organ buffs who reported to the Los Angeles Theatre Organ Society Technical Class conducted by Harvey Smoller. There were 11 member students on hand to delve into the workings of the theatre organ.

The class meets every other Sunday and ATOS Theatre Organ Shop Notes is the bible for the beginners.

Intermission Music Returns To Theatre

Bill Gans is playing the reinstated Saturday mini-concerts, which start at 6:30 pm on the Milwaukee Avalon Theatre Wurlitzer organ, it is reported in *Bartola*, Dairyland Chapter newsletter.

Perry Peta is also trying to arrange his time schedule so that he can play regular Thursday evening interludes; he has done this in the past and hopes to get it established again.

Concert Played On Last In-Theatre Wurlitzer

Famed Blackpool organist Phil Kelsall played a concert Feb. 20 at the Cannon Cinema, Harrow. This is the last remaining Wurlitzer in a British cinema that is still showing films. —CTA Bulletin

ORIGINAL MORTON

—continued from page one damaged and caused additional damage to five Kinura pipes.

Other Bourdon offsets, tied to a main chest, started falling when the tie strings broke due to their aged condition. They traveled about three feet and pulled the frame of a Carlstead chest out to where it had but one quarter inch that kept it from falling and damaging an extensive amount of pipework.

The location of the organ could not be identified at the present time due to contract agreements.

College Has Concert And Silent Film

Wolfgang Rubsam presented a recital and classic silent film program at Illinois College, Jacksonville, Ill. on April 15. He accompanied *The Phantom of the Opera*, according to an ad published in the March '94 issue of *The Diapason*. The following day he presented a master class in organ and piano. It was not reported what type of organ was used for the silent film show.

Australian Interviewed On West Coast Radio

During the April 3 presentation of "Gee Dad, It's A Wurlitzer" theatre organ radio show broadcast over Station KPCC, Pasadena, Calif., Dr. John Atwell called direct from Vermont, Victoria, a suburb of Melbourne, Australia, and was interviewed by producer/announcer Steve Bramall for about five minutes.

The talk session covered organ subjects in both countries. The main talk centered around Atwell and Tony Fenelon's engagement next year at the Oakland Paramount Theatre and the Melbourne Convention of the Theatre Organ Society of Australia next Easter.

It is believed this is the first direct international theatre organ interview ever held.

L.A. Chapter Looking For Home For Organ

To find a suitable home for the 2/10 Wurlitzer that was donated by member Peter L. Crotty, Los Angeles Chapter has appointed a committee of three to locate a theatre, church building or other venue suitable for installation of the organ. Headed by President Shirley Obert, she will be assisted by Stephen Ross and Tom B'hend in the search.

ATOS Should Help Centers Find Organs!

This is a statement that comes from a well-known member, and it also bolsters the actions of two other members who are actively engaged in furnishing performing arts centers with theatre equipment and recommendations that the centers they are involved with should definitely plan the installation of theatre pipe organs.

The well-known member has stated: "I still feel that one of the ATOS missions should be to locate organs for performing arts centers that haven't one. The Warner, Erie, for example. It is a fabulous house without an organ. These days, a donation reaps big rewards for estates or heirs facing taxes. In fact, the benefit often outweighs the financial rewards when one considers capital gains. Only when organs are commonly heard in arts centers are they going to reach a younger crowd."

Projects of this type lend themselves to the purpose of ATOS in several different ways. Finding an organ and getting it donated through a chapter creates community interest and can build membership in local units; several chapters have been organized through projects like this and became the installers of instruments. Technical crews can be developed through establishment of classes.

Readers who have ideas about projects of this kind are asked to send their views for publication.

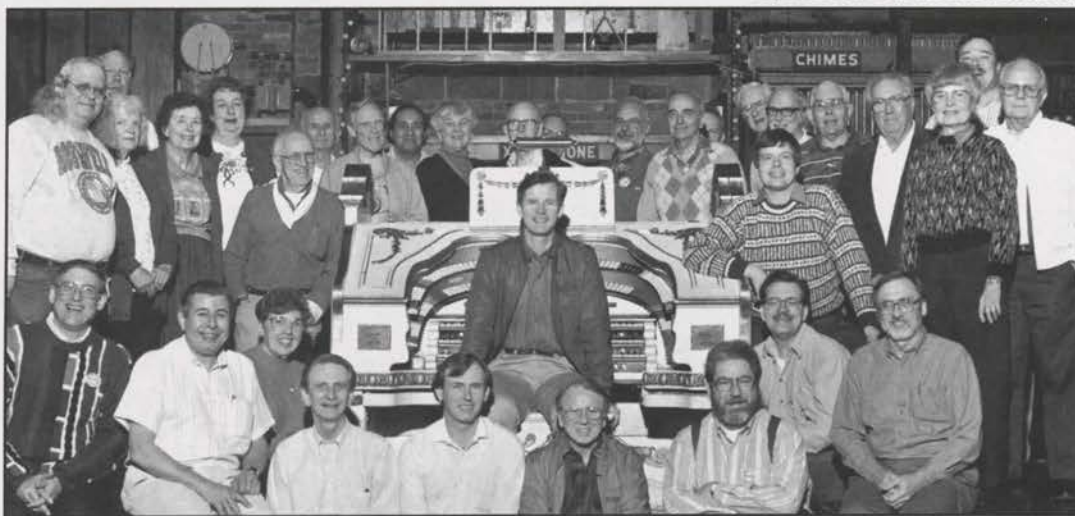
90th Birthday Fete Set For Wanamaker Organ

On Saturday, June 18, from 10 am to 6 pm, if you happen to be in Philadelphia, stop by the Wanamaker Department Store and join the birthday celebration for the massive organ—it will be 90 years old!

Electronic News Line Gaining Users

"OrganNet" and "Prodigy" are two electronic mail services that are gaining in popularity throughout the country. They are cluttered with talk by organists, technicians, builders and the just plain curious. In the April 1994 issue of *The Diapason*, on page 11, Herbert Huestis authors "OrganNet—Pipe Dreams Fulfilled". For those interested in becoming associated with the service, his explanations will help reach the goal.

Part of the article lists various people who are involved—one prominent ATOS member is John Ledwon, whose information is published about the January 17 earthquake. It is also known that Col. Jack Moelmann is associated with this system. Both can supply information about becoming associated with it. Ledwon may be reached by calling 818/889-8894; call Moelmann at 618/632-8455.



COUNTRY WIDE WORKSHOP—Organ buffs from across the country converged on Kansas City in February for a concert and workshop by Lew Williams. The 32 "students" pictured above who attended the session are: front row—Marvin Faulwell, Jack Moelmann, Dee Williams, David Fielder, Joe Butler, Warren Sunkel, Dan Davis; near console—Jinny and Joe Vanore, Lew Williams, Mark Gifford, Marlin Mackley; back row—Tommy Ford, Steve Burnett,

Betty Darling, Solveig Littlejohn, Doris Erbe, Joseph Lauck, Bob Johnson, Warren York, Martha Lou and Steve Nelson, Bob Fray, Bill Wilson, Jerry Brasch, Dick Lewis, Joel Kremer, Clark Welling, Delan Burnett, Bill Bartlow, Ruth Johnson, Tom Hilton and Jay Morris. States represented and count from each: Ariz.-1; Colo.-3; Geo.-1; Ill.-4; Ind.-1; Kan.-5; Mich.-1; Mo.-9; N. J.-2; Oregon-1; Okla.-2 and Tex.-2.

—photo by Warren Sunkel.

Being Friendly Can Pay Off With Advertising

ATOS member Jim Mecklenburg of Hartford City, Indiana, declares that it pays to be friendly with a few editors once in awhile. It gets you free advertising for organ venues.

He provided a column from a Muncie newspaper telling about the Chicago Stadium and its Barton organ; local theatres and their organs; and ended up with news about the Paramount Music Palace in Indianapolis.

ATOS was publicized with Mecklenburg being identified as a member. "An organization devoted to the preservation of those gigantic musical instruments installed in motion picture theatres and stadiums during the early years of the 20th century," was the free advertising bit

"Such advertising is well worth the effort needed and spreads the good word about organs and ATOS," he said.

Madison Likes Movies

Madison Civic Center has presented "Sound of the Silents" at the Oscar Meyer Theatre for over six years. The audience has increased from 300 to about 750 this season. Jeff Weiler's recent show, "Metropolis," drew just under 1,300 ticket buyers, it was reported in Bartola newsletter.

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All matters pertaining to subscriptions
or changes of address must be sent to:
ATOS Membership Office, P. O. Box
130463, Houston, TX 77219-0463

Barton Sale

—continued from page one

and in talking to them, Maloof learned that the city is planning to build a sports arena. He told them about the Chicago Stadium Barton and how it could fit in with what is being planned. Both evinced interest in the idea.

Start Pledge Campaign

With this interest manifest, Maloof discussed with Maes the idea of launching a pledge campaign to buy the Barton, and started it off by pledging \$10,000. As of April 14 others have pledged amounts to bring the total to \$25,000.

According to Maes, the pledge campaign has been started but no actual money is deposited at this time. If the Barton is not sold by the time it must be removed, all those who pledge funding would be asked to deposit actual cash and also agree to help underwrite removal of the organ from the Stadium. Maes has agreed to store the instrument without charge and insure it.

Organ buffs interested in being a part of the campaign are invited to call Maes for complete information about it. He may be reached at 816/471-6316 or by Fax at 816/471-1106.

Easterners Go West For Pipe Voicing

Dan Stankey and Terry Hockmuth weren't happy with the Salicional rank in their "Oriental" Wurlitzer. So they packed it up and shipped it west to San Bernardino, Calif. to organman Steuart Goodwin's shop to be revoiced into a Solo String.

Late in March the set returned to New Lenox, Illinois and according to Hockmuth, "Wow! What a great job he did. The rank is now a great big chewy, hairy Solo String sound. Steuart does magnificent work."

For the benefit of other owners, Theatre Organ Advertising Department should find Steuart and sell him space in the coming issues to advertise his location.

Santa Barbara Wants Intermission Organist

Santa Barbara Chapter is looking for an intermission organist to play the 4/28 Robert-Morton organ in the Arlington Theatre from Memorial Day to Labor Day.

"If any young organist would like the opportunity to gain wonderful experience and opportunity for exposure to large and appreciative audiences, we can offer that opportunity," John M. Oien, chapter president said.

He noted the chapter cannot pay anything but will provide free housing and supervision. Organists can play for a week or a month—it is open. Time at the console will be for four 20-minute intermissions daily. Anyone interested may contact Oien at 805/682-1604 any evening.

Chapter Has Expert For All Seminars

Whenever members of Sierra Chapter want answers to questions about any aspect of theatre organ—from playing to restoration, rebuilding, design, layout—Dave Moreno comes to the rescue. He conducts seminars of all types. He has just completed a workshop for those interested in registration, music interpretation, phrasing, etc.

T.O. Artist Presents Pops Show At Church

In the Fort Street Presbyterian Church, Detroit, on March 20, the romantic classical Wangerin-Weickhardt organ sounded off to a pops concert by Steve Schlesing, popular theatre organist. Church members and special guests were very pleased with the music. Even parishioners working in the kitchen came out with his rendition of a locomotive. They thought a train was coming through!

RPIvory May Supplant Plastic For Keys

As early as the 1960s, piano makers were running short of ivory and plastic had become the material of choice for keys on all but the most expensive instruments. But ivory has the advantage over plastic keys—because it is bony matter, ivory is pockmarked at random with holes. And when in concert, the artist is sweating and it causes fingers to hydroplane, like a tire that skids on a wet surface.

In the late '80s, Steinway & Sons funded a \$250,000 study to discover something to replace plastic; a world ban was going into effect on the sale or importation of ivory. In less than three months a team of experts had come up with a new concept. Then came three years of fiddling with the materials and last year the team received a patent for RPIvory. It has the feel and touch of ivory. The cost is slightly higher than using plastic, but it is available and will undoubtedly find its way to organ consoles.

Music Box—continued from page one

missions, but as the audiences grew, so did the need for all personnel to be on duty at the "front of the house" during intermissions. The organ ceased being used for intermissions and the patrons noticed! Dennis Scott has been entertaining movie patrons for two years now as staff organist and the audience loves it. The organ doesn't sell any admissions but neither do the clouds floating across the starry sky in the restored atmospheric auditorium ceiling. What the organ and ambiance offer the customer is more for their money than any multiplex. What the organ and the atmosphere offer the Music Box as a business is free advertising in the form of good word-of-mouth. Excitement sells!

The organ, by the way, is a three-manual Allen theatre computer electronic—the audience doesn't know, nor do they care that it's not a theatre pipe organ; they just like it. The Music Box is where "that guy plays funky old-time music on the organ before the movies. You should be sure to go early enough to hear him on weekends . . . it's really cool!"

As consultants and specifiers to Performing Arts Centers re-installing film equipment, the staff at the Music Box strongly urges the installation of a theatre organ. No film and entertainment venue should be without one!

Keeping Organ Cool Is A Costly Project

Central Indiana Chapter's Wurlitzer, installed in Manual High School, Indianapolis, never stays in tune very long. The problem is heat and it will be corrected by installing air conditioning in the blower room and later in both chambers.

