

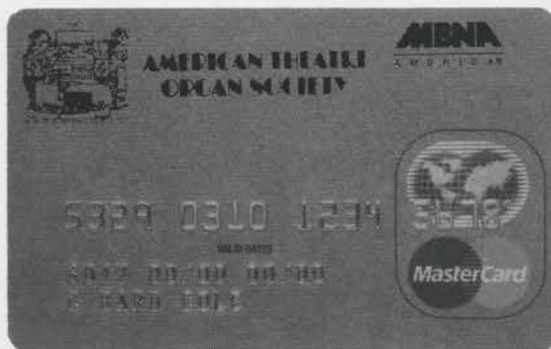
# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



JULY/AUGUST 1994

# Your ATOS Membership Has Never Been More Valuable.



## Introducing ... The ATOS Gold MasterCard® card

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

- No Annual Fee the first year<sup>†</sup>
- A higher line of credit
- Unmatched travel benefits including up to \$1,000,000 in Common Carrier Travel Accident Insurance\*
- A bank that is always available, 24 hours a day, 7 days a week.

### The bottom line.

Every time you use your ATOS Gold MasterCard to make a purchase, the American Theatre Organ Society receives a contribution at no extra cost to you! These donations add up, providing extra support for ATOS. The card also displays the ATOS logo, identifying you as a theatre organ enthusiast every time you use it.

### Apply Today!

24-hours a day, 7 days a week

**1-800-847-7378, ext. 5000**

Please be sure to use this priority code when calling: KULC.

<sup>†</sup>17.9% Annual Percentage Rate. \$40 Annual Fee waived the first year.

2% transaction fee on Premium Access Checks<sup>‡</sup> cash advances (\$2 minimum; \$25 maximum). 1% transaction fee on Bank and ATM cash advances (\$2 minimum; \$10 maximum).

\*Certain restrictions apply to these and other benefits. This information is correct as of 11/92. To find out what may have changed, call 1-800-847-7378, ext. 5000. MBNA America® and Premium Access Checks<sup>‡</sup> are federally registered Service Marks of MBNA America Bank, N.A. MasterCard® is a federally registered Service Mark of MasterCard International, Inc., used pursuant to license. © 1992 MBNA America Bank, N.A.

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 36, NUMBER 4

JULY/AUGUST 1994

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

## CONTENTS

PRESIDENT'S MESSAGE.....	4
LETTERS TO THE EDITOR.....	5

## FEATURE ARTICLES

THE JEWEL OF THE NIAGARA by Laura Whitley .....	8
SHUFFLE BACK TO BUFFALO.....	12
PART II: INNOVATION & RESTORATION OF THE 3/14 MIGHTY WURLITZER FOR THE MARYLAND THEATRE IN HAGERSTOWN by Victor Zuck .....	29
THE ETONES by Jack Moelmann .....	18
ORGAN-izing POPULAR MUSIC by Al Hermanns .....	19
1994 ATOS SCHOLARSHIP AWARDS .....	20
"AN ACRE OF SEATS IN A PALACE OF SPLENDOR" by Steve Levin.....	22
PIPES & PERSONALITIES.....	24
THIRTY YEARS AGO IN THE JOURNAL by Paul J. Quarino.....	25
FOR THE RECORDS.....	26
CLOSING CHORD .....	36
CHAPTER NOTES.....	38
FROM THE WURLITZER COOKBOOK.....	68
CLASSIFIED ADS.....	70



COVER PHOTO:  
The Mighty Wurlitzer with repainted  
music rack at the Riviera Theatre in  
North Tonawanda.

ATOS National Membership is \$25.00 per year (\$30.00 outside the USA), which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies of current issues \$2.50. Make check or money order payable to ATOS, and mail to ATOS Membership Office, P.O. Box 130463, Houston, TX 77219. THEATRE ORGAN - ISSN - 0040-5531 (title registered U.S. Patent Office) is published bimonthly by the American Theatre Organ Society, Inc., a nonprofit organization. Vernon P. Bickel President. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 1985. Office of publication is 5 Third Street, San Francisco, CA 94103-3200. Second class postage paid by San Francisco, CA 94103-3200 and additional mailing offices. POSTMASTER: Send address change to THEATRE ORGAN, c/o ATOS Membership Office, P.O. Box 130463, Houston, TX 77219.

# Theatre Organ

JOURNAL OF THE  
AMERICAN THEATRE  
ORGAN SOCIETY

Library of Congress Catalog Number: ML1T 334  
(SSN 0040-5531) Printed in U.S.A.

VOLUME 36, NUMBER 4  
JULY/AUGUST 1994

Editorial ..... Grace E. McGinnis  
5028 S.E. Woodstock, #4  
Portland, OR 97206-6100  
503/774-0026 • FAX 503/777-8081

Assistant Editor ..... Paul J. Quarino  
3141 S.E. 90th Place  
Portland, OR 97266-1420  
503/777-8098

Advertising ..... Alva James  
5807 S.W. 52nd Avenue  
Portland, OR 97221-1720  
503/245-5972

Membership ..... Harry Heth  
P.O. Box 130463  
Houston, TX 77219-0463  
713/523-8214

Back Issues & Binders ..... Vernon P. Bickel  
785 Palomino Court  
San Marcos, CA 92069-2102  
619/471-6194

President ..... Vernon P. Bickel  
785 Palomino Court  
San Marcos, CA 92069-2102  
619/471-6194

Vice-President ..... Dorothy VanSteenkiste  
9270 Reeck Road  
Allen Park, MI 48101-1461  
313/383-0133

Secretary ..... Jack Moelmann  
P.O. Box 25165  
Scott AFB, IL 62225-0165  
618/632-8455 • FAX 618/632-8456

Treasurer ..... Alden Stockebrand  
2030 Lafayette Place  
Milwaukee, WI 53202-1370  
414/224-6442

Executive Director ..... Harry Heth  
P.O. Box 130463  
Houston, TX 77219-0463  
713/523-8214

BOARD OF DIRECTORS  
Tom DeLay • Paul J. Quarino • Byron Melcher  
Jim Riggs • Allen Miller • Jeff Weiler  
Jack Moelmann • Steve Adams • Bob Markworth

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

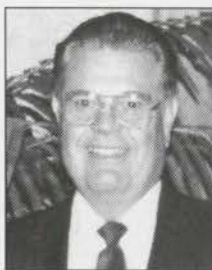
JOURNAL STAFF  
Editor ..... Grace E. McGinnis  
Editor Emeritus ..... George F. Thompson  
Editor Emeritus ..... W. Stu Green  
Contributing Editor ..... Robert Gilbert  
Assistant Editor ..... Paul J. Quarino  
Advertising ..... Alva James  
Publisher ..... Alden Stockebrand

Associate Editors  
Technical ..... Steve Adams  
Reviews ..... Ralph Beaudry  
Pipe Piper ..... Tom DeLay

Design & Typesetting  
Stanley LeMaster Typesetting  
58194 N. Morse Road / Warren OR 97053-9336

Printing & Mailing  
Times Litho / Forest Grove, Oregon

## PRESIDENT'S MESSAGE



I want to thank the ATOS Board of Directors for giving me the opportunity to serve you as ATOS President for the past three years. I have found the job to be both challenging and rewarding. I am particularly grateful to those of you who have supported me during my term of office with your kind remarks and letters.

Each year you have elected truly outstanding members to the ATOS Board of Directors. These dedicated and hard-working individuals have been responsible for conducting the business of our society. They have done an excellent job, and it has been a pleasure to work with individuals of such integrity.

Much time and effort has gone into making ATOS a world recognized professional organization. We have come a long way from being just a hobby group. Today, we can point with pride to the many accomplishments which have resulted in increasing the understanding and appreciation of the theatre pipe organ and its music. It has been extremely satisfying to have been a part of the team that has helped ATOS to expand its horizons, and to develop new and innovative programs that strengthen our society and assure a brighter future for ATOS.

As the new officers and new members of the ATOS Board of Directors begin their terms of office, I want to wish each of them continued success. Remember, those who serve at the national level represent all ATOS members. If you have questions, comments or concerns about any phase of our society, be sure to get in touch with your officers and Board members. I know that their desire is to meet your needs and they wel-

come your input.

The time has come for me to change hats and to return to the position of Curator for the ATOS Archives/Library. If you have theatre organ material that should be preserved for future generations, please be sure that it gets to the ATOS Archives/Library collection. Your donations are tax deductible. Remember, we pay for the shipping costs. Do not hesitate to contact me if you have any questions, or need help in determining if your items are appropriate to donate to the archives.

*Vern Bickel*

# LETTERS TO THE EDITOR

Dear Editor:

Thank you for running the Jesse Crawford discography in the January/February issue. It is true that a like list was published in the LATOS newsletter back in the sixties. There really was nothing new in the spread; however, we must keep Jesse's name in front of us as he was a guru of theatre organ art. Anything published would help our interests and impress all of our youngsters coming up.

John Landon's book of Jesse Crawford was a masterpiece. It was published in 1974, 20 years ago. Perhaps THEATRE ORGAN could convince Vestal Press to reissue it for our many fans.

When we put our list together (Tom B'hend will recall), the RCA Special Products Division would have pressed any master in stock for us, but at a prohibitive price. We found at that time RCA was transferring a lot of 78s onto LPs and were using alternate masters for issue. Jazz buffs had a great time hearing different arrangements from alternate masters. I amassed a very large collection of 78s from 1925 to 1940. I had

all of Jesse's Victor releases and one Autograph. I also had some duplicates in the collection. There were at least two numbers that were issued from different masters. Of the six "Valencia" records, four were take four and the other two were take 14. "Masquerade" was pressed from master two, but a pressing from master four showed up. There may be others. It would be fun to check the Camdens 263 and 300 tracks against what was issued on 78s.

To find the take number, hold the record in front of you, turn it so that the catalog number is at the bottom then look 45 degrees on the left side of the runout area and you will see the master number. Evidently none of the alternate takes used ever got back to be posted on the recording cards. This is also a complaint from jazz record collectors. I had Victor records in my collection that were not supposed to be issued, but Victor did — no record card exists.

The Gennett Company pressed many of the Silvertone records. Perhaps someone from the area organ club could make a search for the location of the stampers. The fac-

tory was in Elkhart, Indiana.

Dwight Beacham, of the Allen Organ Company, my son, had the advantage of practicing the organ with Crawford records when he was young.