The remedy to "cool it" is high priced—the first bid received amounted to \$8,627. A second bid will be obtained before chapter officials make a recommendation to the membership.

Back Issues Sent For Cost Of Shipping

Several years' issues of *Theatre Organ* have been given the NEWS to be issued to anyone who wants them. The years are: May to Dec. '86; complete files for years 1987 through 1989 and March to Oct. 1990. There is no charge for the issues, but shipping costs must be paid by those who want them.

Organ To Be Premiered At Close Of Festival

It is the plan of the State Theatre Preservation Group in Monterey, Calif. to premiere the newly installed Wurlitzer in the State Theatre immediately following the annual Asilomar Home Organ Festival in September. Tom Hazleton is slated to play the opening event.

Wurlitzer Plays Mixed Bag—Sins and Saints

Out Agoura, Calif. way, the John Ledwon residence has now had portions of three more Playboy/Showtime flicks filmed there. This makes it the theatre organ soft porn capital of the world.

But the Wurlitzer redeems itself (and the house) with three Christian music cassettes entitled "Theatre Pipes of Praise" being released this month. Advertising is being placed on the Christian music market rather than theatre organ, though an ad is slated to appear in the current issue to see if there is any interest, according to Ledwon.

Bugless Wurlitzer Sent To Theatre In India

One of the late Wurlitzer shipments in 1928 was sent to a theatre in Calcutta, India. Made of teakwood and mahogany to resist attacks by vermin, all metal parts were plated to prevent rust and all leather had to be treated to resist attacks of bugs. Spotted metal had to be used throughout the instrument, it was reported in *Pacific Coast Musician*.

WHAT IS GOING ON



WITH THE MULTI-ACTION SYSTEM ?

Devtronix has decided to discontinue building and selling the Multi-Action Computer system. Many have misconstrued this to mean that Devtronix has discarded the entire system. NOT SO! The system is not theirs to discard. Here is what has occurred: 1) The Organ Control Software used in the Devtronix computer is undergoing extensive revision enabling it to run on the commonly available and inexpensive PC-Clone. 2) A trade-in upgrade package will be made available to all Devtronix Multi-Action owners in the near future. 3) Devtronix will continue to service and provide customer assistance to their customers who prefer not to upgrade, however, Devtronix will NOT be distributing the new PC (revised) system. 4) The software and design of both the Devtronix and the new PC systems are under ownership and authorship of Dick Wilcox. 5) Wilcox has named: Rickman Control Systems of Reno, NV as the new system distributor. Now you know.

SOME OF THE NEW SYSTEM FEATURES:

We have brought the system up to date utilizing today's high-speed, low-cost PC in conjunction with a powerful 32-bit 68340 co-processing engine, to form a true Multi-Processing system. The new PC-Engine eliminates the (now 12-year old) proprietary computer that was necessary in the "pioneer" days of the Multi-Action system. The PC-Engine memory is expandable to 32-Megs, increasing power, speed and processing ability to handle the largest of instruments, yet due to the low cost of the PC based system and new software, installing this system on the smaller 2-manual instrument is now an affordable reality.

WHAT HAS CHANGED?

First, the \$8,000.00 box is GONE and so are the many limitations of expansion and memory. Second, we threw out the "ONE PRICE FITS ALL", and created software modules priced according to the size of the instrument and the needs of the organist. Third, a twisted pair cable now replaces the frail and awkward ribbon cable between the console and chambers. Fourth and best of all, the system is 100% compatible with the original Multi-Action I/O boards allowing owners of the Devtronix Multi-Action system to upgrade easily should they decide to do so. The new system is also enhanced with Color VGA screen graphics, fast HARD DRIVE(s) that eliminate the old and slow floppy disk limitations, and the new editor/screen handler will knock your socks off!

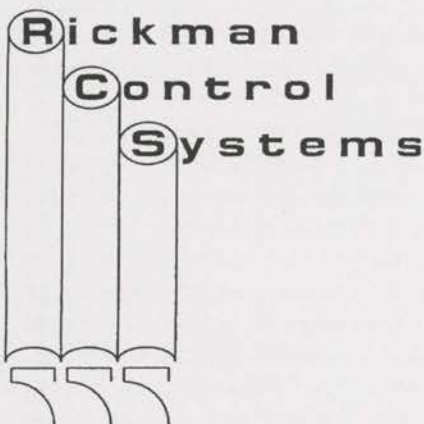
MORE GOOD NEWS

We are re-designing the INPUT and OUTPUT boards with new connectors. This eliminates the need for special and expensive crimp tools, making installation and wiring simple and straightforward. All systems are shipped pre-programmed to your specifications, fully tested, and come with manuals, wiring diagrams, interface cabling, logic supply, mounting hardware, system software and interface boards, all-for-one price with no extra charges. Systems may be purchased with or without the PC, so if you own a 386/486, you already have a head start on the basic system. The PC system supports floppy drives as well as multiple HARD drives — something we could never handle on the Multi-Action system. MIDI implementation will be vastly improved as well.

SERVICE

Customer service is very important to us so we have on line, a 24-hour computer bulletin board service, 24-hour telephone support, and customer service 7 days a week to ensure help is there if and when you need it. And, we'll never give an argument or hassle if you should ever have a problem. That you can count on.

We've given this system a new name, and named it for exactly what it is: Logical!



LOGICAL PC ORGAN CONTROL SYSTEMS

Software, Hardware, and Engineering are now marketed and distributed through:

Rickman Control Systems
9668 North Virginia Street Reno, NV. 89506
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or write for further information, on the new LOGICAL PC Organ Control System.

Chapter Notes



ALABAMA

BIRMINGHAM

PAT SEITZ: 205/591-3445

Our February birthday chapter meeting was held on January 23, at the Alabama Theatre. The change to January was prompted by a last-minute change in the theatre's schedule. We went ahead with our traditional open console, with the addition of the opening half of a program by Stuart Thompson. Stuart is majoring in electrical engineering at the University of Alabama at Birmingham, and has a tough course load this quarter. Half a program, he said, would be all he had time to prepare; and he did an excellent job. After a brief intermission, Bill Barger, Dan Liles, and Cecil Whitmire each took a turn, and then our brand new member, David Thomas (who is an experienced church organist) and had a chance at theatre organ for the first time.

For Valentine's Day weekend, the Alabama had the very first double feature ever shown there *An Affair To Remember* and *Sleepless In Seattle*, which was quite a success. Big Bertha was at her best before the show and at intermission, in the capable hands of Cecil Whitmire and Stuart Thompson.

March 5, found our active members at the covered dish supper which traditionally precedes a concert. The food and fellowship were both most enjoyable.

March 6, found a small but enthusiastic group of theatre organ fans at the Alabama Theatre for the Spring Show by Charlie Balogh, our substitute for the originally-scheduled Lew Williams. Charlie, as you know, is one of the talented staff of Organ Stop Pizza in Mesa, Arizona, and he put on a fabulous show! He introduced our crowd to the use of the



Charlie Balogh at the Alabama's Wurlitzer. Pat Seitz photo

digital percussion synthesizer to accompany several of his fast numbers, and judging from the group's reaction, it was a hit! It takes a few minutes to accept drum noises as coming from anywhere but the Solo chamber to one's right, but the freer rhythms added a great deal to such tunes as G.W...'s "Boogie Woogie" and the "In The Mood" portion of a Glenn Miller medley. The mix of tunes was eclectic, but pleasing, including the title song from *Beauty And The Beast*, "Hard-Hearted Hannah," and perhaps the most popular of Charlie's selections, the "Poet And Peasant Overture." Many of the audience were heard praising that selection after the show, and the general attitude was expressed by one older lady who patted the chapter president on the shoulder after the show and said, "You should have that young man back!" We will, ma'am, just as soon as we can afford it.

We tried direct mail for our major advertising this time, sending out over 9000 postcards to a select mailing list of folks who had expressed interest in the Alabama Theatre and its pipe organ. We had 144 attendees. What else do we try?

Birmingham Landmarks will sponsor Hector Olivera in concert as a benefit for the Alabama Theatre on June 11. Virginia Robertson

ATLANTA

PAUL BEAVIN: 404/633-2547

Wow! 1993 has been a busy year for the Atlanta Chapter!

In February, we met at the Temple to hear Kurt von Schakel play the Aeolian-Skinner. This is one of the few Aeolian-Skinners signed by G. Donald Harrison, and Kurt's program fully utilized all the organ's resources. Thanks, Kurt, for a great program!

In March, we toured Pipe Organ Sales and Service's facility in Lithonia, Georgia. They represent Wicks and Rodgers, as well as build their own organs. Don Land played several of the new Rodgers models for our concert. It's always a treat to visit Pipe Organ Sales and Service. Thanks to Art Schleuter and gang for a great time.

For May's program we traveled to Clayton State College to hear Ted Alan Worth play a splendid program on Spivey Hall's new Rufatti.

June was work party month! In late 1992, the chapter inherited property and a large Kilgen organ from founding member Clay Holbrook's estate. Readyng this property for sale has proven quite a challenge for the chapter over the past 12 months.

In August, we traveled to Gainesville, to hear Mr. Walter Kimball from Orlando play the Marr & Colton owned by Mr. and Mrs. George Whitmire. Mr. Kimball played a superb program! It is evident he has performed for many years. Mr. Kimball said he was "over 75" years old, but who would know? We were thrilled with his selections as well as virtuosity, and hope to hear from him again soon. The Whitmire's installation should be a model for all enthusiasts! A beautiful, bright chamber sets off meticulous workmanship, and everything is spotless. A treat to hear and see.

In September, Ken Double, voice of the Atlanta Knights hockey team presented an absolutely superb program on Gordy and Linda Johnson's restored Style E Wurlitzer. The organ is in the basement of their home, but speaks through an upstairs bedroom (with floor removed) into the listening area. The Johnson's Style E produces such wonderful sounds! It is as



Dennis Scott at Charlie Walker's 3/9 mostly Morton.



Hector Olivera at the Briarcliff Baptist 3/43 Moller

if a much larger instrument is being heard. Ken is a great theatre organist. His program of new and old favorites was splendid. We hope to hear him again soon!

In October, Dennis Scott, resident organist at Chicago's Music Box Theatre presented a great program for us on Charles Walker's Mostly Morton theatre organ. Dennis is quite an accomplished organist, and

introduced us to Pearl White's style of playing. Thanks, Dennis, and you're welcome in Atlanta any time.

December's program was by Hector Olivera on the Briarcliff Baptist Church's Moller. Hector is familiar to most ATOS members. We are fortunate to have a world class organist reside here in Atlanta. Hector's playing is unsurpassed, and the December program proved it once again. To say he is a virtuoso is an understatement. Thanks, Hector, it's always a pleasure to hear you. The organ was in great shape, thanks to chapter members and former Moller rep George Miller.

John Muri, longtime Detroit area organist, played for us at the Whitmire's once again in December, a superb program. We look forward to hearing this veteran organist again soon, and to the release of John's new CD.

January 1994 found us again at the Temple, this time to hear Wally Zimmerman, the Temple's resident organist. Wally's program was diverse and enjoyed by all. We appreciate the hospitality from the staff at this beautiful facility.

Paul Beavin

CEDAR RAPIDS AREA

WILLIAM H. PECK: 319/393-4645

We will have had an active spring season by the time this issue reaches the membership.

Following our December annual meeting and election of officers, with dinner at a local restaurant, as well as our Christmas party at the Paramount Theatre with the 3/12 Wurlitzer, we had our February membership meeting also at the

Paramount. Father Joe Roost from the Des Moines area was our featured artist. This is the third time over the years we had him perform for us. For that meeting, we had 30 members of the Cedar Rapids Area Talented and Gifted students and parents as guests. For their benefit, Father Roost also demonstrated the various pipes and toy counter. Those who wished, were given a tour of a pipe chamber and relay room. It was an interesting afternoon with everyone enjoying his program, the open console and delightful refreshments served on the theatre stage.

Our recipient of the Ruth Kuba \$500 scholarship, awarded by decision of the CRATOS board of directors, was Jason Werning. He is the son of member Judy Werning and lives in Anamosa, Iowa. He will be attending Iowa State University this fall. We congratulate him and wish him well.

On March 6, CRATOS members were invited to an organ concert in Sinclair Auditorium at Coe College here in Cedar Rapids sponsored by the River Valley Chapter of American Guild of Organists and the Coe College Music Department. Five organists participated in a recital of transcriptions for organ including one of our own members, David Kelzenberg. The organ (a Skinner, opus 771, 1929) was originally housed in the Veterans Memorial Coliseum on the island in the center of our city but later moved to its present location. We were pleased to have been invited.

It is almost time to start preparing for our fall spectacular and 5th graders' shows in October. October

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CEDAR RAPIDS cont.

7, the Paramount will be filled with the annual programs for all local and near-by towns 5th graders. Over 2,500 students will be in attendance for one or the other of two shows at which Ron Rhode will give a program for them to learn about the era of the silent movies and heyday of the theatre organ. This is always an exciting event (about which I have written before) put on in conjunction with the Cedar Rapids School District. The following evening, Ron will present our fall spectacular. We are also pleased to have him back again for another spectacular.

By the above you can see we keep active and will continue to do so.