If I may, I'd like to say Hello to Gordon Kibbee. We were high school friends. He played the Wurlitzer in the Fox Highland theatre in suburban Los Angeles. I am 79 years old and have enjoyed theatre organ for 65 years. Please continue your good work.

Sincerely,  
Ed Beacham  
Sun City, Arizona

Dear Editor:

I just received my May/June issue of THEATRE ORGAN and noticed a letter from a Mr. Alan Ashton in Manchester, England, asking about "Marvin Marchant." This was a typographical error from the 1964 article by Ralph Bartlett, one which he apologized for overlooking after the article was published.

I noticed the picture of the Siemen's console on page 49 and wondered if anyone knew what the dark spot was on the right front of the console? I had put one on each side in 1964 before I left Berlin to return home, but there is only the one left, not bad for 30 years. These were the original ATOE decals that were available in the early 60s.

The project took about nine months to complete; however, I did not restore the combination actions, as I didn't have the necessary funds to do them at that time. They have since been rebuilt when the organ was re-installed in the Museum in Berlin. The organ is in dire need of revoicing, regulating, and tuning to make it sound like it should.

I had a great time working on the Siemen's organ, made many friends, and had to learn many German words to be able to ask for the parts and materials that I needed in getting



*Music room in home of Robert Leys in Scotland.*

the organ to play again.

I would like to thank Mr. Alan Ashton for his interest.

Sincerely,  
Marvin E. Merchant  
Kansas City, Missouri

Dear Editor:

I am a long standing member of the Theatre Organ Society of Australia, (Victorian Division), and am currently on the executive committee of that body. I was also responsible, some 20 years ago, for the overhaul and subsequent installation of the Society's 9 rank Blackett & Howden theatre pipe organ at Cinema North in Reservoir, a northern suburb of Melbourne. As you are probably aware, this instrument had to be removed in 1991 following the sale of the theatre complex.

Early last year we were fortunate to find another home for this delightful, smallish, English organ, which is controlled by a two-manual Christie console, and relays/switches from the same manufacturer. I am presently heading up a work team, (volunteers, most from the earlier installation days at Cinema North) once again going over the instrument and correcting any problems resulting from its 17 years use at Cinema North. It has been found to be in remarkably good condition although some re-leathering, etc. has been found necessary.

The proposed new home for the instrument is the Coburg City Hall, (1922 vintage) and we have been fortunate to be given access to excellent storage/workshop facilities in a Council-owned Depot, where we have been for the past 12 months or so. The installation will be unique as far as TOSA Vic organs are concerned in that both chambers will be one on top of the other on the right side of the auditorium, a la both Regal organs in the UK. (Marble Arch and Edmonton). The hall has a fine, reverberant ambiance, which should do much for the instrument when (and if) it is finally installed in the City Hall. Council has voted, and approved, some \$60,000 for the necessary building works needed to accommodate the organ, but has not yet commenced any of the work

because of some recent problems concerning the amalgamation of a number of Melbourne's inner suburban Councils, i.e. the ultimate future of this Council, and indeed the beautiful old hall is in some real doubt.

The same can be said for both the Moorabbin and more recent Malvern installations; at least the organs are actually up and playing in those venues. Hopefully they will be safe from the meddling hands of our State Government which has been instrumental in seeking these changes.

You and your readers will be pleased to know that the B&H organ will not be added to, or solid-stated; apart from some better placement of the various ranks in the new chambers it will be as it was at Cinema North. The many percussions formerly backstage behind the theatre screen, (Aeolian Harp, Chrysoglott, and large master Xylophone) along with the Traps, will be shoehorned into the new chambers and will at last be under expression as was the original intent.

I forgot to mention that the console at Coburg will be on a screw lift in a wing stage built forward of the main stage itself. It will be located to the right of centre and the organist will have line of sight to both sets of shutters. Although the instrument will not be divided, it should give a very good account of itself in its new environment. Coburg, by the way, is another northern suburb only a few miles from the previous location in Reservoir.

With Best Regards,  
W.M. (Bill) Worley  
Victoria, Australia

Dear Editor:

Recently I wrote to a local public radio station in Columbus requesting that they audition "Theatre Pipes" for inclusion in their programming. In the Program Editor's reply, he stated, "In my opinion theatre organ music really has more in common with a more traditional, classical oriented format than with our broad based musical style." Their broad based style music includes jazz, rock, 60s, ethnic, reggae, shamrock, new age, contemporary, and underground

stuff with lyrics unbecoming a radio station licensed to a public school system.

Unfortunately, his reply rang much truth. A vague dislike has nagged me about the theatre organ CDs I have been purchasing. I would play many of them once then put them aside wondering why I'd paid up to \$20 including P&H for them. His answer struck at the problem. Most TO CDs have a predictable mix of 1/4 classical, 1/4 show tunes, 1/4 semi-classics, and 1/4 grandpa tunes. Often the registrations for those songs remind me of the slow droning registrations of the old church organ I used to hate sitting through every Sunday morning.

The theatre organ CDs I play repeatedly have, I discovered, a recurring theme. These include Phil Kelsall's "Unforgettable Hits of the 50s," Bill Vlasak's "Sentimental Journey," Billy Nalle's "Spectacular Theatre Organ," and, of course, George Wright's "Let George Do It." The recurring theme? This is the music I grew up with, the music of my youth.

The next thought nearly floored me. If I am so attracted to the music of my youth played on such a powerful instrument, then perhaps ATOS would best meet its goal of spreading an appreciation of the theatre organ to today's youth by encouraging theatre organists to perform the music with which our youth are growing up.

My thoughts follow in a random fashion, yet they are given as suggestions. Both Phil Kelsall and Ron Rhode have recorded "Crazy," a great country & western song. Isn't there other C&W music just as melodious? How about a Patsy Cline CD, or Roy Orbison, Loretta Lynn, or Dolly Parton's "I Will Always Love You." There's Glen Campbell, Roy Clark, and the Everly Brothers.

How about a CD devoted to the songs of Paul Anka, Burt Bacharach (and Hal David with Chuck and Ron Rhode performing), the Carpenters, the Beach Boys, etc.

... or early rock & roll using the music of Bill Haley & The Comets, Elvis Presley, Ricky Nelson, The Mamas and The Papas, Harry

Belafonte, the Platters, Ed Ames, Dean Martin, Johnny Mathis, or Nat "King" Cole.

... or, in the tradition of Paul Carson's religious theatre organ records, a CD recording of the latest gospel music by Bill Gaither, etc.

... or a CD devoted to the great jazz stylings of such music in the Father Jim Miller tradition.

The only exception to my ramblings are those CDs on which historic theatre organs and/or artists are featured. Sidney Torch at the Marble Arch Christy Unit Organ and George Wright at the San Francisco Fox Wurlitzer are good examples.

This letter makes two points:

1. I would be much more willing to part with a twenty dollar bill to buy a theatre organ CD if that recording included a large majority of music I remember from my youth.

2. If we are to draw the young people to an appreciation of the mighty theatre organ then we must play for them the music they know, the music of their youth.

Sincerely,

Stan Krider

Pickerington, Ohio

Dear Editor:

Congratulations on the new ATOS policy, as detailed on page 66 of the March/April 1994 issue. I have attended many ATOS Conventions since 1964. I can recall an incident at one of them where a tape recorder, placed on a balcony railing ledge, suddenly acceded to Newton's Law of Gravity. Fortunately, no one was injured; I suspect the recorder was completely trashed. Microphone stands and cables, etc., are also a hazard in the semi-darkened theatres. I've seen persons on the venue buses occupying an entire seat with what appears to be assorted Audio/Visual equipment, and other related paraphernalia. At a recent convention, my wife was finishing off a drink of pop prior to the concert; the fellow next to her remarked sarcastically, "I hope you won't rattle the ice cubes in the cup while I'm recording."

The sign on the wall at the entrance of this Pizza Restaurant indicated that recording was not allowed.

If you happen to sit next to someone at a concert who is a recording addict, one doesn't even dare to blink an eyelash. It seems to me that merely paying the convention fee does not automatically convey special privileges to anyone. Professionally made theatre organ CDs and cassettes are available in the Record Shop, or by mail; the proceeds from the sales help provide a livelihood for the artists.

Incidentally the recording of public performances by any means, or flash photography, is strictly forbidden at both Vancouver's Civic Theatres, the Orpheum and Queen Elizabeth Theatre.

I would assume the only reason the Musicians Union in the U.S. hasn't lowered the boom on recording is that ATOS Conventions are private functions.

One last thought. I see no reason why an artist should be expected to play an encore when they have finished playing the final selection, their supply of Adrenaline must be almost depleted.

My message is simple, "Don't Kill The Musicians."

P.S. The contents of this letter may be considered by some as somewhat controversial. They are, however, the sentiments of my wife and myself.

Sincerely,

Wm. G. Hale.

Surrey, British Columbia

Dear Editor:

In the January/February edition of THEATRE ORGAN, Reviewer Bob Shafter referred to John Mann as a "competent" organist whose "style was lacking in variety." I do not have Agent or other associated business connections with John, but as a holder of the CD in question I cannot agree in any way with Bob Shafter's findings, and it was grossly unfair to label this respected organ-world artist with such degrading descriptions. To set the record straight, John has entertained many American visitors; holds numerous awards; has a show business career that has kept him fully employed since 1957; travels an average of 30,000 miles a year in England/Europe filling concert engagements; has made numerous

broadcasts, recordings, videos; has a Nationwide following and a huge Appreciation Society. He packs out auditoriums of all capacities with his famous ONE MANN SHOW and he was my first choice of artist for inclusion in the coming Boddington's Manchester Festival of Art and TV. Not for nothing is he known as the Clown Prince of the Organ World. American theatre organ audiences have yet to experience just why he rightfully owns the title of Britain's No. 1 theatre and electronic organist. Competent, lacking style and variety? No! Crowd puller? Yes!! Convention artist? Open to offers! In the words of one of YOUR most famous show business personalities "You ain't heard nothing yet."

Yours sincerely,

Alan Ashton

Manchester, England

*Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN. Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.*

Editor, THEATRE ORGAN  
5028 S.E. Woodstock, #4  
Portland, Oregon 97206-6100

## **APOLOGIA:**

Correct address for Secretary of Connecticut Valley Chapter --  
Mary Jane Bates  
5 Harvest Hill Road  
West Simsbury, CT 06092  
203/651-4313 evenings.