George K. Baldwin



CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

EDGAR ALTHOUSE: 904/686-6388

Our January meeting was held at the home of Mr. Ken Hunt. Mr. Hunt has the 4/17 Wurlitzer from Chicago's Terminal Theatre. Our February meeting was held at the home of Mr. Bill Scranton. Bill has a custom electronic installation. Progress is continuing at a steady pace on the installation of the chapter's 2/9 Wurlitzer being installed in the Pinellas Park City Auditorium.

On February 19 and 20, the Tampa Theatre presented the silent film classic *The Phantom of The Opera*..... Lee Erwin did a wonderful job! Thanks, Lee. The new solid-state combination action for the Tampa Theatre's 3/12 Wurlitzer is in and fully operational.

Cliff Shaffer

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CENTRAL INDIANA

INDIANAPOLIS

CARLTON SMITH: 317/356-1240

Our new Vice-President, Warren York, was the artist on January 9 for the chapter's first meeting in 1994. He presided at the console of the Page/Wurlitzer organ in the Hedback Theatre. His first number, "The Best Things In Life Are Free" started up-tempo, then changed to a slow mid-section, and closed with the original lively pace. He then presented a ballad, "What Are We Doing On New Years?" followed by "Maybe You'll Be There." His next selection was a group of three "You" pieces — "Embraceable You," "It Had To Be You," and "You Made Me Love You." Next he fooled us with what started out like "Easter Parade," but which turned out to be "Smile And Show Your Dimples" which was composed several years before the Easter tune. Some other selections included a gutsy "Hard-Hearted Hannah" and Ray Noble's "The Very Thought Of You." He concluded with a rousing "Washington Post March" and an encore, "We're In The Money."

Warren always plays a well balanced program with ballads, raggy pieces, and lively 20s-style numbers. His arrangements are distinctive and melodic, and he gets a lot out of the 2/11 instrument.

On a sunny, but wintry Sunday February 13, the chapter gathered at Manual High School. President Carlton Smith announced that the March meeting will be held at the Paramount Music Palace in Indianapolis, with member Tim Needler as the guest artist. He also mentioned that we have 163 members enrolled to date.

Our guest artist for today was

Kurt von Schakel who chose Valentine's Day for his theme. He opened the program with a pretty number with the title not announced, so it will remain a mystery. He next played another selection, also without naming the title. It was done in the style of Lee Erwin who played it whenever he performed at the Rivoli Theatre in Indianapolis some years ago. Following that, Kurt offered an aria from a Snoopy commercial, featuring a high flute melody, with lots of heavy bass.

As a change of pace, he did a Sydney Torch arrangement of "Love And Learn," then an intricate presentation of "My Funny Valentine." Other pieces included "Let Me Call You Sweetheart," "Someone To Watch Over Me" in Lee Erwin's style, and ending with "Vanessa." Kurt's original arrangements often have a complex and sophisticated character and are sometimes on the "dark" side. We enjoyed hearing him play again.

Just one week after the chilly day of our chapter meeting, the weather moderated on February 13, encouraging an audience of more than 400 to turn out for Ron Rhode's program at the Manual High School Wurlitzer. Ron's last visit was in 1990 during the ATOS National Convention in Indianapolis, and it was a joy to have him here again. He presented a menu of pieces ranging from the 30s to contemporary, from Pop to opera arias.

He opened his program with a bouncy "Valencia," with robust first chorus, then changed to a lighter vein featuring flutes in the upper register. After that he presented an oldie from 1932, "Would There Be Love." In a change of mood, his next number was Victor Herbert's "When

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Ron Rhode (left) with President Carlton Smith at the 3/26 Wurlitzer, Manual High School. John Ennis photo

You're Away." Returning to 1932 we heard "With A Shine On Your Shoes." Other selections in the first half of the program included his transcription of the Intermezzo from *Cavalleria Rusticana*; two of Sigmund Romberg's 1944 compositions, and a lively piece featuring the piano, "Stepping On The Ivories."

After intermission he played "At The Codfish Ball" from a 1937 Shirley Temple movie. "The Nearness of You" featured our new Tuba Mirabilis, followed by "Il Bacio" and two selections from *The Secret Garden*. Next was "Pale Moon" in Jesse Crawford's style, and

finally "March and The Procession of Bacchus" from the ballet *Sylvia* concluded the program. His encore was another Pop number which segued into "Back Home Again In Indiana."

A new Trivo Tuba Mirabilis of our own has been installed in the Manual High School organ to replace the temporary loaner unit we've been using.

At Warren Center for the Performing Arts, the school board has completed the windlines and conduits in accordance with their agreement. A group of chapter members has finished preliminary chores on the Barton installation project, and recently set in the completely rebuilt and balanced motor and blower. As well as being the new president of the chapter, Carlton Smith has agreed to be crew chief for the Barton work. He has developed a schedule for the volunteers to follow for the renovations that will mostly be done in an area adjacent to his shop in the Stutz complex.

Paul T. Roberts

CENTRAL OHIO

COLUMBUS

BETTY POLSLEY: 513/652-1775

January 23 usually conjures up winter weather all right, but not the kind of stuff we got this season. It was nip and tuck right up to the date as to whether we could have a chapter meeting, but 37 brave souls came anyway. We trooped into

Worthington High School all ready to hear our Wurlitzer burst into life. What we didn't know was that the school indoor climate computer had cut back the heat for the weekend. It was cold in that auditorium! But bundling ourselves up we listened to president Betty Polsley as she gave us the latest update on our coming concert introduced guests and conducted necessary business. Then she introduced Neil and Edith Grover who were celebrating their 50th wedding anniversary and announced the engagement of Bob Shaw and his lovely fiancée, Lisa. Mark Williams, our featured organist for the day, dedicated his entire program to romance — starting off with his adopted theme song, "Romance." His Roger Garrett arrangement, using the 2' and 4' Tibia, sounded like the old master himself. Mark continued his program with selections from *West Side Story* and *Love Story*. His full chord accompaniment to the dulcet tones of Tibia threading through the melody line were gorgeous. For Neil and Edith especially, he featured the "Anniversary Waltz," "Always" and "Because." Appropriately concluding with Roy Roger's famous "Happy Trails," Mark earned and deserved a round of applause. Others in the chapter took over open console while our attention was diverted to the tasty foods and desserts concocted by our membership — including an anniversary

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CENTRAL OHIO cont.

wedding cake for our esteemed couple, the Grovers, who had achieved the half century mark in their wedded life.



Neil and Edith Grover, long term members, celebrate their 50th wedding anniversary. J. Polesley photo

We are delighted to report that our organ crew has been augmented by two talented members, Don Nauhauser and Stan Krider. Both have been eager to learn and are gaining experience in trouble shooting, tuning and repair.

There was still no hint of warmer weather but one could detect that the grip of old man winter had lessened. The treacherous ice and heavy snowfalls that now beset us only lasted a day or two and the sun shown through the overcast with increasing frequency. So Sunday, February 20, we cast aside our "S.A.D." (seasonal affective disorder) and gathered around our chapter's cherished Wurlitzer for a day of fun. Following our brief, preliminary business meeting, Neil Grover, vice-president and program chairman, introduced Janet Linker, a faculty member of Capital University who is an instructor in organ performance. Janet has, in the past, very ably filled in as organist at



Janet Linker entertains Central Ohio Chapter. J. Polesley photo

Columbus's Ohio Theatre during the summer movie series.

Opening with Dennis James' arrangement of "Beautiful Ohio" she moved on to play some very stirring selections from *The King & I* and the nostalgic "Somewhere My Love" from *Dr. Zhivago*. Her light hearted and varied program included "Harbor Lights," "In My Merry Oldsmobile" and "Hello, Dolly." Her versatility was evident in two classical numbers she chose as well as in the Hymns "Old Rugged Cross" and "How Great Thou Art." One of the fun games we played with the cooperation of her husband, was to get the audience to identify a girl's name in the title or words in tunes she played. Making us think of "Mary" in the "Merry Widow" waltz showed how far those two punsters would go.

After Janet's delightful program we moved over to two tables of delectable finger foods while others took advantage of open console. The whole afternoon was upbeat and a real antidote to the winter blues. To the very entertaining and engaging Janet Linker we owe a great big thanks; she gave us a special treat.

John Polesley



CHICAGO AREA

CHRIS NELSON: 708/323-6408

Our Christmas social at St. Mary of The Lake (Mundelein) was a huge success with Jay Warren (aka Dennis Wolkowicz) at the 4/21 Wurlitzer/Howell console playing an inspired Christmas program. Don Idarius presented an interesting slide program featuring the 1991 San Francisco convention. The semi-annual business meeting was held in the fine auditorium on campus and, perhaps because of the Seminary aura, it proceeded without complications and was very productive.

In January, Bobby Roppolo, affable owner of The 19th Hole welcomed us back to hear Bill Tandy perform his magic on the keyboards — both the Barton and his special mix of synthesizers heard by conventioners at the Field Museum Banquet last July. Tandy is without a doubt one of the funniest entertainers in the business, not that he will ever be quite as lovably wacky as Jack Moelmann! Among the many who took advantage of the open console session were Don Springer on the pipes, Bobby Roppolo on the Hammond and Bill Tandy on the synthesizer ... what a show! Even Fred Arnish and Don Walker joined in the fun.

The first public concert of 1994 starred the inimitable Lew Williams at The Gateway Theatre's 3/17 Barton. Lew did a splendid job, mixing his stylized versions of Big Band numbers with semi-classical and pop tunes that had us enthralled from the moment he took command of the Big Red Console. Lew is a charmer, and he hasn't lost his touch, joining a throng of his fans at a local bistro/eatery before flying home Sunday, February 13. Hal Pritchard



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CUMBERLAND VALLEY

CHAMBERSBURG, PENNSYLVANIA

ROBERT EYER, JR.: 717/264-7886

With the Capitol Theatre Moller's Solo chamber now playing, quite a few Cumberland Valley members and friends have spent time at the console enjoying the Solo (right) chamber's eight ranks and toy counter. The chapter's Board of Directors established a few basic guidelines for the use of the organ that are intended to make it widely and easily available to the community. The interest and delight in the instrument, shown by organists and listeners alike, have confirmed once again the special magic of a theatre pipe organ.

In February, the chapter received a deeply appreciated gift from members Mark Cooley and John McBride, who formally donated several thousand dollars' worth of goods and materials used in the rebuilding of the Moller. Mark, the chapter's organ crew chief, and John, a crew member, also have donated countless hours of their time for the project. Their contributions have helped the Moller to continue on its way to becoming a premier instrument. *Bob Maney*

DAIRYLAND

MILWAUKEE, WISCONSIN

ROBERT D. LEUTNER: 414/639-1219

"Sprig has sprug, the grass has riz — where banks of snow and potholes is!" Despite Wisconsin's flurriest winter, DTOSers trooped to the organ's piper, weather or no. In January, Ralph Conn's super job at the Friendly Inn of his Hammond, augmented with solo voices from a Roland JV-30 keyboard, regaled his audience with classic pops and contemporary numbers. February's Valentine social hosted by Father

Tom Lijewski at Christ King Church, on two organs and baby grand piano computerized to "duo" the Allen MDC 38, dispelled acute cabin fever that cold Sunday afternoon.

Walt Strony's stalwarts tripped to Madison February 6 to enjoy his programming on the Civic Center's Grande Barton. The William Tell Overture, dedicated to recovering organ builder Bill Hansen, closed his formal concert, but trademark "Oscar Mayer Weiner" improv endeared him to an audience reluctant to call it an evening.

Members Scott Bilot and Sandy Knuth are "bringing home" their own instruments: Scott, a Barton 1925 church organ with three ranks on-line, and Sandy, an 11-rank Wangerin from the church where she's staff organist.

April welcomes back to Milwaukee one of its native sons, Paul Quarino, who'll perform in concert at the Avalon Theatre — a very fitting commencement of our Chapter's 25th anniversary observance. *Dorothy Schult*

EASTERN MASSACHUSETTS

WELLESLEY

DON PHIPPS: 508/990-1214

The snow date of January 9 had to be utilized for Bob Ralston's third concert with us at Babson College and attracted a large audience on a cloudless, sunny, cold afternoon. Not only his fine music, 20 years association with the Lawrence Welk Orchestra and national exposure on TV, but his light-hearted humor also make for a crowd-pleaser.

Bob's opening medley included a number whose title made many wishfully think it was "June in January" such has been our winter.

"Masquerade" from the *Phantom The Opera* was also a part of this group and got his program off to a great start. Our artist's second offering was a first with us as he utilized a Yamaha Dom 30 (disc orchestra module) which can duplicate many kinds of instruments electronically, but used a piano recording skillfully integrated with our organ as he played "My Only True Love" from *Gone With The Wind*. This was used later with a selection not often heard now, "Chances Are." An always welcome classic, especially at an organ concert, was his fine arrangement of "The Lost Chord" with much double pedaling. A long medley of numbers from the 30s was included as our spotlighted revolving ball with its myriad of sparkling lights dancing around the auditorium was utilized as "The Glory of Love" was heard.

After the always popular "Deep Purple," a long medley of 14 hits of the 40s was nicely rendered with smooth bridging as one flowed into another. "Dream" was one of them and brought the writer back to his Army days as he heard it first on the Armed Forces radio program while in Brussels, Belgium, and has been a favorite ever since.