Harry Heth

# The Jewel of The Niagara

by Laura Whitley  
History by Bob Sieben

What has happened to the neighborhood theatres? Have they gone the route of neighborhoods altogether? And what of the organs that were in them? Growing up in Buffalo, New York, there were numerous theatres throughout the city. Now, all but a few are gone. The Kensington Theatre, in its corner office building, was blown away with an explosion in the adjoining dry cleaners. The organ was already gone by that time. What had not been damaged by flood or vandalism had been donated to another theatre. And now, in place of a theatre, there is a discount shoe store.

The Colvin Theatre was razed for senior citizen housing, and many other theatres met similar fates. There just wasn't enough interest, or money, or people around who cared to keep them.

But there is one theatre, in a small community north of Buffalo, that started as a jewel, went through some rough times which dulled its brilliance, and is now shining again with renewed beauty.

The Riviera in North Tonawanda is everything a theatre should be. She has a magical charm that endears one to her. The feeling of vaudeville still lingers on, taking you back to a time when trolley cars ran the roads, no one had television sets, and phone numbers had only four digits.

Opened in 1926 with great fanfare, the theatre was called the Rivera. Built by the Yellen family, with architects Leon H. Lempert & Son, it was patterned in the Italian Renaissance style. It was a large and very ornate theatre for the area. Originally a 1200

seat theatre, the balcony and main floor now hold 1,150 seats. The pride and joy of the theatre was the 3/11 Wurlitzer Special, opus 1524, shipped from the factory on November 27, 1926. This organ was to be used by the Wurlitzer Company, less than a mile away, as an in-house demonstration organ for potential buyers. The console was ornately painted in various styles and decorated to harmonize with the theatre's interior by Wurlitzer's Band Organ artist.

Opening day, December 30, 1926,

highest type of motion pictures." In addition to the motion pictures, the stage also featured vaudeville and musical events, easy to do on a stage 32' deep, 38' wide and 23' high at the proscenium arch, with a 48'6" grid height for fly space.

During the Depression the theatre became a Shea's theatre and the name was changed to Shea's Riviera. The organ was used extensively until the mid-1930s, when it was used only on special occasions. The first renovation began in 1944, with enough of the organ playing to hold a public concert to celebrate D-Day, 1945.

There was limited use of the organ thereafter until teen dances were held for a short period in the early 1950s. Then the organ became silent again, except for personal practice sessions. In 1962 a public concert was given, which again started limited use of the organ. In 1964 the organ was used for one of the concerts of the National Convention of the American Theatre Organ Enthusiasts. It was in this time period that the theatre was sold to the Dipson chain, and a more extensive restoration project was undertaken. Then in June of 1967, the monthly weeknight public concerts began, and have continued to this day. Even at times when the theatre itself was closed for business, the organ concerts continued.

Over the next several years, the "Riv" acquired major items from other theatres: in 1970 the organ from the Kensington Theatre was donated, eventually increasing the organ to 20 ranks with a second set of traps and percussion in the pit; 1974 brought



*The twin mermaids atop the building are the "guardians of the business district."*

the Wurlitzer Company ran a full page ad in The Evening News announcing the opening of the theatre and stating that the owners had "left no stone unturned to give their patrons the best in music for the proper presentation of the world's





*The newly repainted auditorium.*

the 14' crystal chandelier from the Genesee Theatre and a smaller crystal chandelier from the elegant Park Lane Restaurant, which had suffered a severe fire. A Grand Piano and scenic backdrops were acquired from the Bradford (Pennsylvania) Theatre.

After numerous changes of ownership the theatre was last purchased by the Niagara Frontier Theatre Organ Society (NFTOS) on February 14, 1989. This purchase signaled the beginning of what has become the most significant effort of the NFTOS, the City of North Tonawanda, and the regions of Western New York and Southern Ontario to preserve the

Riviera and its heritage. In only five years the patrons of the Riviera, through donations and volunteer man-hours, have almost completed the total renovation of the building and have started on a complete renovation of the organ.

The monthly organ concerts continue, with additional special concerts, usually held as fund-raisers. The theatre is busy as a performing arts center, with productions put on by the "resident" Ghostlight Theatre Company, concerts by the American Legion Band of the Tonawandas, specialty film festivals, dance school recitals, ballet company productions

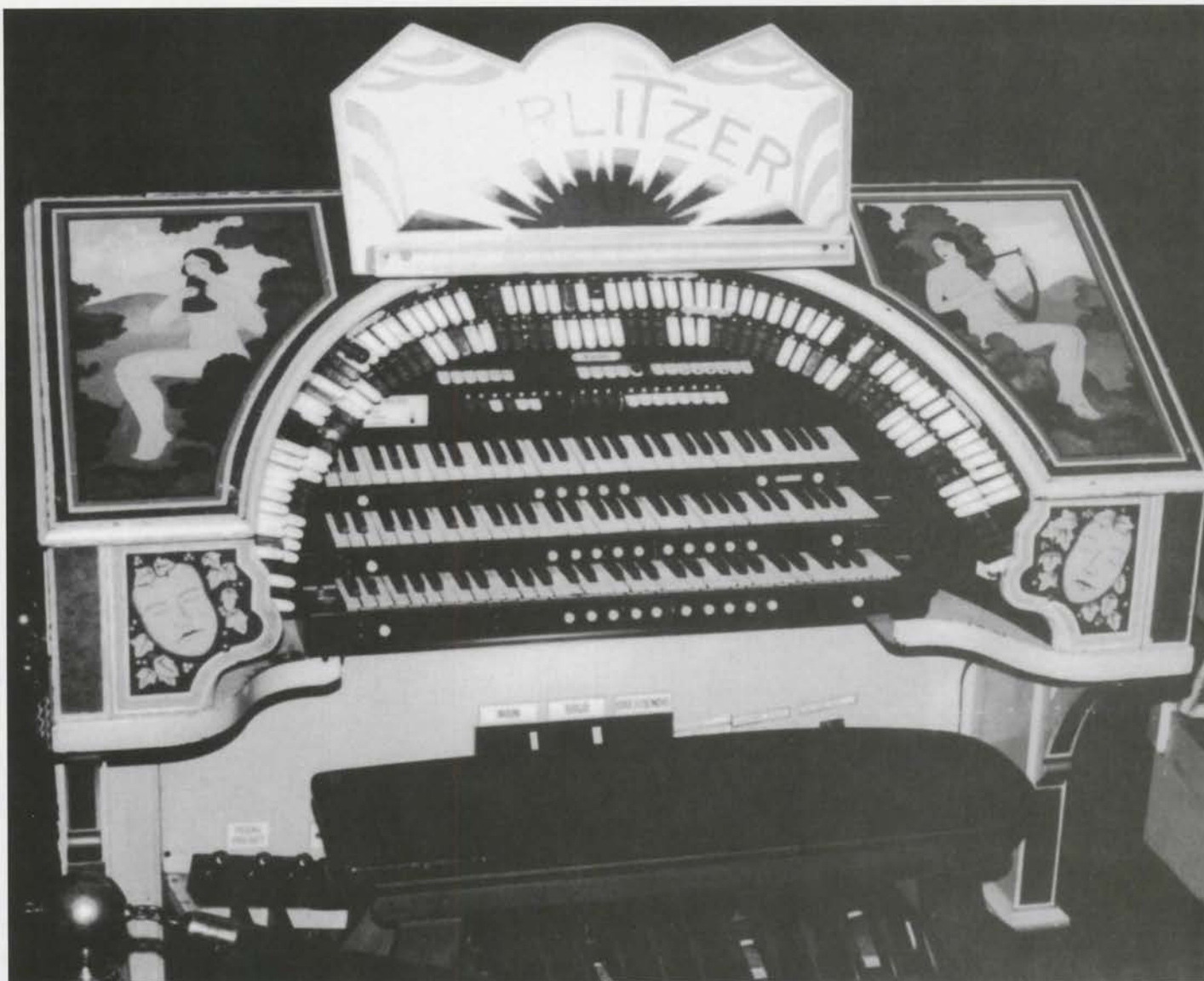
and concerts by popular musicians and singers. The wide variety of rentals also includes dance workshops, body building competitions and magic shows. The theatre has even been used to host Christmas parties and weddings.

The citizens of North Tonawanda, the Mayor and the shopkeepers, were very instrumental in making the last five years happen. The people who grew up with the Riv, and who had an opportunity to preserve part of their childhood for others to enjoy, were the backbone of this neighborhood project.

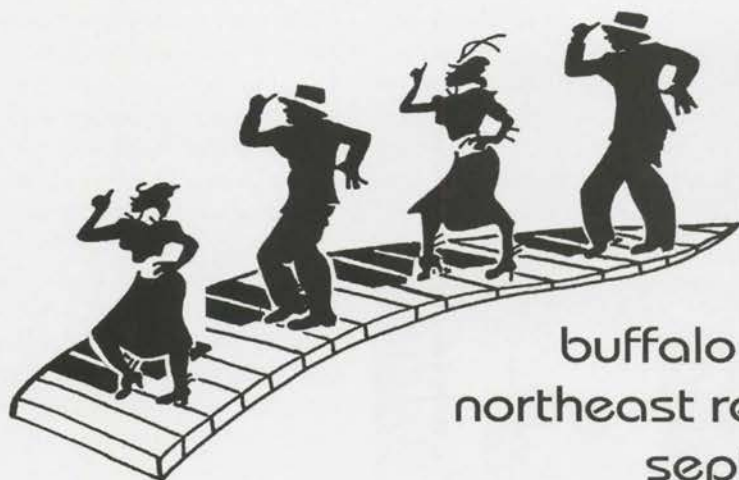
Through all the years, the lifeline of this theatre has been the organ. As long as the "Painted Ladies" could still send out their notes, there was someone who would play them. And those ladies are singing loud and clear!