Mr. Ralston gave a demonstration of how theatre organ can sound like a church organ to show the versatility of our favorite instrument which probably was quite a revelation to some. The closest Bob came to "serious" music was the "Warsaw Concerto" and to which he gave full justice. Our organist wisely included a particular favorite in this territory, "Danny Boy," where so many ancestors emigrated from the land of the shamrock. A fairly new song which has gained much favor, "The Wind beneath My Wings," was nicely reg-



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EASTERN MASSACHUSETTS cont. istered. A song whose title has so much truth, "You're Nobody Until Somebody Loves You," was Bob's final number before he requested song titles from his audience. This is a popular feature of a Ralston concert and he selected a dozen, the last of which was "Bumble Boogie," which had our revolving ball again sending snow-like lights around the large hall.

Mr. Ralston always gives full measure with two encores which he has played countless times — the Welk theme, "Bubbles in the Wine" and "The Goodnight Song." Needless to say, both were well received and left a happy feeling with those fortunate enough to be present. There are few organists in this country whose name is so well known by the general public and he always draws good audiences.

EMCATOS had its annual meeting on January 23 with readings of the secretary's and treasurer's reports as well as various comments by President Phipps and others. The two "M's" were stressed again — Manpower and Money — to make our organization function properly and there is a shortage of both.

John Cook gave us a fine mini-concert opening with an up tempo, "Something's Gotta Give." John programmed a good mix with a toe-tapping, "Sunrise Serenade," a fine march, "Under the Double Eagle" with much use of both feet on the pedalboard, Grieg's "Anitra's Dance" from the *Peer Gynt Suite* and a quiet "Linger Awhile" in the style of Lee Erwin.

Our artist made a production number of "Deep Purple" with much arranging and included a medley from *Le Cage au Folles* as his finale —

mighty good listenin'. An appreciative assemblage gave John a nice acknowledgment for his efforts and his encore was a beautifully played "The Song is You."

February 27 was our Babson meeting date and long time member Robert Legon our artist. Bob was in good form opening with a song titled, "Lazy, Hazy Days of Summer," a sort of a tease for our cold, snowy winter. His next selection was again looking ahead to better days with a medley including, "Springtime in the Rockies." A nice medley of "Charade," a lazy "Moon River" and another moon song, "Allegheny Moon" sounded from our Wurlitzer's chambers. Mr. Legon included "Liebisfreud" as his offering lightly in the classical vein. Disney's *Peter Pan* was represented by "Second Star to the Right."

Bob's final number was a lively "Strike Up the Band" utilizing some of the traps and percussions before he, like Ralston, requested selections from the audience from which he chose five. He then asked anyone to come forward to dance to a spirited polka, "Roll Out the Barrel," and two of our members took up his invitation. The usual open console followed and socializing to make a nice break from "cabin fever" so prevalent.

Our slate of officers remains the same for 1994 — it would be difficult to better their performances.

Board member, Eugene Dolloff and our Vice-President and Treasurer, David Marden, have worked hard to secure three different CDs for free distribution to dozens of public libraries in the greater Boston area. They, along with a few of us members, have had variable degrees of success in placement — some with

enthusiastic interest and others only mildly. It is our hope that patrons of libraries will hear some of the best organists/organs and with this sonic experience, perhaps come to a concert of ours or even join the group; the same idea of National's radio cassette tapes. We shall persevere for seldom does anything worthwhile come easily!

Stanley C. Garniss



GARDEN STATE

NEW JERSEY

BOB RAYMOND: 201/887-8724

A special workshop, co-sponsored by GSTOS and NYTOS (New York) chapters, was held on Sunday, January 23 at 10 a.m. in the Pascack Theatre in Westwood, New Jersey. It was conducted by Allen Miller. Allen

is well known throughout the country for his technical knowledge and expertise with classical and theatre pipe organs. He is a long time member of ATOS and founder of Connecticut Valley Chapter. Allen has compiled all the technical data published in THE-ATRE ORGAN and put it into a shop manual for all hobbyists to refer to. He has given many special technical seminars at our National Conventions and our chapter members were delighted to have him come from Connecticut to share his knowledge and experiences with us.



Allen Miller

The session was very successful. Questions and answers could have

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gone on for hours, but the theatre is a working movie house and a one o'clock matinee ended that part of the program. Allen and members adjourned to a nearby restaurant for lunch, more tech talk, then finally finished the afternoon at Jinny and Joe Vanore's where shop talk continued till dark. Much needed information was gained by our crew members and other interested hobbyists.



Jelani Eddington

The third of a five concert series held at the Trenton War Memorial took place February 13. The featured artist was Jelani Eddington. Hearing his name reminded me that one of the most interesting programs scheduled at our yearly National Conventions was seeing and hearing the winner of our Young Organist

Competition, and when the July 1988 National Convention was held in Portland, the competition winner was 12-year-old Jelani Eddington, who also placed first in the Junior Division. He received a \$500 award and was given a cameo performance, and a concert at the following National Convention. From then on it was a lot of studies and experiences, and he is presently attending Indiana University working for a degree. Garden State members looked forward to his concert at Trenton, and we were not disappointed. Jelani has matured musically as well as physically, a wonderful young man. He treated us to a delightful varied program of new and old favorites, beautifully registered. His arrangement of "Spring is Here" was excellent but it had all of us wondering if we would ever see Spring again — as snow has covered the ground since the New Year.

All too soon, his program ended and many compliments were heard as the audience left the War Memorial. He is definitely one of our future talented organists. The snow was no deterrent as many members walked or drove to the nearby Casa Lido for a delicious buffet, lots of pipe organ music and socializing the remainder of the evening.

During the past several years the 2/8 Wurlitzer in the Pascack Theatre, Westwood, New Jersey, has been featured and demonstrated to many

groups of students from local high schools and Jersey City State College.

In February a group of third grade "Brownie" Girl Scouts visited the theatre and really enjoyed the tour through the modern projection booth, demonstrated by our manager Austin Gorden. They viewed the pipes in the Solo chamber, and stood with wide open eyes on the stage seeing the old stage lighting, old switchboard and flies with an old screen still up there. The console was explained and Jinny Vanore demonstrated a tour through the organ. Several girls enthusiastically tried playing the keys and of course tried out the toy counter. Joe and Jinny Vanore are always available to conduct these tours. As the news travels we hope to initiate many more youngsters to the wonderful sounds of the Wurlitzer.

Jinny Vanore



Brownie Girl Scouts touring the pipe chamber. Jinny Vanore photos

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When the SPEBSQSA* asked to use our organ as part of their Winter Festival, little did we know that the performance was to be a swan song of sorts for our magnificent 4/25 Robert-Morton. Yes, the Saenger Theatre management here in Pensacola did tell us the theatre was to be extensively renovated, added to and remodeled and they did expect us to protect our precious organ. What we did not know was the organ would be totally unavailable for some time. Que sera, or in other words, that's the name of the game in organese.

Fortunately for the entire world of Saenger Theatre goers, including organ buffs (that's us), they are removing the horrible neon lighting from the ceiling in the entrance foyer. Whoever put up neon in a theatre of this vintage, to decorate anything, much less a ceiling, should be boiled in oil shortly before the trial, to save money on fitting the crime to the punishment.

Back to our organ security. Yes, we did that. The theatre wanted to move part of the Green Room wall back farther to accommodate a larger orchestra pit. This meant moving our console back farther, but we still had room for the necessary wiring and controls. The console was completely swaddled in plastic to try to keep out

as much plaster dust — hopefully — as possible. You know what this kind of dust would do to delicate controls.

Now when our expert technician, Jimmy Scoggins, (who is building a new house in his hometown of Jackson, Mississippi, to accommodate his own pipe organ), arrives to get our organ ready for our widely publicized "Organ-Day-and-a-Half," he will face one more tough job. With his capability this job will be a "piece of cake."

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geared to this slogan and we sincerely hope it strikes enough interest to fill the house. (Dream on.)

Our former President and his fellow-workers, Burt Canady and Bob Ireland, with Scott's lovely wife, have beat the streets to knock on the doors of the power-tower at the school board to make all the necessary arrangements to get our Kids Day off and running. Smoothly, that is.

They have done a great job on this and everything is geared to a "T" at this point.

We are in the midst of a fund-raising venture at this time (wish us luck!) to see if our own efforts could be eased a bit financially. Our consulting advertisers submitted a list of "Do's and Don'ts," and we have added some of our own. The mailing is ongoing. It will be worth it if we meet with some success. One thing for sure, if you belong to an ATOS Chapter and know how to type, you can rest assured your typing won't get rusty!

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Jörg Joachim Riehle seated at the console of the 4/16 Wurlitzer in the Music Instruments Museum in Berlin, Germany. Jörg Joachim Riehle photo



Close-up view of 4/16 Wurlitzer now installed in the Musical Instruments Museum in Berlin, Germany. Jörg Joachim Riehle photo

The addendum (for members only) for the Winter 1992 issue of chapter journal, THE POET, was radio script #3, of October 9, 1949 radio broadcast of the "Jesse Crawford Organ Concert" sponsored by Steinway & Sons over radio station WMCA, New York City. During the program Crawford plays a Hammond organ and mentions that the tune, "Peg O' My Heart," was the first piece he played as an organ

"spotlight solo" in 1915. This was at the 3/30 Kimball organ in the Colonial Theatre in Seattle, Washington. Up to then Crawford's work was accompanying films.

This was the third of thirteen radio programs to be published with THE POET. These scripts are copyrighted and published yearly for chapter members. The series will be completed in the year 2003.

We enrolled our first new member from continental Europe for 1994. We have members in Australia, Canada

and the United Kingdom. He is Jörg Joachim Riehle of Berlin, Germany. Herr Riehle is a sound engineer at Berlin radio station RIAS (Rundfunk Im Amerikanischen Sektor) which was founded by the American Forces after World War II.

He is also organist at the Musikinstrumentenmuseum (Museum of Musical Instruments). The museum is part of a complex in the Tiergarten section of Berlin that includes the Philharmonic Hall and Chamber Music Hall. All three build



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JESSE CRAWFORD cont.

ings were designed by famous German architect Hans Scharoun. Herr Riehle plays concerts on the first Saturday of each month on the museum's 4/16 Wurlitzer. This instrument was originally installed in the von Siemens villa in the Lankwitz section of Berlin in 1929. It was removed and restored in 1982 by organbuilder E.F. Walcker & Company.

On December 9, 1993, Riehle played a little concert for the children of the Berlin Philharmonic Orchestra. He played some Christmas carols for about thirty children and their parents. Because he works for the radio station, the music was recorded and broadcast on the "Kinderfunk" radio program for children. Every year Riehle accompanies a silent film at the museum. In 1993 he accompanied Ernst Lubitsch's *Die Austernprinzessin*. In January 1994 he cued *Nosferatu*. Dr. Ed Mullins plans to visit Berlin this year and will write an article on the museum for THE-ATRE ORGAN.

Member Robert V. Longfield of Morro Bay, California had a wonderful article, "Forgotten Artists," published in the September 1993 issue of GOOD OLD DAYS, the magazine that remembers the past. His story



Berlin Musikinstrumentenmuseum is one great daylight-filled room with the 4/16 Wurlitzer at its center. The Wurlitzer is the focal point of the museum.

Jörg Joachim Riehle photo

was about organists in the old radio days and featured photographs of organists Jesse Crawford, Eddie Dunstedter, Lew White, C.A.J. Parmentier and Ann Leaf. GOOD OLD DAYS ran a letter from the chapter on page 8 of the February 1994 edition. We have received several inquiries "From the Mailbag."

Our organ fund is slowly growing as members renew their 1994 dues.

Ed Mullins

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LAND O' LAKES

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Spring-like weather for one whole week a month ago was welcomed but now we're back to normal (30°-35°) as I type today (March 9). The snow has practically disappeared except for the boulevards where the city snow plows throw the snow from the streets, but the sun is shining brightly even though the air is crisp. And now, I have just spotted my first robin by the bird bath!

The following article appeared in



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the Saint Paul Pioneer Press on March 2, and I thought the conventioners who attended our Twin Cities Spree in '93 in October would find it interesting.

SPELL IT CAROUSEL

"When it reopened Tuesday, even the spelling had changed for the restyled Carousel Restaurant on the 22nd floor of the Radisson Hotel St. Paul. Two colorful horses flank the entrance from the glass elevator of the restaurant once known as 'Le Carrousel' (The third filly from the team that used to trot on the revolving center section will be auctioned at a charity event). The color scheme is joyous with cranberry tones, touches of red and blue and a canopy of flags in variegated golden tones. Photos of St. Paul's early river and city scenes offer a sense of place."

"Forty feet of buffet service space will be filled for breakfast and lunch options in what is now the hotel's only restaurant. The new menu, promising an average dinner check \$5 less than previous prices, features more pasta possibilities and an array of lighter fare choices."

One more item concerning the Twin Cities Spree which appeared on page 16 of the Jan./Feb. issue of TOJ was erroneous in that the House of

Hope Presbyterian Church is located at 797 Summit Avenue, St. Paul, not Minneapolis.

Father James Miller, Eastern Orthodox Priest, appeared in concert on January 15 and 16 at the Phipps Center for the Arts in Hudson, Wisconsin, (one of our coldest weekends) but it didn't seem to bother our good friend. He was certainly in good form, having lost about 30 lbs. and had eye surgery of some kind. He brought with him a pair of new eye glasses that he said were a K-Mart special but he flung them on the big Wurlitzer, rejecting them for his concert. The audience loved him, as usual, and laughed heartily along with him.

On January 23, the St. Olaf Band from Northfield, one of the top collegiate bands in the country internationally known for its excellence in music, performed at the Phipps Center for the Arts with the house filled to capacity and overflowing on the steps. The band itself was organized in 1891. The conductor, Miles "Mity" Johnson, has headed the St. Olaf Band since 1957 and will retire at the end of the 93/94 academic year. I counted at least 81 members in the band, handsome young men and pretty young ladies, exciting to

watch and instruments gleaming; the outstanding percussion section brought back some longtime ago memories because one of the band members played the xylophones, an instrument I have not heard since my older brother left a ten-piece dance band in St. Paul, where he played the drums/xylophones/vibes in various popular night spots, for a career in musical education in a high school in Longview, Washington.

Mike Steinbring, energetic, enthusiastic, a new member in the Land O' Lakes Chapter, and Program Director in the American Guild of Organists (AGO), suggested a joint Valentine program for February 13. So, the wheels started turning and about 70 people enjoyed listening to Mike Erie, Mike Steinbring and Harvey Gustafson entertain, in a great variety of styles and tunes at the chapter's theatre organ at the Metropolitan Community Church in Minneapolis on a pleasant Sunday afternoon.

I overheard a comment from another new member in our chapter "I expected to hear a real down-to-earth hymn played, especially from an AGO artist, but I enjoyed every minute of the program!" Refreshments were served in the



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LAND O'LAKES cont.

social hall where people visited and got acquainted.

A short month was February with all of us waiting for the snow to melt and the sun to warm us up. We're looking forward to upcoming concerts at the Phipps Center: Jim Riggs in a Silent Film Festival on June 5 and Simon Gledhill on June 17.

Verna Mae Wilson



Organist Sean Henderson and Program Director Irv Eilers. Bob Hill photo



LOS ANGELES

GLENDALE, CALIFORNIA

SHIRLEY OBERT: 310/541-3692

The young man from Australia presented one terrific concert for LATOS on Sunday morning, February 6. The young man we are talking about is none other than Sean Henderson, the 1992 Junior Winner of the ATOS Young Theatre Organist Competition. He wasn't real happy when he started the concert on the Orpheum Wurlitzer. At rehearsal on Saturday it was discovered that the combination action was totally out and it took a few phone calls with Mother Henderson and Clark Wilson to convince Sean that he should proceed with the concert.

For a person who claimed he had never played a concert hand register-



Steve Bramall and Shirley Obert relax following concert by Sean Henderson.

Bob Hill photo

ing, he appeared to have been doing it for years! One of his early numbers was a medley from *Girl Crazy*, and at one point he was using his elbow to change stops! "Claire de Lune," a medley from *The King and I*, and "Old Man River" were quite well done. But lest you think he was avoiding complicated numbers, he handled pieces like "Begin the Beguine," "Kitten on The Keys," and "Fiddle Faddle" with the expertise of a pro! Bottom line is the audience brought him back for two encores: "Ride of The Valkyries" and the theme from New Zealand television's closing animated cartoon featuring the Kiwi. With the enthusiasm of this early morning LATOS audience, he surely must have gone back to Australia satisfied that he could do it!

Wayne Flottman



Irene and Tom FitzGerald chaired the potluck dinner that preceded Motor City's annual membership meeting.

Ray VanSteenkiste photo

MOTOR CITY

DETROIT

DAVID AMBORY: 810/792-5899

A potluck dinner, chaired by Tom and Irene FitzGerald, preceded our annual membership meeting on November 7 at the Redford Theatre. Colonel Jack Moelmann was the musical director for "A Salute to Our Veterans" presented at the Redford Theatre on Veterans Day by the Redford Community War Memorial Association. Coordinated and directed by Gene Yarnell, a tribute in song, music and the spoken word was given to all who served in the several branches of the service, recognizing major conflicts beginning with World War I. Following intermission, Jack Moelmann accompanied the Buster Keaton silent film *The General* and ended the program with his "Tribute to America." The proceeds from the evening were donated to our chapter

Gabe Tapler designed and constructed this illuminated leaded glass sign to announce the names of organists performing at the Redford's Barton organ.

Ray VanSteenkiste photo



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and for this we thank the Redford Community War Memorial Association, not only for this kind gesture, but also for a fine program.

Ron Rhode was featured at the 3/10 Barton for our annual Christmas concert on December 11 at the Redford Theatre. His varied program included many of our Christmas favorites. Monte Long, formerly with the Norman Luboff Choir, was the tenor soloist and led the audience in a Christmas sing-along, accompanied by Ron at the organ. We thank Les Hamilton and Bob Kynaston for the antique gold decorations that adorned the large tree in the orchestra pit. A G-scale model railroad layout was erected in the pit in a hilly winter setting by David and Donald Martin with assorted dolls and animals contributed by Irene FitzGerald.

We invited several groups to our annual Christmas party at the Redford Theatre on December 19 including the Wolverine Chapter, the Detroit Theatre Organ Society, the Macomb Theatre Organ Society and Preservation Wayne, a preservation group dedicated to educating the public about Detroit's architectural landmarks. Tony O'Brien played a half-hour overture at the organ and our guests were treated to a typical night at the movies, complete with coming attractions, a cartoon and a feature picture. A historic 16mm film, loaned by Wolverine member Charlie Baas, and produced by the Gabel Risdon Creamery, began the presentation and showed the Redford Theatre with its original marquee as well as much of the surrounding neighborhood as it appeared 50 years ago. There was an array of finger-food to be had during the intermission which also gave everyone a chance to get to know one another a little bit better. Following the program, tours were offered backstage, to one organ chamber and to the projection booth.

The Phi Kappa Chapter of Mu Phi Epsilon at Wayne State University presented a Gala Night of Music on February 12 at the Redford Theatre. Founded in 1903 as a national music sorority, it later became a professional music sorority. Although Phi Mu

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MOTOR CITY cont.

Epsilon became a co-educational fraternity in 1977, the Phi Kappa Chapter continues to admit only women. Coordinated by Carolyn Claire Conway, both groups would split any proceeds. The program consisted of mostly classical vocal and instrumental selections performed by the sisters of Mu Phi Epsilon with piano accompaniment by a member of Phi Mu Alpha Sinfonia, the men's music fraternity. Instruments heard during the evening were the soprano and alto flute, English Horn, Oboe and Clarinet. John Lauter was featured at the 3/10 Barton in the first half of the program and Lance Luce performed at the organ following intermission. Most in the audience were probably hearing a theatre pipe organ for the first time.

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



Tenor Monte Long and organist Ron Rhode entertained at Motor City's annual Christmas concert. *Ray VanSteenkiste*



Irene FitzGerald and Dorothy VanSteenkiste pose with Preservation Wayne committee members Katherine Clarkson (far left) and Rebecca Binno and Michael Hauser (both far right) at Motor City's Christmas party. *Ray VanSteenkiste photo*

NEW YORK

DAVID KOPP: 201/335-0961

Our first chapter activity of the new year, a technical workshop held on January 23 at the Pascack Theatre in Westwood, New Jersey, was jointly sponsored by the Garden State and the New York chapters, and might have been called, "Everything You Always Wanted to Ask About Pipe Organs ..." Guest presenter Allen Miller clearly and expertly fielded a wide range of technical questions. The workshop afforded members from both chapters with an interest in the technical side of things, an opportunity to get answers to their questions which ran the gamut from tuning to bottom-board leaks, and from tremulants to three-phase converters, among many other interesting topics. Those who arrived early had a chance to play open console at the Pascack's original 2/8 Wurlitzer. Thanks to GSTOS President, Bob Raymond, Sr., and to all our friends in Garden State for their warm hospitality.

On Saturday, February 19, the focus of our activities moved to the



Master of ceremonies Don Lockwood and four presidents: Fred Page (Wolverine Chapter), Jim Teevin (Detroit Theatre Organ Society), David Ambory (Motor City Chapter) and Katherine Clarkson (chairman of Preservation Wayne), pick raffle winners at Motor City's Christmas Party. *Ray VanSteenkiste photo*

Lafayette Theatre in Suffern, New York, for an early morning open console session followed by a delightful concert by organist Greg Owen on our Ben Hall Wurlitzer. For Greg, a very talented young artist who grew up in New York and now lives in North Carolina, this was his New York Chapter concert debut as well as a "homecoming." Greg opened with Cole Porter's "Anything Goes," and put the 2/9 Wurlitzer through



Organist Jack Moelmann and Gene Yarnell, who coordinated the Redford Community War Memorial Association Veterans Day program at the Redford Theatre *Ray VanSteenkiste photo*

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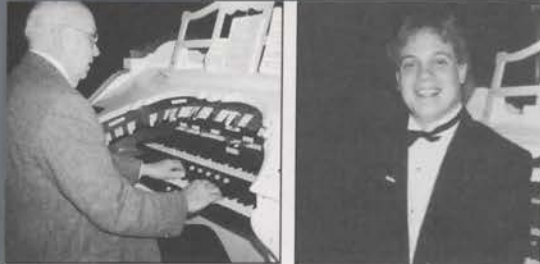


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George Fenn (left) and Greg Owen played the Ben Hall Wurlitzer.

its paces playing a varied program of traditional ballads, marches and contemporary tunes. Highlights included beautiful and dramatic renditions of such old favorites as "Jealousy," "The Lord's Prayer" and "You'll Never Walk Alone," and on the more contemporary side, the score from *The Phantom of The Opera*. In recognition of being in New York, Greg also included a medley of tunes associated with New York's most famous theatre organist Jesse Crawford, rendered in the Crawford style, as well as a beautiful but little-known ballad, "All because of Spring" by local composer Ethel Cimmino. Since this was our first and only warm sunny day in the midst of the record cold and snow of '92, a "spring" tune was certainly welcome. The audience responded enthusiastically to Greg's excellent performance, and called him back for an encore. Thanks to the efforts of Bruce Courter and crew chief Dave Kopp, the Ban Hall "Little Mother" Wurlitzer was in fine tune. The day proved to be successful not only musically, but we also recruited several new members to the New York chapter.

Tom Stehle

NORTH TEXAS

DALLAS - FORT WORTH

IRVING LIGHT: 214/931-0305

We held our February business meeting at the home of John Friedel and heard the beautiful sounds form his Rodgers 33E. Playing for our enjoyment was Dallas organist (and band man), Jack Riley. We are certainly pleased that Jack is again playing his beautiful arrangements of Big Band, show tunes, jazz and ballads. Mr. Riley took it easy for awhile after some health problems but is again hale and brimming with talent and energy. We all enjoyed his exciting music and thank him for again sharing his pipe organ stylings with us.



Jack Riley at Friedel's Rodgers.

Dallas was treated to a nostalgic look back to "the good old days" of a vibrant downtown scene of big department stores (including the legendary Nieman Marcus) and grand movie palaces. This was by way of a finely crafted documentary on local



North Texas members at home of John Friedel.

public television, Channel 13, the first week of March during the PBS pledge drive. The hour-long program began with some rare pictures of "theatre row," including interior views of these ornate houses. Highlighted during this segment were pictures of grand organs and the organists who played them. We were proud and pleased to see North Texas Chapter member, Lawrence Birdsong, providing commentary on the glory of these marvelous theatre organs and the artists that were featured on them. While all of the archive pictures were in black and white, the interior of the beautifully restored Majestic Theatre was shown in present day sparkling color. This is the only remaining theatre that has survived the onslaught of the wreckers from the dozen or more big houses that brightened the downtown area in the glory days that lasted such a very short time. The Majestic is now owned by Dallas County and a new generation of theatre goers is enjoying the beauty of the Majestic's opulent interior while viewing stage presentations of ballet, etc.

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PORTLAND

DON JAMES: 503/245-5972



Kurt vonSchakel at Cleveland Kimball.
Irv Ewen photo

We enjoyed a better than usual turnout for the Kurt von Schakel concert on the Cleveland Kimball. Kurt's widely varied program included something for everyone, literally Ragtime to classical. An unexpected and unwelcome cipher on a low trumpet note (C#) forced Kurt to ad lib a bit, at the mike and on the Baldwin upright that happened to be in the auditorium. Finally, Kurt segued into a rendition of Johnny One Note on the Kimball, in tune with the pesky cipher — which — together with a frantic effort by Don James and Terry Robson — got rid of the culprit and Kurt was able to complete his concert as planned. To satisfy an enthusiastic audience, Kurt even had time to throw in a couple of encores. All in all, a great concert, Kurt, and we hope to have you back again soon.