*Stained glass transoms in the outer lobby.*



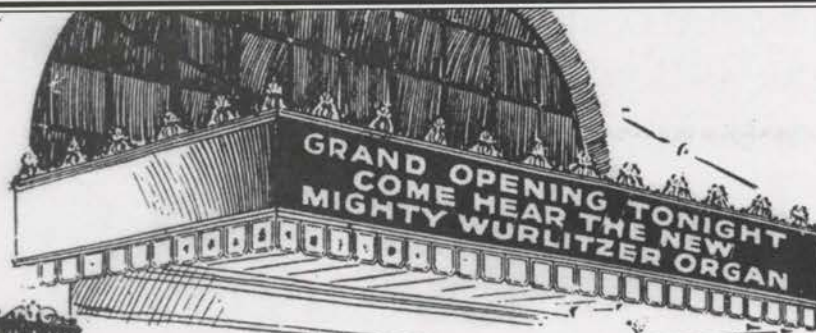


*The "Painted Ladies" of the organ.*



## SHUFFLE BACK TO BUFFALO

buffalo area chapter atos  
northeast regional convention  
september 16-18, 1994



The Great  
**WURLITZER**  
REG. U.S. PAT. OFF.  
ORGAN  
in the *NEW*  
**RIVERA Theater**

We congratulate the people of the Tonawandas on having so beautiful a theater provided for their use as the Rivera. The Sharondale Corporation, under the able management of Mr. J. J. Kelly, has left no stone unturned to give their patrons the best in music for the proper presentation of the world's highest type of motion pictures.

The Wurlitzer Organ is the musical wonder of the age and offers to the music-loving public of the Tonawandas those same marvelous musical treats now being enjoyed by the large audiences that throng the greatest and finest theaters from Coast to Coast, such as Shea's Buffalo Theater, Buffalo; Shea's Hippodrome Theater, Buffalo; Lafayette Square Theater, Buffalo; Chicago Theater, Chicago; Paramount Theater, New York; Grauman's Million Dollar Los Angeles Theater; Missouri Theater, St. Louis; Granada Theater, San Francisco; Tivoli Theater Chicago; Capitol Theater, Cincinnati; World Theater, Omaha; Coliseum Theater, Seattle, and hundreds of others too numerous to mention.

The Wurlitzer Organ, like all Wurlitzer Musical Instruments, is the best that skill and money can produce. Come to the new Rivera Theater. Hear the effects of a full theater orchestra produced by two hands on this great keyboard. You, too, will be thrilled.

**The Rudolph Wurlitzer Mfg. Co.**  
North Tonawanda, N. Y.



Opening night advertisement from the North Tonawanda Evening News, December 1926.

THE BUFFALO AREA CHAPTER  
OF THE AMERICAN THEATRE ORGAN SOCIETY  
IS PLEASED AND PROUD TO ANNOUNCE THAT IT WILL HOST  
**“SHUFFLE BACK TO BUFFALO,”**

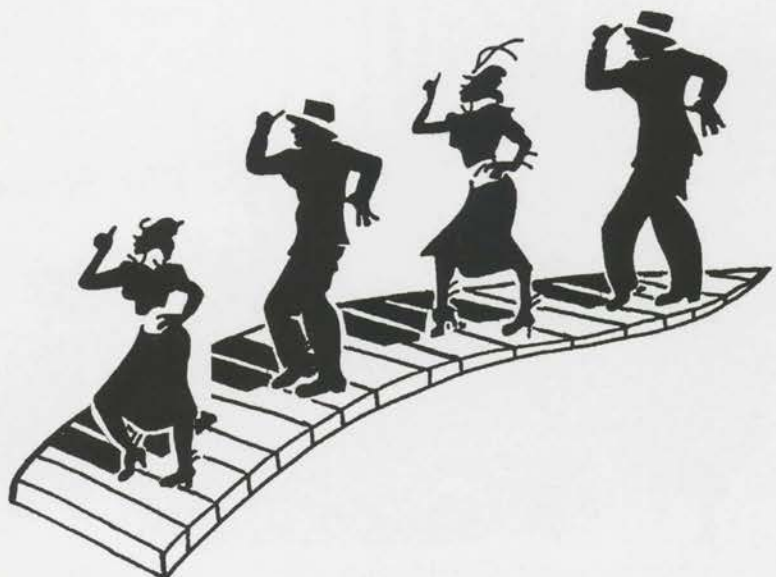
A REGIONAL CONVENTION OF ATOS MEMBERS,  
**SEPTEMBER 16-18, 1994,**  
AND WOULD LIKE TO TAKE THIS OPPORTUNITY TO EXTEND  
A CORDIAL INVITATION TO ATTEND THIS VERY SPECIAL EVENT.

Building on the success of our 1987 regional we offer another festive weekend which will include three concerts on the famous Shea's Buffalo Wurlitzer, a concert on the Wurlitzer in the newly restored Riviera Theatre, and a trip to Toronto, Canada, which will feature a walking tour of Casa Loma while listening to the former Toronto Hippodrome Wurlitzer, lunch at the Organ Grinder Restaurant with "Mighty Wurlitzer" accompaniment, and a tour of the legendary Wintergarden Theatre, the only fully restored rooftop garden theatre in the world.

Fans of theatre organ from all parts of the country are expected to meet in "The City of Good Neighbors" during one of Western New York's beautiful September weekends, and with a limited number of hotel rooms available, we expect a quick sell-out.

Come and experience the musical thunder from Shea's Buffalo's organ and the warm, friendly hospitality typical of our area.

BUFFALO AREA CHAPTER  
AMERICAN THEATRE  
ORGAN SOCIETY  
P.O. BOX 830  
ELLCOTT STATION  
BUFFALO, NEW YORK  
14205-0830



## THE ARTISTS ...

### Chris Elliott



Chris Elliott is sought after both as a concert artist and scorer of silent films. One of those rare individuals who is equally at home performing organ literature of the church or theatre, he is also one of today's prominent theatre organists.

Chris received his theatre organ training from a variety of professionals — Del Castillo, who was the first organist at Shea's Buffalo Theatre when it opened in 1925; Gordon Kibbee, noted Los Angeles instructor, Lyn Larsen and Walter Strony, internationally famed touring organists. Chris has worked extensively in mastering silent film accompaniment with Gaylord Carter, the "dean" of theatre organists, who proudly claims Chris as his protégé.

At age 16 Chris made his professional theatre organ debut at San Diego's California Theatre. Since then he has concertized on most of the country's prominent theatre organs. He has performed at numerous national conventions of the American Theatre Organ Society and has played for the BBC Radio, Hollywood Bowl Easter Services and the Academy of Motion Picture Arts and Sciences. For nine years he was a guest artist for the summer noon organ recitals at the Crystal Cathedral.

Chris recorded and released the first compact disc recording of the Shea's Buffalo "Mighty Wurlitzer" in May 1991. "Shuffle Off to Buffalo!" has been widely heralded as a monumental theatre organ recording. THE-ATRE ORGAN said "... the best of the best ... this recording (will be) one of the few 'classics' in the theatre organ world. It gets the highest possible recommendation." Indeed, the recording received a 10/10 rating from CD Review magazine. In July 1993, he released "Shuffle Off to Buffalo II," and it, too, has received high praise.

Chris is a classically trained musician and graduated with honors from Southern California College, Costa Mesa. He performs full-time responsibilities as Senior Organist at a West Coast mega-church, and regular appearances as both an intermission organist and silent film accompanist at the Stanford Theatre, Palo Alto, California.

### David Nelson



David Nelson has been a concert organist since the age of eight. He has thrilled audiences throughout Canada and the United States with his wizardry at the keyboard and articulate footwork on the pedals. He is a graduate of the University of Toronto and has studied with some of the best teachers in the world including Dagmar Kopecky from the USSR, Kathleen Stokes, Quintin McLean and Mildred Kenton.

In 1982, Mr. Nelson won the gold medal in the Baldwin International Organ Competition and following

that was asked to play at Roy Thompson Hall with the Toronto Symphony.

David now owns and operates a recording studio in Toronto with the most up-to-date keyboard equipment available. He has five albums of organ and concert music to his credit and is presently working on another two.

Ten years ago, Mr. Nelson left the Organ Grinder after playing here for five years and has now come back to entertain audiences with his virtuoso playing and showmanship personality.

### Don Malcolm



"Everything old is new again" when Don Malcolm is playing at the Organ Grinder restaurant in Toronto, Canada. His vast repertoire and diverse range of playing styles lend themselves to almost any type of music, be it classical, jazz, show tunes, or the top of yesterday's and today's hit charts.

Don prides himself on what he calls his "specialty," namely audience participation. He's not happy until the customers are happy — and the best way to make them happy is to involve them in doing more than just eating their pizzas! His show-stopper tunes reflect this commitment, and they include songs such as "If You're Happy And You Know It," "The Entertainer," the *Phantom of The Opera* medley, and the infamous "George Washington Bridge," a song

guaranteed to lift you right out of your seat! Expect to be entertained when you see Don at the console.

Don was born in Scarborough, Ontario, in May of 1967, and began taking organ lessons at the age of 10. After just 2 years of lessons, he was a 1979 Yamaha Canadian National Organ Festival Champion, and repeated the feat in 1980, 1981, and 1983. Don commenced playing at the Organ Grinder restaurant on March 21, 1982, when he was just 14 years old. Don has been the Organ Grinder's featured organist since September 1981, and plays there regularly five evenings a week. Don also is musically active as a keyboard teacher and a church organist, and has his own live entertainment company.

Come and enjoy a fun-filled evening of music, dancing, laughter, and more with Don Malcolm at the Organ Grinder restaurant in Toronto, Canada!

## Jim Riggs



In this digitally synthesized age, Jim Riggs is something of a rarity: a genuine theatre organist playing pipe organs in theatres for live audiences. He is House Organist for the fabulous art-deco Paramount Theatre in Oakland and the newly-restored Stanford Theatre in Palo Alto. He has held similar posts at the Grand Lake Theatre in Oakland and at the Castro Theatre in San Francisco. At these four movie houses alone, it is esti-

mated that since 1985 Jim has performed for well over 650,000 patrons.

Jim maintains an active schedule playing concerts all across the nation and in Great Britain, Canada, Australia and New Zealand. He has released five theatre organ recordings; the latest being "Paramount On Parade, Vol. II," recorded on the 26 rank Wurlitzer organ in the Oakland Paramount. His concerts and recordings have been heard on the radio throughout the United States and on the BBC.

Jim has performed at nine American Theatre Organ Society conventions and was honored by that group as Organist of the Year for 1990. He currently holds a seat on the ATOS Board of Directors.

Jim is a dedicated partisan of orchestral music played on the pipe organ and likes best the music between the wars. He draws his inspiration from 1930's dance band arrangements, movie and cartoon scores and scratchy old 78s. His orchestral approach always produces toe-tapping, smile-getting results.

Jim is one of the nation's leading silent film organists, having composed and played original scores to the films of Chaplin, Keaton, Laurel & Hardy, Garbo, Douglas Fairbanks, Charlie Chase and many more.

His hobbies include cooking, entertaining, collecting vintage sheet music and fountain pens and pencils. Jim, his wife Janice, and their two-year-old daughter Georgia make their home in Walnut Creek, California.

## Ken Double



Play-by-play broadcaster, talk show host, concert theatre organist, publicist, promoter and even a former stockbroker — Ken Double has worn enough hats in his varied career to keep a courtier in business.

The hat Double currently wears is that of Voice of the Atlanta Knights of the International Hockey League. He moved to Atlanta, after spending his entire career in the midwest, to do the play-by-play on both radio and television for the first-year entry in the IHL. In addition, Double was the play-by-play announcer for the IHL's network package on Prime Network.

A native Chicagoan, Double moved to Indianapolis in 1971 to attend Butler University, where he was graduated in 1975. His career began that year at WBAT Radio in Marion, Indiana. He moved to Lafayette, Indiana, in 1976 and worked for three years as Sports Director for WLFI-TV before accepting the anchor spot at WRTV, the ABC affiliate in Indianapolis. After four years, he departed for the play-by-play opportunities with the Pacers, and beyond.

Ken Double has an interesting "second" career. Comfortable at the microphone, he is equally comfortable at the console of the venerable old Mighty Wurlitzer theatre pipe organs that grace many of the old movie palaces around the country.

He began organ lessons at age 8, discovered the magic of the theatre pipe organ at age 14, and played his first concert in 1978. He has been active on the concert circuit ever since, touring the country. Double is closely associated with the Long Center for the Performing Arts in Lafayette, Indiana, where he performs in concert twice a year.

Ken Double was born in Chicago, Illinois in November of 1952; was graduated from Maine Township East High School; received his B.S. in Radio-TV from Butler University in Indianapolis, Indiana, in 1975, and currently resides in Atlanta, Georgia.

## Lance Luce



In 1979, at only 19 years of age, Lance was chosen head staff organist for the re-opening of the famed Radio City Music Hall Entertainment Center. He was featured in Ripley's "Believe It Or Not" for this accomplishment. During his year in New York, Lance performed at Lincoln Center, Carnegie Hall Cinema, participated in studio recording sessions, and had his arranging talents requisitioned by two publishing firms.

In 1978, Lance won first place honors in the Senior Yamaha National Electone Organ Festival - United States championship. In 1984 he was the overseas guest artist for the twelfth national convention of the Theatre Organ Society of Australia in Melbourne. Lance has since complet-

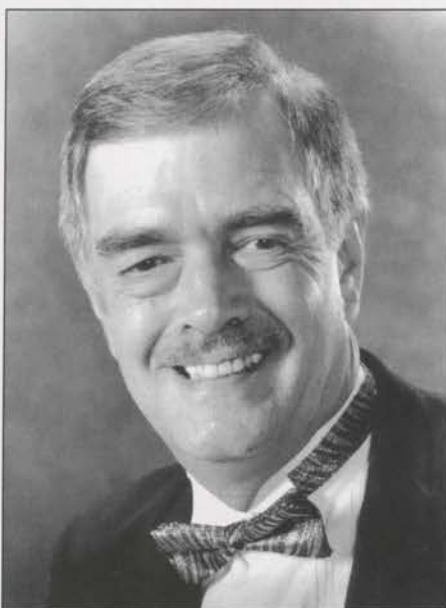
ed a return engagement "down under," with performances from coast-to-coast.

He toured England in 1988 with exceptional success. His concerts are met with praise as well as critical acclaim from people of all ages.

From 1983 until 1991 he was the featured organist at the famous Organ Grinder in Toronto, Ontario, Canada, playing for over two million patrons in eight years.

Now living in his native Michigan, he concentrates on his concerts, recordings and church work, and represents Rodgers Organs.

## Thomas Hazleton



Thomas Hazleton is considered to be one of the few concert organists to be equally at home at the Classic and Orchestral organs.

Hazleton attended San Francisco State University, and the San Francisco Conservatory of Music. He was a student and assistant to the famed Richard Purvis at Grace Cathedral of San Francisco. He was the last staff organist at the San Francisco Paramount Theatre. At the Menlo Park Presbyterian Church of Menlo Park, California, he was Organist and Associate Director of Music for over 13 years. Mr. Hazleton was formerly Professor of Organ at the University of the Pacific in Stockton, California.

The American Theatre Organ Society named Hazleton as Organist of the Year in 1986.

As a concert organist, Hazleton

schedules a great number of concerts each year. His concerts have taken him around the world where he has performed on most major pipe and electronic organs.

As a leading organ designer and tonal consultant, his specifications have appeared on many of the world's finest organs.

Thomas Hazleton is on the staff of the Allen Organ Company of Macungie, Pennsylvania, and lives in the Lehigh Valley with his wife and two sons.

## SCHEDULE OF EVENTS ...

### FRIDAY, SEPTEMBER 16

2:00 - 5:00 p.m. Registration in Hyatt Lobby • 6:00 to 7:30 p.m. Opening Reception in Shea's Buffalo Lobby (cash bar) • 7:30 p.m. Opening Concert at Shea's Buffalo - Jim Riggs.

### SATURDAY, SEPTEMBER 17

6:00 to 7:00 a.m. Hotel will offer Cash Continental Counter - Board Buses • 9:30 a.m. Tour of Casa Loma with Organ Concert - Lance Luce • 11:30 a.m. Lunch at Organ Grinder with Organ Concert played by both Don Malcolm and David Nelson (staff organists) • 2:30 p.m. Tour of Elgin/Wintergarden Theatre Complex - Bus back to Buffalo • 8:00 p.m. Concert at Shea's Buffalo - Chris Elliott.

### SUNDAY, SEPTEMBER 18

Board Buses • 9:30 a.m. Concert at Riviera Theatre - Ken Double - Bus back to Buffalo • 2:00 p.m. Concert (public) at Shea's Buffalo - Tom Hazleton - Closing Gathering in Hyatt Regency Atrium (cash bar)

### THE ORGANS

Shea's Buffalo:  
4/28 Wurlitzer (original installation)  
Casa Loma: 4/19 Wurlitzer  
Organ Grinder: 3/11 Wurlitzer  
Riviera Theatre:  
3/20 Wurlitzer  
(original installation augmented)

# 1994 BUFFALO REGIONAL CONVENTION HIGHLIGHTS: SEPT. 16, 17, 18

**THREE CONCERTS ON THE FABULOUS SHEA'S BUFFALO MIGHTY WURLITZER ORGAN.**

**TOUR OF TORONTO'S CASA LOMA WITH A CONCERT ON THE FORMER SHEA'S TORONTO HIPPODROME WURLITZER NOW INSTALLED IN THE CASTLE.**

**LUNCH AT TORONTO'S ORGAN GRINDER RESTAURANT WITH ORGAN MUSIC PROVIDED BY THEIR MIGHTY WURLITZER ORGAN**

**TOUR TORONTO'S ELGIN/WINTERGARDEN THEATRE COMPLEX, THE WORLD'S ONLY RESTORED DOUBLE-DECKER ROOFTOP GARDEN THEATRE.**

**ORGAN CONCERT ON THE MIGHTY WURLITZER ORGAN IN THE NEWLY RESTORED RIVIERA THEATRE IN NORTH TONAWANDA, MERE BLOCKS FROM THE WURLITZER FACTORY BUILDING.**



There will be an opening reception in the Shea's lobby (Cash Bar) before the first program on Friday Evening. After the closing program on Sunday those still standing will retire to the Atrium of the Hyatt Regency to unwind and visit with friends.

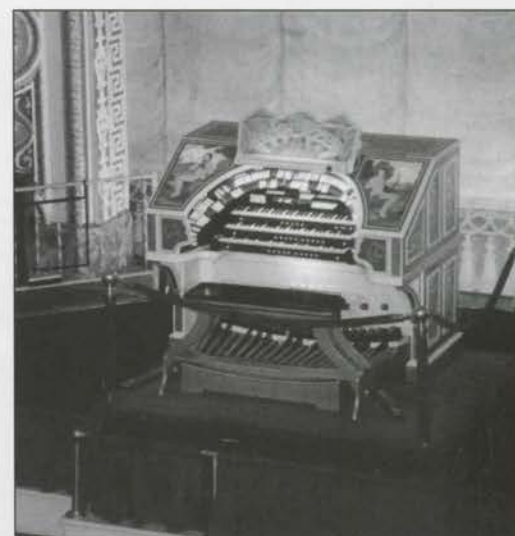
The beautiful Buffalo Hyatt Regency Hotel will be convention headquarters. It is situated between Main and Pearl Streets only 2 blocks from Shea's Theatre. Please make reservations early as this hotel books many large events and rooms will be at a premium.

We will be making an international crossing as we go into Canada. You must have proof of citizenship. A passport, birth certificate, or some form of picture ID will be required of all US Citizens. Non US Citizens will need a passport to cross the border! Anyone caught without proper ID will be left at the border. We cannot hold up an entire bus for one unprepared person!

This will be one of the premier theatre organ events of the year. Registration fee is \$97 payable to 1994 Buffalo Regional. This includes all events, transportation to and from Toronto and North Tonawanda, and lunch at The Organ Grinder.