Several Oregon members managed to make it to the big celebration at the Raymond Theatre in Raymond, Washington, on the weekend of February

12, and report having a great time. The program included the Jet City Sweet Adelines, and the Cornucopia Concert Band. After a brief demonstration of the organ by master of ceremonies Andy Crow, Andy accompanied a classic Laurel & Hardy silent film. The organ had experienced major problems in the days immediately preceding the program, including a failed blower, but Loren and Karen Minear, with the help of a few volunteers, managed to get things working reasonably well in time for the show. Thanks to Dennis Hedberg (Organ Grinder) and Moe Unis (Moe's Pianos) for giving employees Paul Quarino and Terry Robson, respectively, time off to assist in this effort.

After the show, many of the attendees enjoyed dancing into the wee hours to the strains of the Cornucopia Concert Band, which by then had shifted their venue to the nearby Elks Club.

Ray Hughey

ORLANDO AREA

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

The New Year started off with a group of our most enthusiastic members turning out for our first meeting in 1994 — a "working" session. It was a very productive evening, with some of the items being worked on shown in the pictures included here.

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photo by andersson



Vern and Evelyn Arthurton replacing magnets in valve boxes for Solo chamber chests.

ORGAN. The Main chamber installation has been started, while work is continuing in the Solo chamber. The relay cabinet has been built on the Solo side which will contain the computers and relay boards for that chamber. Ed Nielson has just about completed the planning of the relay system; installation will begin shortly. Bob Brackett has been working on repair of some of the Tibia pipes for the Solo chamber. Working sessions are held regularly during the week and on weekends as often as possible throughout the year. Members are encouraged to take advantage of these opportunities to obtain "hands-on" experience and gain knowledge about the inner workings. Our feeling is that the more one knows about how a theatre organ works the more interest will be generated.

One of our hopes for the year is to interest some of the electrical and mechanical students at the Lake Brantley High School in working with us on some of the final phases of construction. Education such as this, hopefully, will lead to a continuing interest in the theatre organ and thus generate a following within the younger contingent of our area to carry on after we "older" folks can no longer contribute physically.

Last October, while on a well-deserved vacation, one of our electronics experts, Ed Nielsen, took a side trip to Joliet, Illinois, to visit one of our

sister chapters, JATOE. During this visit, Ed was warmly welcomed by Lee Maloney, President of the chapter, and several other members of their technical/installation team. The reason he wanted to visit JATOE was because their Grande Barton theatre organ has the same Artisan Relay/Combination Action that we are installing in our DON BAKER WURLITZER. The Joliet Chapter gave Ed many "do's and don'ts" for the installation. This should help us eliminate many of the common errors which occur during an electronic installation of this type. JATOE has offered their help and full support during this very complicated procedure. We are very grateful to them for their willingness to assist us.



Warren Thomas working on lighting system for Main chamber.

In February our annual "State of the Chapter" meeting was held. The over-all state of finances was elaborated; nominations were presented for Board vacancies; a question and answer session was held; and a tour of the Chambers was conducted. This was the most positive and forward-looking such meeting we've had. Everyone was pleased with the progress made during the past year and the prospects for the future of our project. A feeling of confidence that "The Wurlitzer will Roar in '94" was evident.

We are happy to welcome back into our fold two former active members who for personal reasons found it necessary to withdraw from the chapter during the past year. These gentlemen are Walter Kimble and Jim Fles.

Our money-making efforts continue at a great rate. Another garage sale is planned in March. Our previous garage sales added substantially to our coffers, allowing us to keep moving on the organ installation without interruption. Hazel Hensing and Lois Thomson will be responsible for the organization of this sale, and it is hoped that this one will be as lucrative as before.

In the fall, we are planning an exciting joint musical effort with the Sweet Adelines Choral Group, for a combined fund-raiser. This will be a concert/dance — with a short concert by the SWEET ADELINES and then a mini-concert by our own Leroy Lewis. After the mini-concerts, the remainder of this fantastic evening will consist of dancing to the strains of Leroy playing his famous EL BANDO organ. This will definitely be an event to look forward to with enthusiasm. Specific details about this event will undoubtedly be firmed up by the time you read this article. If any of you are planning to be in the Orlando area in the fall, we would certainly welcome you at this affair.

Lois M. Thomson



Leroy Lewis treating leather on pneumatics with Neet's Foot Oil (Hazel Hensing assisting).

PUGET SOUND

WASHINGTON

JOE ANN EVANS: 206/485-5465

On December 5, 1993, members and guests of the Puget Sound Chapter gathered at Haller Lake Community Hall to hear the club organ, as played by Don Wallin, listen to vocal entertainment by the Blue-J's, an acappella quartet from Edmonds Community College, and install the officers for 1994. Refreshments were served and open console followed the formal entertainment, and we were entertained by many of our members.



Don Wallin at the chapter organ.

In January we were fortunate to have a Sunday afternoon open house at the Paramount Theatre. On January 23 we were allowed to have the organ for our use and allow any members who wished to take advantage of this opportunity to have an opportunity to play this Mighty Wurlitzer and experience the feeling of playing in a large theatre.

In February many of our members traveled South to Raymond, Washington, to view the newly refurbished theatre and celebrate the rededication of the 2/5 Wurlitzer originally installed in 1928.

We had typical Northwest February weather, windy and rainy but everyone enjoyed the weekend in spite of it. We were joined by many of our friends from Oregon. Andy Crow was the emcee and gave an outstanding performance in spite of a handicap. The blower had stopped working two days earlier and the motor had to be rewound. It was

PUGET SOUND cont.

running at the last minute but approximately a third of the magnets did not work so a decision had to be made at the last minute to accompany the movie, Laurel & Hardy's *Big Business* with the "mighty" piano.

In addition, Bob Rinehart, theatre manager, had arranged for the 52-voice singing group the Sweet Adelines to open the festivities. Seattle's Cornucopia Band provided the third segment of the program which was followed by more music and dancing at the Elks lodge across from the theatre. Many thanks go to Bob Rinehart for arranging this enjoyable weekend. *Jack Becvar*



Puget Sound officers and board members: Top row; Mary Lou Becvar, Jo Ann Evans, Jackie Cedarholm, Dan Johansson, Norman Miller. Seated; Randy Rock, Jay Gerlings, Bob Zat.



The Blue-J's from Edmonds Community College.

RIVER CITY

OMAHA, NEBRASKA

GREGORY JOHNSON: 402/624-5655

In spite of bitter cold weather, more than 16 brave souls gathered at Warner Moss' home in North Omaha for our January 15 meeting. Warner's home boasts a Conn Model 652 electronic theatre organ with two sets of electronic pipes. Our evening started with open console. Then, after conducting a short business meeting, President Greg Johnson entertained

us at the console with a delightful program of "Golden Oldies." Following the program we had more open console, with coffee and tasty treats served in the kitchen. Many thanks to Warner for his hospitality.

Lynn Lee hosted our February 19 chapter meeting at his home in West Omaha. After open console, Lynn presented our program on his custom Baldwin Model 48 electronic organ, which features both orchestral and church organ resources. Lynn



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Lynn Lee demonstrates the waveform of an organ voice with an oscilloscope. Tom Jeffery photo



Lynn offers "Sabbath Chimes" on the piano, a composition he has played at many church services. Tom Jeffery photo



RCTOS officers and members obviously enjoying the chapter meeting. Tom Jeffery photo

connected an oscilloscope to the organ electronics and visually demonstrated the electrical waveforms for various organ voices and combinations: saxophone, clarinet and oboe. He also compared the Salicional and Salicet voices. Using a microphone he contrasted the waveforms of an acoustic Autoharp and the piano. Then he offered several selections on the organ, including "Thank You Lord," "On Jordon's Stormy Banks," and "When Shadows Fall." Switching to the piano, Lynn played Henry Klickmann's "Sabbath Chimes." We all adjourned for refreshments.

On February 26, River City Chapter played an important part in

a gala fund-raising event to benefit Omaha's Emmy Gifford Children's Theatre. The Children's Theatre is raising \$6.5 million for the renovation of the former Astro Theatre (nee Paramount and Riviera), a 1927 John Eberson "atmospheric," to be their new Rose Blumkin Performing Arts Center. The \$75-a-plate dinner included guided tours of the theatre building, shuttered since 1980. Using an electronic organ furnished by Keyboard Kastle, Greg Johnson played traditional 1920's and 1930's theatre organ stylings while more than 325 persons toured the Astro. River City Chapter is hopeful that a theatre pipe organ will be installed in the Astro's empty chambers. Other

RCTOS members manned an ATOS information booth in the lobby. Event organizers estimated that the gala netted \$30,000.

Last but not least, work continues steadily on the installation of the chapter's organ in Durand's studio north of Omaha. Our loyal workers are wiring chests, winding the organ with PVC pipe, and reworking regulators, switches and swell shades. More, later, on this labor of love.

Tom Jeffery and Warner Moss

ST. LOUIS

MISSOURI

DORIS ERBE: 314/481-1840

On a cold, blustery, snowy, icy (did I omit anything?) Sunday afternoon in January, seven hearty SLTOS members arrived at Virgil and Marilyn Fuchs' home for our monthly meeting. With a wonderful fire blazing in the fireplace and Marilyn's delicious snacks we kicked back and enjoyed our two artists for the day, Virgil Fuchs and David Stephens, even though we didn't actually have a "meeting."

Virgil entertained us on his Baldwin Cinema 2 with, among others, lovely renditions of "Liebestraum" and "I Left My Heart

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ST. LOUIS cont.

in San Francisco." David chose to play "Holiday For Strings" and "Jealousy," to name but a few of his beautiful selections. It was evident they had been preparing in what little spare time they have!

Wallace Dittrich, our Treasurer, also enjoyed playing the Baldwin Cinema 2 and entertained us with several melodies. Wallace is an integral part of our chapter and has always unselfishly devoted his time and talents to the needs of SLTOS and preservation of theatre organ.

The cozy, pleasant afternoon passed too quickly and it was time to brave the elements. Fortunately, everyone arrived home safely none the worse for the weather conditions.

St. Louis was singularly honored to be the site of the mid-year ATOS Board Meeting from January 28-30. Our legendary St. Louis weather cooperated beautifully (it was a bit cold with but a smidgen of snow).

Not only did we host the ATOS Board of Directors and Officers but also the Editors of the Theatre Organ Journal and ATOS International News, the Executive Director, and the Convention Coordinator. Quite an auspicious gathering! SLTOS members Ed Burnett, Virgil Fuchs, Fred Jenkins, Les Hickory and myself volunteered to provide the necessary transportation and/or assistance.

The Agenda was lengthy and precious little time was spent outside

the conference room. Before the Saturday session concluded, Jack Moelmann, ATOS Secretary, invited me to welcome our visitors to St. Louis — this was certainly a privilege as well as a pleasure.

On Saturday evening we enjoyed a sumptuous dinner at Jack Moelmann's home prepared by our Chief Ovenette, JoAnne Glatfelter who was ably assisted by her husband, Jim, and Chuck Wiltsch. After dinner we gathered in Jack's music room for some memorable and exciting theatre organ by Jim Riggs, Paul Quarino, Allen Miller, Byron Melcher and, of course, Jack.

Thanks to our friend, Marlin Mackley, our ATOS visitors enjoyed a very brief sojourn at the Fabulous Fox Theatre early on Sunday morning. Here, again, we all enjoyed hearing the Mighty Wurlitzer come to life under the skilled expertise of outstanding organists. The several professional technicians took advantage of the time to thoroughly examine the chambers.

As luck would have it, SLTOS' lobby organ was put out of commission by a mouse who had feasted on the main cable. Having this rare opportunity to welcome, meet, and talk with our ATOS representatives was a very rewarding experience for me. These people are truly dedicated to the preservation of theatre organ and give unselfishly of their time and many talents. To be able to hear these

gifted organists play Jack Moelmann's beautiful Rodgers and the Mighty Wurlitzer at the Fabulous Fox in true theatre organ style was the "icing on the cake."

SLTOS and St. Louis may never again have this unique opportunity. Chapters having an ATOS Officer or Director within their membership ranks as SLTOS does are, indeed, fortunate. Jack Moelmann was responsible for making this opportunity become a reality for SLTOS and we thank him.

It was a pleasure and a privilege for me and the other SLTOS volunteers to be able to participate and assist where needed. Those of us who took part agree it was a weekend never to be forgotten.

Try as we might, the pieces don't always come together. We anticipated being able to hear Russell Holmes play the Mighty Wurlitzer at the Fabulous Fox but it was not to be. However, on February 14, 23 were able to hear this very fine English organist play Jack Moelmann's Rodgers at a concert for the sponsors.

Russell, who has been playing theatre organ for about six years, won the ATOS Junior Division competition in 1989 and the Intermediate Division in 1990. In addition, he was given the Dean Hereick memorial trophy in 1990/91; this award is given to the person who has promoted theatre organ the most for a given period of time. Russell told me how

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intrigued he was with Jack's Rodgers and all its fascinating components and had spent most of his waking time "on the bench" until the wee hours of the morning. He was enthralled and had definitely mastered the many intricacies of the Rodgers with little or no difficulty and had a ball! Not only is Russell a marvelous organist, but he has stage presence far beyond his 19 years and possesses a great sense of humor! Russell's concert was packed with favorite familiar melodies. Beginning with the 1926 favorite, "Barcelona," he continued through Rodgers and Hammerstein, George Gershwin, Irving Berlin, Jimmy Van Heusen, etc., as well as a lovely British ballad, "Love Will Find a Way." His classical number, by Rossini, was extremely beautiful and his rendition of "Granada" put Jack's new marimba-harp through its paces. Those of us who stayed late were treated to organ duets by Russell and Jack. What fun we had. I do hope Russell returns in the future and that other chapters and SLTOS can enjoy this very outstanding theatre organist — perhaps at St. Louis' Fabulous Fox!