*Toronto's Organ Grinder*



*Riviera Theatre Wurlitzer*



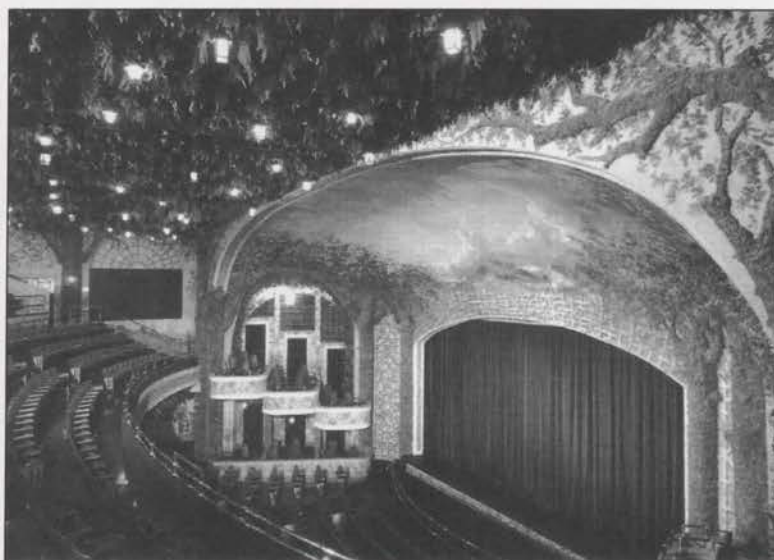
*Casa Loma, Toronto.*

*At left: The former Shea's Toronto Hippodrome Wurlitzer now installed in the castle.*





*Above: 1926 views of Shea's Buffalo Theatre*



*At right: The Elgin and Wintergarden Theatres in Toronto. The theatre centre is one of the last remaining double-decker theatres in the world. The Wintergarden theatre (bottom) is the world's only fully restored roof garden theatre.*

Reservations at the Hyatt Regency should be made as soon as possible. Convention rates are \$70 for single or double and \$73 for triple or quad. Mention ATOS and use Convention Code D13.

Phone 716/856-1234 or 1-800-233-1234 or FAX 716/852-6157.

Reservations MUST be in by August 24.



# THE ETONES

## Electronic Theatre Organ Owner/Enthusiasts

### Some More of "This and That" for your Electronic Organ

by Jack Moelmann

I hope that you enjoyed and got something out of the last two ETONE articles by David Olson who happens to live in the Wisconsin area. His articles about Leslie Speakers, Reverberation, Conn Organ pipes and other items should be of interest to those (and probably most of you) who have electronic organs in their homes.

One must realize that an electronic organ was built by the manufacturer in several models, but each model was the SAME, exactly. However, when installed in YOUR home or wherever, it took on a new dimension as to how it would sound. The same was true of pipe organs. When the Wurlitzer Company built pipe organs, they had some "stock" models, but also did a lot of custom work to fit the instrument to the theatre. For example, the last remaining Fox Theatres in Detroit and St. Louis (which is where I live nearby) are classed as "identical," but they aren't really. There are some differences because some improvements and/or changes were made after building one to improve the other, and I really don't know (or care) which was the first. The organs in those theatres are both 4/36 Wurlitzers, but installed with some differences, not in size, but placement of pipes, percussions or whatever. And in the course of time, and during those restorations of both the theatre and the organ, changes were made, so they are not IDENTICAL today, but close enough.

The same thing can happen to your home electronic organ. A Hammond B-3 organ in one home will not sound the same as a Hammond B-3 in another home even though the organs are identical (and I mean IDENTICAL) because the rooms, acoustics, placement of the instrument and all of that are differ-

ent. A room, like a theatre or auditorium (which is nothing more than a LARGE room) add to the sound, or can also detract from the sound. The electronic organ, however, allows you a chance to add speakers, move them around, add effects, or whatever a lot more easily than with a real pipe organ which when installed and it starts playing, is probably the sound you will be stuck with because you don't want to have to remodel the house again.

Just a couple of thoughts for expanding the capability of your organ installation in your home. I have been in a couple of organ stores where organs have been traded in and there is a set of cathedral chimes (electrically operated) which you can buy for a "song!" Not necessarily one that you play, but very inexpensively. There were many church organs, electronic and pipe, that had installed a set of chimes played by a separate and small keyboard attached to the lower part of the organ console. They were not connected directly to the manuals of the organ, but were just screwed in under the lower manual. You can find these, hang them on the wall, either attach the keyboard to the lower manual frame of the console, or if you want to, can connect the keying to the upper manual of your organ which is the place where most sets of chimes are played from. Not a lot of work, but chime sets are out there, usually 21 to 30 notes, heavy brass, but sound great.

The other thing I would offer to those who have either an electronic organ or a pipe organ is to deal with the presentation of the instrument when you have a chapter meeting, groups in, or whatever. And that is to put together some type of public address (PA) system consisting of

microphone and speaker where the organist can talk to the group assembled without having to lose their voice shouting. This is so simple that by having a guitar amplifier there or if you have expanded amplifiers and speakers with the organ, a simple input would permit connecting a microphone. My family room where my organ is located is 40 feet long and I don't like to shout, and a PA system works great just for talking to the people and telling them what you are going to play or making announcements, or whatever.

...

The ETONE group is doing great. We have around 470 members in it now, most with electronic organs, some even have pipe organs, but there is not criteria. There is a great interchange of information between the owners of similar makes and models of organs and then they write to me with information for our bi-monthly newsletter which goes out to the members. There are no dues as ATOS provides funds for this subgroup. But it is an interesting group, we have a lot of talent within the ETONES, not only players, but people who have really done something with their instrument to make it SOUND better than the "store bought" version.

Bottom line, Electronic Organs are just as important to us members of ATOS as the pipe organs. We can't each have a pipe organ at home, but love their sound and admire the people who keep them going and play them well. But we can also do something with our home installations to fascinate ourselves and the people we have around us to share the theatre organ art form and preserve it for everyone.

Jack Moelmann



# ORGAN-IZING POPULAR MUSIC

by  
**AL HERMANN'S**

## NECESSARY BASICS: Where Did They Go?

Most people who want to play orchestral instruments realize that if they want to play their chosen instrument in a musical manner, they must study with a qualified teacher. Even if they play by ear and think they can teach themselves, there are many details which will not occur to them, but are very easy to learn when explained by someone who has studied music.

For some unknown reason, the theatre organ and its electronic imitations are perceived to be different. Many people believe that a few piano or accordion lessons automatically make them organists and even organ teachers! You can find proof of this in music stores all over the country.

During the 1950s when millions of home organs were being sold at a reasonable price all over the country, Ethel Smith, Theodore Presser, Belwin and Robbins Music Corp. were publishing great quantities of organ instruction books and well-written organ solo arrangements at all levels of difficulty. Arrangers included Arthur Wildman, Chester Nordman and theatre organists Jesse Crawford, Richard Leibert, Milton Page and many others. At that time, those who played for open console sounded almost as good as the guest artists. Hammond Societies and other organ clubs had many fine amateur organists. Each year, at least one Miss America contestant would display her talent as an organist.

But then came the Pointer System and other false, foolish beginner starters. After that, organs featured automatic rhythms and later automatic chords, pedals and everything. When organ dealers turned to these easy play methods, the good instruction books went out of print because organ owners were not learning to read bass clef and count time. By 1966, Robbins Music Corp., under the leadership of Herman Steiger, General Manager, and Joe Levin, Music Editor, realized there was a demand by legitimate teachers for a comprehensive course of instruction for popular music on the organ and contracted with me to write "ORGAN-izing Popular Music" and to continue their series of organ solo arrangements to fill the void.

Presently, many of the "home organs" are expensive toys — not musical instruments. You don't PLAY them — you OPERATE them and, unfortunately, most owners never do learn how to fully operate them — only the talented professionals play them the way they were intended. All of this has affected the growth of ATOS and the entire organ industry. Who can remain enthusiastic about an instrument they can't learn to play?

Two things are needed to turn things around: The manufacturers must provide home organs at a reasonable price so that middle income parents can buy them for their children. An organ should sound like an organ and be played like an organ. Instead of black buttons and flashing red lights, provide stops that do what they say they do and eliminate unnecessary automatic features. Second, the dealers should make adequate instruction available to their customers (particularly the younger students) so that they can make full use of their musical ability. Concerts by the pros will attract larger audiences and ATOS will grow as a result of all the organ activity.

Meanwhile, all of you who have organs and cannot play them the way you would like to, practice note reading, finger technique, hand and foot coordination exercises and your playing will improve as if by magic.

## ATOS Committees and Chairpersons

### ARCHIVES/LIBRARY

- Vernon P. Bickel  
785 Palomino Court  
San Marcos, CA 92069-2101  
619/471-6194

### ATOS VIDEO LIBRARY

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

### AWARDS & RECOGNITION

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

### BYLAWS

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

### CHAPTER RELATIONS

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

### CONVENTION PLANNING

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

### ENDOWMENT FUND

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

### EDUCATION

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

### HISTORIAN

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

### NOMINATIONS

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

### ORGANIST COMPETITION & SCHOLARSHIPS

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

### PROMOTION & PUBLICITY

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

### RADIO & TV PROGRAMMING

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

### RESTORATION & CONSERVATION

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

### TECHNICAL

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

### HOME THEATRE PIPE ORGANS

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

### ELECTRONIC ORGANS

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

### TOWE FORD MUSEUM ORGAN PROJECT

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

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

- Jack Moelmann  
P.O. Box 25165  
Scott Air Force Base, IL 62225

- ATOS Director

# Final Results of the Hobbyist Division

WE HAVE THREE WINNERS:

- First Place**  
**Juan Cardona, Jr. - Newtown, CT**  
**Second Place**  
**Jeffrey J. Cushing - Ann Arbor, MI**  
**Third Place**  
**Tim Versluys - Phoenix, Arizona**

They submitted a tape with two of their favorite selections and made a \$5.00 contribution to the program. The tapes were numbered and sent to the adjudicators.

The three winners will be presented with plaques at the Annual ATOS Banquet in Fresno, California.

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

### Other entries were:

John Foster - Great Britain; Barbara Prezell - Wheaton, Illinois; Robert F. Schmitt - Centerville, Ohio; Mrs. Amy Caldwell - Australia; David Stephens - St. Louis, Missouri

Pending the approval of the board of directors at their meeting in June, the program will be continued in 1995. Be sure and encourage your members to enter. Rules and regulations will be sent out to all chapters in August, 1995.

The adjudicators for 1994 were John Ledwon and Jim Riggs. We would like to sincerely thank them for taking the time to review all the tapes and offer their written comments to the contestants.

## Recipients of 1994 ATOS Scholarship Awards

Members of the Scholarship Committee are pleased to announce that the following students received \$500 scholarships:

### CATEGORY "A"

Students working toward college organ performance degree:

- Andrew T. Birling - 21;** Appleton, Wisconsin  
 Lawrence University Conservatory of Music  
**Heather Kearney - 18;** Coral Gables, Florida  
 Indiana University, Bloomington, Indiana  
**Shanda Radtke - 20;** Medford, Wisconsin  
 Wisconsin Lutheran College - Milwaukee, Wisconsin  
**Rebecca Whelpley - 20;** Naperville, Illinois  
 Charthage College - Kenosha, Wisconsin

### CATEGORY "B"

- Organ students studying with professional theatre organ teachers:  
**Lisa Cox - 14;** Ballarat, Vic, Australia  
 Teacher: David Cross  
**Ryan Heggie - 15;** Adelaide, South Australia  
 Teacher: Pamela Buccini  
**Sean Henderson - 16;** Melbourne, Australia  
 Teacher: Walt Strony  
**Susan Lewandowski - 16;** Madison Heights, Michigan  
 Teacher: Melissa Ambrose Eidson  
**Ken Merley - 18;** Troy, Michigan  
 Teacher: Steve Schlesing  
**Dean Thomas - 17;** Wendouree, Vic, Australia  
 Teacher: Mrs. Myrtle Cox  
**Heath B. Whale - 16;** Burwood, Vic, Australia  
 Teacher: Addam A. Stobbs  
**Members of the Scholarship Committee are:**  
 John Ledwon, David Love, Connie Purkey, Charlotte Rieger, Jim Riggs, Jinny Vanore, Bob Wilhelm  
 Chairman: Dorothy VanSteenkiste

Watch for news of 1995 Scholarship Program in your September issue of the Journal. Following convention, if approved by the board, requirements and applications will be ready to send out.

We were very pleased this year to receive 16 applications and we awarded eleven. Our Scholarship Program was listed in the college aid report which is an educational assistance council. There were about fifty requests for applications from this report. Also our chapters are getting the news to their local colleges and organ students. The news is out and everyone feels ATOS is doing a wonderful thing helping these young adults continue their educations in organ performance.

The  
**THEATRE ORGAN COLLECTOR'S SERIES**  
present

**VOLUME 1**  
**TOM SHEEN-LIVE! IN CONCERT!**  
 in Chicago's Fabulous Oriental Theatre  
 ...recorded July 7, 1969 during a concert for the ATOE National Convention. The theatre is closed, the organ is gone. The organ was at its tonal best and Tom Sheen gave an electrifying performance!

**VOLUME 2**  
**JOHN MURI AT THE DETROIT FOX**  
 & the INDIANA THEATRE, E. Chicago, Indiana  
 John Muri is presented here on two totally different instruments—each exciting in its own way. The Detroit Fox, with its 4/36 Wurlitzer, was his late-night, 5000 seat "rehearsal hall" during the late 1960s. He used its vast orchestral resources wonderfully. From 1927 to 1934, he was house organist at the Indiana Theatre in East Chicago. The selections here, from his thrilling performance on July 5, 1969, during the ATOE Convention, demonstrate the versatility of the 3/10 Wurlitzer. This is John Muri at his best!

These memorable never-before-released performances have been digitally remastered and are available on stereo cassettes for \$12.00, each, postpaid (\$15.00 outside the U.S.). Make checks or money orders payable to DIGITAL SONIC PRODUCTIONS and mail to:

**DIGITAL SONIC PRODUCTIONS**  
**450 W. RAND ROAD**  
**MOUNT PROSPECT, IL 60056**

**COMING SOON! KAY McABEE**

# A SEARCH

has been undertaken in an attempt to locate  
the following materials created by

## ERNEST M. SKINNER

during the period 1918-1930

### PIPEWORK

<u>Stop</u>	<u># of Pipes</u>	<u>Scale</u>
32' Bourdon (with chests)	12	
16' Bourdon (with chests)	44	
16' Bourdon (ext. of Sw. R.Flt)	12	Common
8' Flute Harmonique	61	#47
8' Rohr Flute	73	Common
4' Flute	61	#2
4' Flute d'Amour	73	Common
2 2/3' Nazard	61	Common
16' Contra Bass	32	
8' Diapason (Swell)	73	#44
8' Diapason (Choir)	73	#48
4' Octave	61	#58
16' Gamba	73	#46
8' Cello	73	
8' Cello Celeste	73	
8' Salicional	73	#64
8' Voix Celeste	73	#64
8' Kleine Erzähler	73	Common
32' Bombarde (with chests)	12	
8' French Trumpet	73	
8' Cornopean	73	
8' Oboe d'Amore	73	Common
8' Orchestral Oboe	73	Common
8' Corno di Bassetto	73	Common
8' Tuba Mirabilis	73	15" WP
8' Vox Humana	73	Common
4' Clarion	61	

### PARTS

Harp/Celesta (61 bars)	Reservoirs
20-25 HP Spencer Orgoblo (Dual outlet, High pressure 25" static w.p. min.)	Tremulants
3 HP Spencer Orgoblo (10" static min.)	Concussion Bellows
20 Note Chime Action	16 Stage Expression Motors

### CONTACT

JEFF WEILER, 10 E. ONTARIO, N<sup>o</sup> 4707, CHICAGO, IL 60611  
312/943-0658 • 312/943-4131 FAX

# "An Acre of Seats in a Palace of Splendor"

## AMBASSADOR

ST. LOUIS, MISSOURI

Opened: August 26, 1926 • Capacity: 3000

Architect: C.W. & George L. Rapp

Organ: Wurlitzer 4/23, Opus 1377

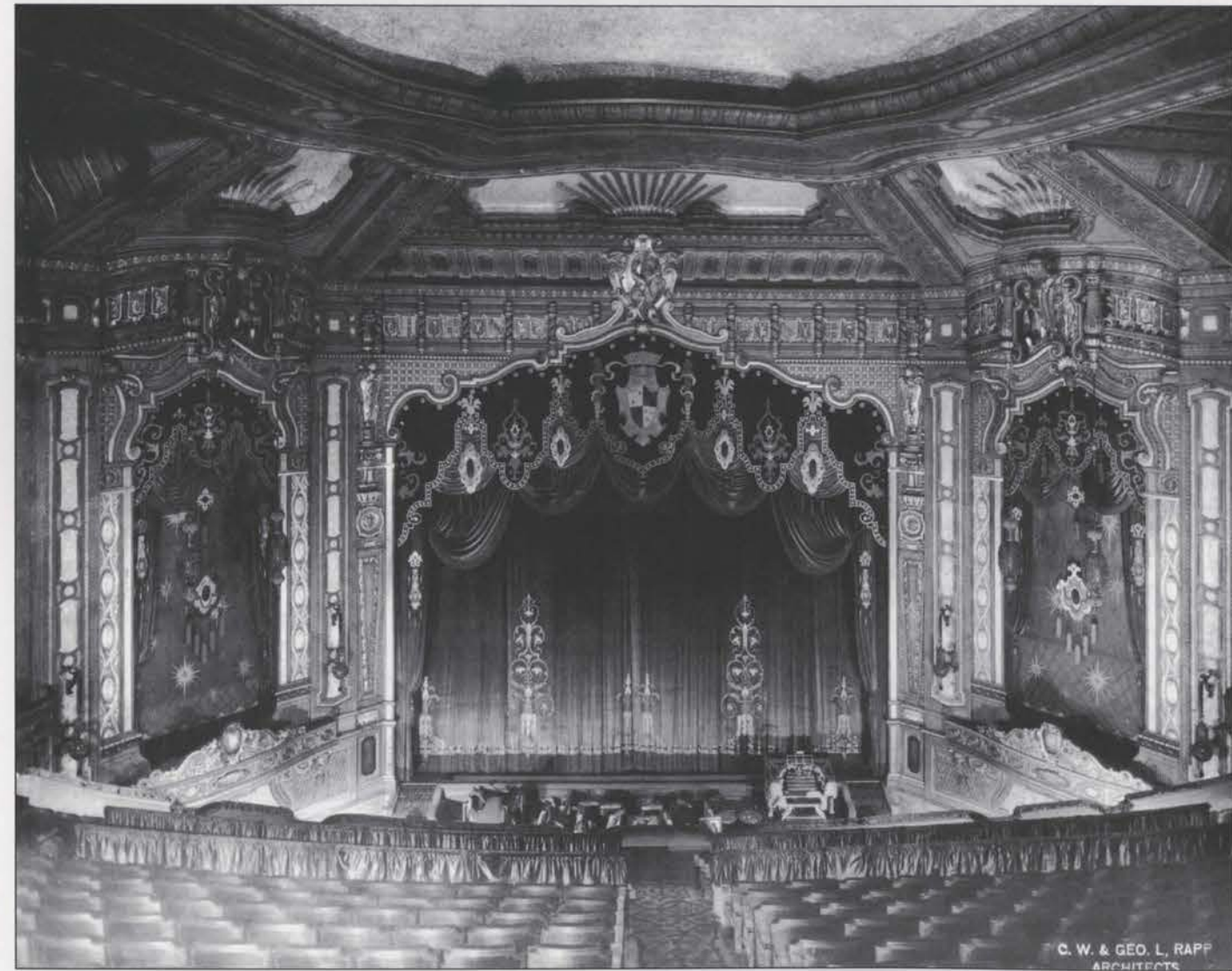
In the annals of look-alike theatres, the Chicago Oriental and the Ambassador might not be the first to come to mind, but look again: strip all the snakes and dragons from the first and you get the second. In size, scale and arrangement of details, the

two auditoriums were remarkably alike; only the details were different. Neither was very much like anything else the Rapps produced.

Claims for the Ambassador as a preview of Art-Deco are greatly overstated. The application of silver leaf



Proscenium: Oriental, Chicago.



C. W. & GEO. L. RAPP  
ARCHITECTS

By no means lightly ornamented, the Ambassador's proscenium seems almost airborne when compared to the Oriental's. (See above). THSA Archive photos

to much of the ornament gave this work a distinctly different feel, but little of the ornament itself anticipated the sweeping changes about to occur in all phases of design. There was nothing modern whatever in the lobbies and other public spaces.

Before alighting in Southern California to pick up the pieces of the Fox empire, the Skouras brothers were major players in St. Louis and thereabouts. This was their flagship and the most extravagant theatre downtown. (Remember that many important St. Louis houses, including the Fox, were built on Grand Blvd., a couple of miles west.) By the early 70s, movies no longer worked, but the Ambassador limped along until being gutted in 1989, unable to enjoy the revivals accorded the American. St. Louis and Fox.