Russell Holmes at Jack Moelmann's Rodgers.
Dottie Jenkins photo



Dottie Jenkins at Fred's Wurlitzer 950TA.
Fred Jenkins photo

What a weekend February 18-20 turned out to be! Jerry Brasch, Marlin Mackley, Jack Moelmann, Warren York and I attended Lew Williams' workshop at the Granada Theatre in Kansas City, Kansas. The experience was invaluable; we were given individual attention and, of course, playing the 3/21 Grande Barton is a never-to-be forgotten thrill. The organ is in excellent condition and, as you probably know, is one of the world's most popular theatre organs and is utilized by famous organists to produce wonderful cassette tapes and compact discs.

After Lew's concert on Friday night we converged on the Kansas City Music Hall to see, hear, and play the Midland Morton which, when completed, will be a 4/26. Lew and several others, including Jack Moelmann, gave us a late night concert in this wonderful auditorium. There's still work to be done but the dedication will be held before too long.

During the workshop, Lew touched on the finer points of each of the voices, basic registrations, beginnings, endings, pedal work, phrasing, etc. We played the Grande Barton and were critiqued by Lew; he listened patiently and watched intently — he didn't miss a thing! It was clearly evident that the more you learn the more you realize how little you really know. If you aren't careful, you learn something new every day.

A highlight of our weekend occurred when Jack Moelmann presented a Charter of Bob Maes which made it official — there is now a Kansas City Chapter of ATOS. We welcome Kansas City "to the fold."

Jack will certainly long remember this weekend. He acquired a beautiful 25-note original Wurlitzer set of sleigh bells (99 bells total). In fact, they are already installed and playing. Quite an acquisition and accomplishment!

Saturday night scheduling included seeing and hearing two very fine home theatre organs, a 3/19 Wurlitzer in one and a 3/20 in another.

We enjoyed a catered dinner in the Granada lobby — scrumptious. After dinner, Lew played for us again for several hours. In fact, he had played almost nonstop the entire weekend (workshop time excluded) without repeating any selections and without the benefit of any music!

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ST. LOUIS cont.

Not only did Lew play light pop music, but also familiar classical selections, such as "Sabre Dance" and the William Tell Overture as well as some great Toccatas by Bach and others.

Lew Williams is a phenomenal artist and gave so freely of himself and his talent. How fortunate to have been with him in Kansas City. He is, indeed, a professional to the nth degree

SLTOS is fortunate to have a lady in its membership ranks who can be depended upon to preserve some happy moments for posterity. That lady is Dottie Jenkins who is the wife of Fred Jenkins, our Vice President. Most of the photos submitted for our Chapter Notes have been taken by Dottie. She enjoys photography and, as a result, does an outstanding job. (At times she is rather sneaky and, when you least expect it, she says, "say cheese!") Thanks, Dottie, for a job well done. This time we turned the tables on you! Say cheese!

Doris Erbe

SAN DIEGO

JACKIE CORNELL: 619/584-2315

It will soon be four years since our chapter's 3/23 Wurlitzer bit the dust as a result of our eviction (as well as all of the other occupants of the building) from the California Theatre — the site of several national convention concerts in past years. We were informed that the building was to be demolished at any moment to make way for new construction. That was 1990; the theatre building still stands in mid-1994! The organ was removed in July and most of it has since been in storage in the airplane hangar once used by former member, the late Coulter Cunningham, who sadly

perished in the crash of an experimental plan he had assembled in this very hangar.

In the absence of a location for full-scale, formal concerts we have in the meanwhile enjoyed a series of home-size concerts or recitals through the kindness of two of our member-families who have home installations the equal of our "big W." These are Dr. John and Jane Dapolito and Chuck and Kay Lyall. Our most recent artist was none other than Sean Henderson, so we are not lacking in excellent performances.

Besides our usual membership meetings, which may take the form of a pot-luck dinner or picnic or barbecue, we have instituted what we call "Hospitality Sundays" where the last Sunday of each month is open house at a volunteer host's home, where plug-in organ music, refreshments and general sociability are enjoyed. These were started several years ago and seem to be gaining in popularity each month. National President Vern Bickel and wife, Marian, are about to host their second of these events.

All of the above is not to be construed as an indication that we have abandoned thoughts of putting our Wurlitzer back in operation again. Even before our eviction, a committee was formed to search for a new home, but after several promising locations faded away, it's pretty much back to square one. HOWEVER — over a year ago a 2/10 Robert-Morton was donated to the chapter, about the same time that a

Presbyterian church in an eastern suburb of San Diego was very interested in replacing an ailing electronic with a pipe organ. The church was equipped with an organ chamber, and our first thought was that here might be just the home for No. 1. It was soon determined that the single chamber would not be adequate for more than about 12 ranks, and as we did not want to break up our big instrument, gave up on that idea. So we are now going full speed ahead on a 3/12 Wurli-Morton. Yes, we acquired a three-manual console which is being thoroughly rehabilitated and upgraded, and we are swapping and adding several ranks. Chris Gorsuch and John Van Rhyn are doing the console work, and Greg Breed and his great crew of volunteers are doing all the other jobs. These crews have been laboring for months at three locations — Dr. Dapolito's, Charlie Porter's and Shelly Shelton's, the latter also being the accumulation point for all finished components. Pipes have been repaired, straightened, cleaned and polished, and shellacked where appropriate. Chests are being releathered, as are regulators. There is some hope of a Christmas-time completion, but no guarantees have been made.

Our president, Jackie Cornell, has had her very capable hands full with all of the many activities above, plus substantial fund raising efforts.

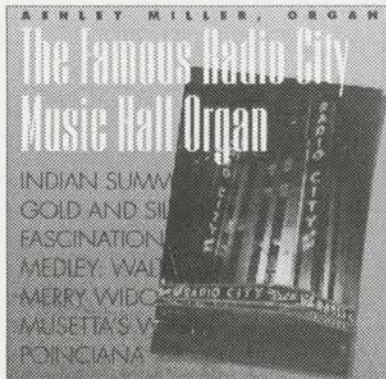
The most recent chapter activity is a busload of Walt Strony fans trekking to Pasadena for his concert on the mighty 5/28 Moller in the Civic Auditorium, March 19.

Jack Shemick

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RON MUSSELMAN: 209/229-1801

December 18 brought Ron Rhode back to the Hanford FOX 2/10 Wurlitzer. He had not played the organ since his opening of the little instrument for the Fresno Regional Convention a few years back. He had the program fairly evenly split between popular and seasonal music. One particular favorite was his playing of selections from *The Secret Garden*. An Eric Coates selection was equally well received. Those attending the 1994 National Convention in Fresno/Hanford during June 28-July 4, will get to hear Ron play the Hanford FOX organ as the June 28 Pre-Glow to the convention.

February 25 found San Francisco's Bob Vaughn accompanying two silent films on the oldest playing Wurlitzer/Hope-Jones organ in California. Bob accompanied *The General* and *Two Tars* on opus 83, an ancient style 7 Wurlitzer installed in First Congregational Church in Porterville. The organ was installed by Charles Herschmann in 1935. The organ has been massively enlarged through the years; however, a concerted effort is being made to fully restore the Wurlitzer and keep it playable from its two-manual console. As time moves along, the percussions are also expected to be restored. The original Wurlitzer contains seven-ranks with a factory

added Tibia Clausa. Richard Villemin added a brassy French Trumpet to the organ in the early 1970s.

Bob Vaughn had a full house ... rather sanctuary ... at his disposal. The audience genuinely appreciated his good sense of humor and good timing while accompanying the films.

In March, members heard British organist Paul Roberts play the Moore Memorial Wurlitzer Organ in Fresno Pacific College. This powerhouse organ will be played by Paul Quarino, Chris McFee, Stan Kann, and the Young Organist competition winners during the 1994 convention.

Tom DeLay

SOONER STATE

TULSA, OKLAHOMA

SAM COLLIER: 918/834-6255

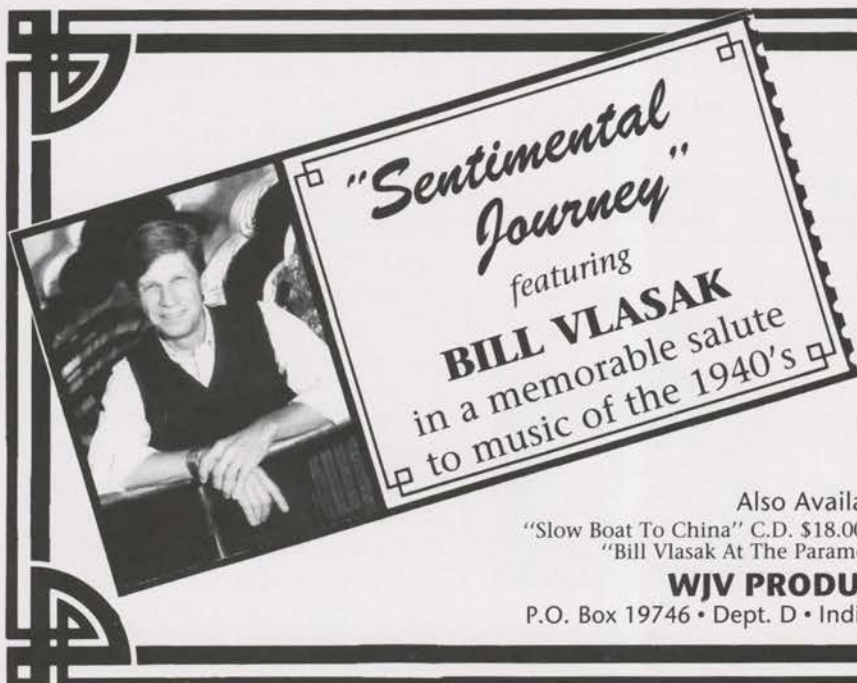
By unanimous vote of our board of directors, First Vice-President Sam Collier was elected to fill the office of President of Sooner State Chapter, made vacant by the death of Don Kimes last December.

January was a new year and a new beginning for us. Our first meeting of the year was held at Tulsa's German American Society Building, with music played on their 2/12 Geneva Pipe Organ. Many thanks are due Phil Judkins and Dan Kimes for getting the organ ready to play — there were lots of cyphers, off-key pipes

and assorted noises that all had to be fixed, and just hours before the program, Phil replace the rectifier!

We were ready by meeting time, however and yours truly opened the program, in honor of our hosts, by playing the German National Anthem and "The Star Spangled Banner." The remainder of the program was played by Phil Judkins, who entertained us with a mini-concert of old standards. We especially enjoyed "Maria Elena," which he explained that he was playing from music his wife, Laura, had had "since the 1940's," (and which she told us later she had "about worn the music out, she'd played it so much"). Also delightful was "Under Paris Skies" and a waltz medley of "Fascination," "The Merry Widow" and the theme from *The Blue Danube*. Six people played at open console. We think the members of the German American Society present enjoyed the sound of their instrument — one lady was quite surprised to learn it had a set of chimes!

For our February meeting we returned to Tulsa Technology Center in Broken Arrow, where your writer played the mini-concert on our 3/10 Robert-Morton Theatre Pipe Organ. Phil Judkins very kindly provided the following review: "We were treated to a delightful program of varied music by Dorothy Smith. She played mostly show-tunes, including



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SOONER STATE cont.

a medley from *The Sound of Music*, as well as a medley of three marches, "The Impossible Dream," and a gospel selection, "Peace Be Still." Dorothy developed her pipe organ touch by playing the Ritz Theatre Robert-Morton, most every Saturday morning during the late fifties. She was not exposed to electronic keyboards, and thus feels very much at home at the pipe organ. One of her greatest gifts is the ability to play, without music, in all keys. Her music is thus always refreshing. She has no need for the new transposer as many of the rest of us do. She did a great job and we are proud of the performance she presented." (Thank you, Phil!) Eight people played at open console.

We have established a fund to purchase a Post Horn for our instrument, as memorial to Don Kimes. The response to this has been overwhelming, and donations (and pledges) have been received to cover nearly the entire cost.

Also at our February meeting, John McConnel brought us up to date on the progress of his Robert-Morton at the Orpheum Theatre in

Okmulgee. He reported that most of the large chests are on their bearers and that some newly acquired chests would need to be re-wired to bring them up to code. He asked if our chapter members could construct the new Air Trunk designed by organman Tom Cotner (and J.A. Swartz and Sam Collier are already working on it!) The *Tulsa World* had a big story on the Okmulgee Orpheum in the Sunday newspaper in early February, including several paragraphs about the pipe organ. The organ promises to be premier installation, and one we can all be proud of!

Dorothy Smith



Organist and organbuilder Jim Lauck at State Theatre Barton in Kalamazoo.

SOUTHWEST MICHIGAN

DON C. REID: 616/945-9835

We meet on the third Sunday of each month, usually at the home of one of the members. We have open console for any of the members. Sometimes we have a guest organist.

Our first meeting of 1993 was held at the home of Don and Shirley Welsh. Member Elsie Sage played Don's Hammond Organ.

In March, Jim Lauck hosted our program. Lauck Pipe Organ Co. in Otsego, Michigan, builds, installs and services church organs throughout the United States. Jim and his crew build organ virtually from scratch. We are very fortunate to have a member such as Jim, who is not only an excellent organ builder but a superb concert organist.

In April, we were invited to the home of members Ken and Ruth Bohn where we saw and heard two organs — a Barton pipe organ and a Hammond organ. Our featured organists were members Don Reid and Ken Bohn.

In May, we visited the home of Dr. Russell Rowen. He arranged for Scott Smith to accompany a silent film on Dr. Rowen's Wurlitzer Pipe Organ.

We celebrated the 10th anniversary of our chapter in June with a potluck picnic at the home of Don and Vivian Pieper. Dave Cogswell, former organist at "Goodtime Charlies" was at the console of Pieper's Rodgers Organ. Elsie Sage also played several numbers. We had good food, good music and a good time was enjoyed by all.

The August meeting was held at the home of Fred Hohner. Concert artist, Lee Hohner, was our guest organist.

The September meeting was at McLeieer Oil Co. where we were favored by the music of Dave Cogswell playing Mike McLeieer's Conn 653.

October's meeting was at the home of Don and Dorothy Reid. Don was our organist on his Gulbransen Theatrum Electronic Organ.

In November, we visited the renovated State Theatre in Kalamazoo. There was a members' concert on the Barton Organ.

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was held on December 18, at the Kalamazoo State Theatre. Local artist, Jim Lauck, opened the Christmas variety show with holiday music played on the State Theatre's Barton Pipe Organ. He also accompanied the Charlie Chaplin film *The Rink*. Next was a performance by the popular Sweet Adelines in a Christmas rendition. Following a brief intermission, the well known singing group Sing Out Kalamazoo presented a variety of Christmas music. A lively sing-along with the audience and singing groups combining with the help of words on the screen and the organ ended the show. Gary Mann, of radio station WQLR emceed the program.

We have gained five new members this year, so hopefully we are growing. However, we were saddened by the death of one of our members, John Dundek, this past year.

Mary Ann Law

SUSQUEHANNA VALLEY

PENNSYLVANIA

TERRY NACE: 717/792-1330

The newly formed Susquehanna Valley chapter is getting itself rolling. After our regular meetings through the fall we ended the year with a Christmas party followed by an

"open console" session with members Don Kinnier, Terry Nace, Gary Coller and Emmitt Miller taking their turns at the console providing a wide range of styles of seasonal music.

The March meeting was a brief business session outlining future possible joint meetings with other chapters neighboring us and trips to notable organ installations in the area. The balance of the March meeting consisted of a concert on the 3/19 organ of the Capitol Theatre of the Strand/Capitol Performing Arts Center in York. The artist was Mr. Michael Britt of Baltimore. We were delighted to welcome as guests, members of the Free State Theatre Organ Society of Baltimore and Silver Springs Maryland Organ group.

Plans are currently under way to operate a booth at the "OLDE YORK STREET FAIR" in May to promote ATOS, the Susquehanna Valley Chapter and the programs of the Capitol Theatre that feature the organ.

TOLEDO AREA

TOLEDO, OHIO

KEVIN OBERLE: 419/474-6541

"Those Were The Days," the once-popular song, forms the basis for the

1994 TATOS Spring Concert in May. Billed as an afternoon of "music and nostalgia," the show will feature theatre organ, barbershop chorus and quartets, a silent film, and an audience sing-along — plus a few surprises. The featured artist is Lance Luce, the "Whiz-Kid" from Detroit. Lance's international reputation is legend, and he brings his diverse musical talent and winning personality to The Ohio Theatre to play the chapter's Marr & Colton. As part of his repertoire, he'll include, appropriately, "Those Were The Days" and has agreed to play a short silent film accompaniment and a slide sing-along.

Joining Lance is "The Pride of Toledo Chorus of the Sweet Adelines International." Two-time regional champions — 1989 and 1992 — the group, 80-strong under the direction of Jim Shisler, will perform many old favorites and some new tunes then break into their award winning quartets for both halves of the show. They promote themselves as "teachers, nurses, coaches, postal workers, secretaries, musicians, and even a gourmet chef. We're single ladies, housewives, and grandmothers. But when we put on that sparkly costume, we all become singers, dancers and performers."

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MAY/JUNE 1994 • 65

TOLEDO cont.

Their concert with TATOS will come on the heels of their International competition the month before in Indianapolis where they hope to win a first place award. They bring a tremendous spirit and enthusiasm and will add another dimension to the show.

In keeping with its recent tradition of producing shows with broad-based variety and pizzazz, the program committee chose the Sweet Adelines because of their appeal to audiences who relate to the era of the theatre organ and because of their tremendous local following. Pride of Toledo has agreed to share their mailing list of approximately 1000 to add to TATOS's master list. Direct mail is our most effective and responsive advertising and promotion mechanism and is far more cost-effective than general media advertising.

The group has agreed to arrange a grand finale with Lance Luce and the entire chorus performing a combination theatre organ/vocal extravaganza for the show's close. This promises to be one of TATOS's most unique presentations, and a sell-out is anticipated.

Following the performance, the recent tradition of hosting a champagne and hors d'oeuvre Afterglow for all TATOS members, associates, invited guests, and, of course, artists and their friends continues. The event will be held on the main stage immediately following the Sunday afternoon performance.

Work has progressed rapidly — more so than we ever imagined — on our third, right-hand chamber construction. TATOS retained a local contractor to "remodel" the space which was once an air plenum. The result — a brand-new, beautiful chamber with virtually flawless construction. Paul Wasserman, organ crew chief, and Tom Densel, organ crew consultant, are in the process of designing and planning the lay-out for between five and seven new ranks to expand the current instrument. A problem arose in running wind line to the chamber, so Paul is on the lookout for a second blower which will be positioned in the basement, directly below the new chamber.

And the best news of all may be that Toledo could have a second theatre organ installation within the

next year or so. Spearheaded by Vice-President Ken Bowman, TATOS met with Ray Boezi, chairman of the Valentine Restoration Committee, the group charged with the multi-million dollar renovation of the abandoned downtown Valentine Theatre into the state's preeminent performing arts center.

A formal presentation was prepared for the restoration committee, which recommended the inclusion of two pipe chambers when the architect re-designs the auditorium space. The proposal included the installation of a 14 to 22 rank theatre organ, and it appears that the committee is close to accepting TATOS's recommendations. While the final agreements have yet to be inked, and won't be for several months, Mr. Boezi told Ken to "go ahead and start looking for a theatre organ." And that's just what we're doing — searching for an available instrument which is original and will remain so in a completely renovated, state-of-the-art public venue. Our fingers are crossed that the Valentine group comes through the approval of the installation and the necessary funding.

'93-94 Trenton Concert Series

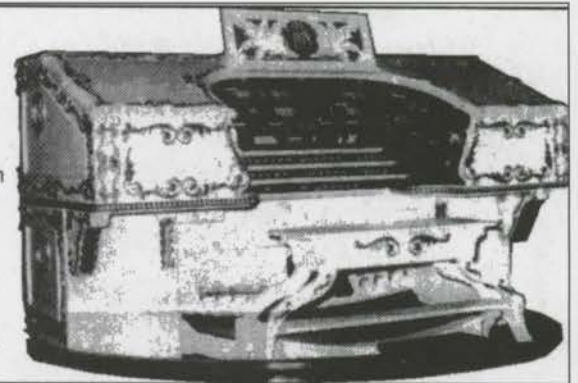


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The Pride of Toledo, Sweet Adelines International, with 80 members under the direction of Jim Shisler, will perform with featured artist, Lance Luce, in TATOS's spring show.



Sean Henderson, First Christian Church Fellowship Hall. Madeline LiVolsi photo

Above Left: Dick Kroeckel from Defiance, Ohio, participates in Open Console following the February meeting.

Right: Vice-President, Ken Bowman, smiles with approval after checking the progress on the right hand pipe chamber.

Below Left: Paul Wasserman (right) helps workers lift the underlayment for the floor of the new chamber.

Right: Construction worker, Bill Douge, prepares to put the finishing touches on TATOS's new chamber.



VALLEY OF THE SUN

PHOENIX ARIZONA
RAY DANFORD: 602/972-6223

In the valley to study with Walter Strony, Sean Henderson was our featured artist at First Christian Church on Saturday, January 29. His program covered a wide range of music, including novelty numbers and show tunes, a Maori lullaby song and some opera. During a medley from *The King and I*, Sean received some assistance from a "cymbal soloist" in the balcony. His encore was the challenging "Ride of the Valkyries."

We returned to First Christian Church on February 27 for a visit with the friar from Fenton. It was not Father Jim Miller, but his associate Father Andrew Rodgers who graced us that day. He said it was "a delight to be here and thaw out." He certainly warmed up his audience with his



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VALLEY OF THE SUN cont.

musical selections! "Classy Lady" was one of Father Andrew's own compositions. He played a medley of Italian songs in memory of Marge LiVolsi, who would give zucchini bread and banana bread to Father Jim whenever he visited. He closed his program with "Ritual Fire Dance" and "Sabre Dance," then came back for an encore with a very lively "Processional."

Madeline LiVolsi

WESTERN RESERVE

CLEVELAND, OHIO

JANICE KAST

WRTOS presented its second concert in the 1993-94 season — Father Jim Miller at the console of the Cleveland Grays' Armory 3/16 Wurlitzer — on December 4. Father Jim's bishop had instructed him to wear black — which he did — but he smiled like a naughty boy as he opened his coat to show us the reddest holiday suspenders we had ever seen! He opened with a jazzy version of "Santa Claus is Comin' to Town." The evening was a fantastic blend of jazz, Christmas carols, sing-alongs, and even a few laughs as Stan & Ollie peddled Christmas trees in the silent classic *Big Business*.

Our Annual Christmas Party was held at Cleveland Grays' Armory on December 5. A minor fiasco resulted when we discovered all the tables, chairs, and decorations laboriously set up after the previous night's Father Jim Miller concert had been cleared away! A feverish team effort by the early arrivals had everything restored for a delightful holiday celebration — including eight sparkling Christmas trees. Organists John Lane and Jim Shepherd alternated at the 3/16 Wurlitzer console sharing the spotlight with flutist Nancy Mae Iden and trumpeter Dick Shepherd for seasonal songs and carols during the hors d'oeuvres. After the wonderful buffet, the halls rang with the music of barbershop quartet "Moment's Notice" — named for the amount of preparation they often have before an engagement. Lastly George Steffy entertained from the Wurlitzer as floor prizes and holiday gifts were shared. *Jim Shepherd*



Father Andrew Rodgers, First Christian Church Fellowship Hall. *Madeline LiVolsi photo*

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Chapter Relations Chairman Bob Markworth announces that the new Chapter Handbook will be mailed to all Chapter Presidents this month. A cover letter will be sent to all secretaries. Markworth encourages the chapters to read and use the information and to write him with comments or suggestions.

DEADLINES

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November 10 for January/February
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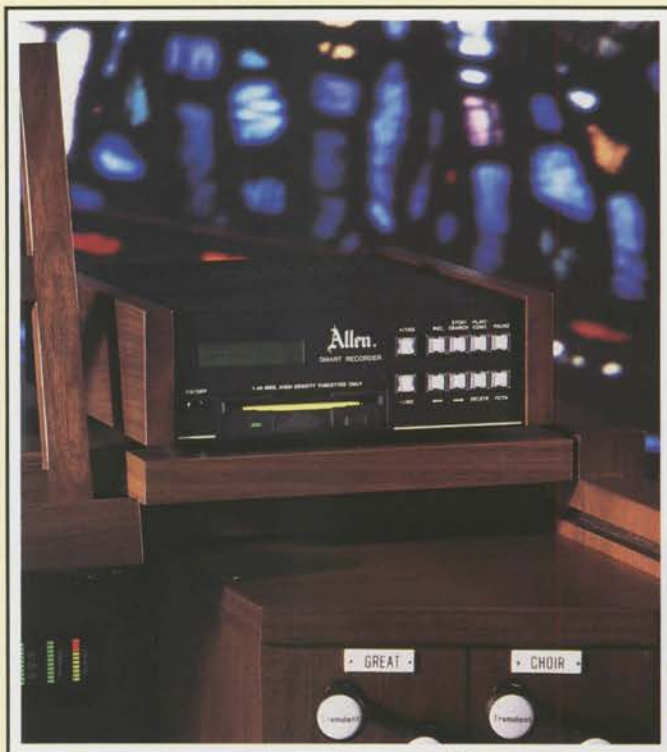




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*The
Intelligent
Choice
for Today's
Organists*



■ The *MDS-Expander™* is available in Organ and Orchestral versions. Both feature more than thirty stunningly realistic voices. Up to four Expander voices are available simultaneously, and each may be assigned to a different organ division. The Expander's display screen clearly indicates the organ division to which a voice is assigned.

Visit your local Allen dealer for a complete demonstration of the MDS-Expander™ and Smart Recorder™. You'll see why nothing comes close to the ease-of-use and versatility of Allen SmartMIDI™ products.

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