The Ambassador's organ was unique. While not so designated, it was essentially a Publix-I Special, having an English Horn, Krumet and Open Diapason in addition to the basic twenty ranks. August 1926 was the debut month of the four-rail console shell Wurlitzer would be using for many of its larger organs. It appeared on the 23rd at the Michigan, Detroit, as a five-manual, and three days later in St. Louis as a four. All this extra rail space allowed the Ambassador's organ much more unification and coupling than was usual. Removed in the early 70s, the organ remains in storage. *Steve Levin*

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



The smallness of the Ambassador's main lobby is accentuated by the spectacular Pearlman chandeliers, which look as if they would be happier in a space twice as high and half again as wide.

THSA Archive photo

# PIPES & PERSONALITIES

## News From Allen Organ



Holy Ghost Parish, the oldest Polish parish in Winnipeg, Manitoba, Canada, recently installed a second Allen Digital Computer Organ.

Holy Ghost Church was established in 1899. When the original building was demolished in 1986, its 21-rank pipe organ was put in storage. During construction of the new building, a small Allen Organ was installed in the temporary location. When the beautiful new 800-seat Roman Catholic church was completed, this Allen Organ was installed at the front with the speaker cabinets hidden behind the proscenium.

The positive experience with the smaller Allen led the church to a new direction. Instead of re-installing their pipe organ, they chose a three-manual Allen with 43 speaking stops. The new Allen was installed with speaker cabinets in the gallery and full antiphonal at the front of the church.

The success of the Holy Ghost

Church installation led to subsequent organ installations in Polish Catholic churches in Toronto and Regina, Saskatchewan. In Canada and throughout the world, Allen organs remain the organ of choice with authentic pipe sounds.

## Hooray for Hollywood

by Karen W. Coup

To all theatre organ show producers: Are your ticket sales lagging? Audiences bored? Can't get your local media to react?

Wichita Theatre Organ, Inc., has discovered that in producing a successful theatre organ show, especially for the general public, it helps to have a theme, or, if you will a "gimmick." It gives the press something specific about which to write and the public, which may not know a theatre organ from a harpsichord, will at least know in advance what they'll hear.

Granted, the artist, who may have to prepare new pieces of music for such a concert, really earns his check. And he'll perhaps even work up more than music: For our March 12 show, Hooray for Hollywood, the ever-popular Jim Riggs did a real "piece of work." Over the winter, he researched Hollywood history in musical terms, and supplied for our printed program a detailed program of pieces and a personal letter as a wonderful note of explanation of his intentions. Then, the stage was set with Hollywood star figures from a local flower-n-set shop, and Jim enthusiastically provided a very popular evening of medleys and tunes interspersed with banter and history of film music, even wearing a suit "of the period" instead of the ubiquitous tux ... Starting with silent film music, Jim took the organ and audience through Warner Bros., Goldwyn, 20th Century Fox, RKO, MGM, Paramount, themes from non-musicals, ending with a "That's Entertainment" medley. He handled a couple of organ problems like the professional he is, and, all told, Jim produced for our audience of 650 a

very delightful evening.

I urge all of you show producers to consider Jim and his "Hooray for Hollywood" show format for your own venues — and be sure to invite his wife, Janice, and small daughter, Georgia, who certainly added to the charm of ours.

Other recent WTO shows have featured guest stars like Douglas Fairbanks, Jr., or seasonal themes, like Halloween, or the music of Richard Rodgers or Irving Berlin. Our upcoming 1994-95 season of WTO productions will commemorate the 50th Anniversary of the close of World War II in three different formats. For more information on Jim's show or future WTO shows, please write: WTO, 6141 Fairfield Rd., Wichita, KS 67204.

## Oregon Chapter's 30th Anniversary...



Oregon Chapter charter member Katherine Marks cuts the chapter's 30th anniversary cake.

## Towe Ford Program For School Kids

120 students from St. Robert's Catholic School in Sacramento were brought to the Towe Ford Museum on March 15 to hear the organ played by Bob Hartzell. The program was sponsored by the Rotary Club and Crystal Creamery. A mother and member of Rotary, Lou Ann Christ, organized the entire program which was enthusiastically enjoyed by the students.



Students from St. Roberts Catholic School



Silent comedy at the Towe Ford.

## Towe Ford Movie Series

On April 22, the first of four ATOS silent movies for 1994 at the Towe Ford Museum was a success. Bob Vaughn was at the Wurlitzer accompanying a series of comedy shorts by: Chaplin, Keaton, Sennett, Chase, Laurel & Hardy and Our Gang — with a special appearance by Felix the Cat. Bob and the movies were well received by the audience and the Museum staff, and there were several requests to repeat the same format in the future. The ATOS reputation for presenting high quality events at the Towe Ford Museum is good and growing.



L to R: Jay Edwards of the South Sacramento Rotary Club, organizer Lou Ann Christ and organist Bob Hartzell.



Bob Vaughn at the Towe Ford Wurlitzer.

## Thirty Years Ago in The Journal

Edited by Paul J. Quarino

From Volume VI, No. 3

### FAREWELL TO THE FAMOUS NEW YORK PARAMOUNT

by Ray Brubacher

Tells the story of the last six hours as the events happened. Lists all of the famous organists present who had their hands in the open console part of the program. Don Baker was the very last to ever play this Wurlitzer in its original setting.

### THEATRE ORGAN AT MIDNIGHT Buddy Nolan Presents 3rd Concert at the Fabulous Page Organ

The Embassy Theatre, Fort Wayne, Indiana with its 4/15 Page organ again provided the setting for 1400 organ enthusiasts. Four pictures show the marquee, artist at console and audience. A complete stoplist and chamber analysis is included in the article.

### A VISIT TO THE CARL GREER INN by Ray Sawyer

A short story of a short visit to the fashionable lounge-restaurant of the Carl Greer Inn, Sacramento, California. The 4/16 Robert-Morton from the Seattle Music Hall.

### WOLVERINE CHAPTER FORMED IN MICHIGAN

The organizing members of the new chapter have been drawn from

the Eastern, Western and North Central areas of Michigan as well as from the Detroit area. The Wolverine Chapter intends to extend its activities throughout the whole state, rather than remaining Detroit-based.

### CHICAGO'S CAREER ORGANIST A Profile on Mildred Maginn FitzPatrick

One of Chicago's best known theatre organists and teachers, she began her public career at the age of ten. Guess who some of her students were?

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.



# FOR THE RECORDS

RALPH BEAUDRY, EDITOR

Orders for the Nicholas Martin CD or Cassette (May/June) may be sent to:

Lawrence Whitfield  
Apartment 422

Golden Sands 1, P.O. Box 9168  
DUBAI UAE

Also, Russell Holmes tapes may be purchased for \$15 American.

## LIVE FROM NEW YORK ... IT'S DAN BELLOMY!

For his third compact disc Dan has selected the rarely recorded 4/26 original installation Wurlitzer in Brooklyn's Schwarz Memorial Gymnasium at Long Island University. The room was, of course, originally the 4,100 seat Brooklyn Paramount, one of Rapp & Rapp's most luxurious semi-atmospheric creations. In 1962 much of the balcony area was converted to classrooms and a hardwood floor was installed over the stage and orchestra seats.

The organ, opus 1948, is the only Publix 4 Style Wurlitzer built (although opus 2101, a "Special" installed in Boston's Metropolitan Theatre, had a somewhat similar specification of ranks and stops ... that organ is now a part of Portland Oregon's Organ Grinder).

It's a one-of-a-kind organ in a most unique room which gives this instrument a fiery brilliance unmatched by any other organ. And Dan has truly made the room a vital part of his registrations and arrangements. The results are reproduced in their full sonic splendor on this disc.

Although many think of Bellomy as a jazz organist extraordinaire, time-wise well over half of this 55 minute album is devoted to lush, emotion-packed ballads!

With his signature-tune opener, "Cosi Cosa," we suggest setting your

volume to its highest comfortable listening level (but watch out, for the eight 16' ranks in the pedal will surely test your woofers!).

Dan's up-tempo selections include a lightly bouncing "Love Is Just Around the Corner," "The Most Beautiful Girl (in the World)" combined with "Lover," the lilting, jazzy waltz "Blusette" combined with "Gravy Waltz," "It's Today" (from *Mame*) and two of Dan's best known jazz interpretations, "I'm Beginning to See the Light" and "Don't Get Around Much Anymore."

The ballad offerings include a languorous interpretation of the theme from *Ice Castles*, Gershwin's exquisite "Someone to Watch Over Me," Rodger's "If I Loved You," "Goodnight My Someone" (from Meredith Willson's *The Music Man*) and, closing the disc is a heart-breaking, gorgeous interpretation of "Something Wonderful" from *The King and I*.

Highly recommended on all points: artist, organ, room, and recording. Compact disc only at \$20 postpaid (domestic) \$23 postpaid (international) from Dan Bellomy Productions, P.O. Box 1326, Burlington, Massachusetts 01803.

## STAIRWAY TO THE STARS - Tom Hazleton

The all-too-brief 22 year life of the magnificent San Sylmar Wurlitzer ended at 4:31 a.m. on January 17, 1994. Under construction at the time of the 1971 Sylmar quake, the Tower of Beauty suffered only minor damage then. But the far more powerful 6.8 Northridge shock wrote the coda to what had become, over those 22 years, one of the world's premier organs!

Starting as opus 1393, a 3/17 Style 260 Special from Atlanta, Georgia's, Roxy Theatre, the instrument was rebuilt and enlarged to 25 ranks by Richard Villemin, assisted by Gordon Belt. Its first public performance was for a group of AMICA members on July 1, 1972.

In the years since, a four-manual console replaced the original key desk, choice pipework was added to bring the total to 39 ranks, and constant tonal improvements were made

so that at the time of this recording, in late 1993, the instrument had reached near perfection.

Because Mr. and Mrs. J.B. Nethercutt, the creators and continuing benefactors of the magnificent collection of classic automobiles, musical instruments and objets d'art, are committed to a rebuilding of San Sylmar, work is well underway on the recreation of what will be, once again, one of the world's major theatre organs. But, this particular instrument can never be heard again.

How fortunate for us to have this sonic record of the organ at its peak of tonal perfection, played by master of the keyboards Tom Hazleton, and digitally recorded by the engineers of one of the most respected labels, Klavier Records. For the over one million guests who have heard the organ "live," this album presents the instrument as it would sound in an ideal acoustical environment. Each Solo rank and percussion is crystal clear; ensembles and full organ are rich, lush and robust.

Tom opens this 59 minute album with a peppy, ricky-tick "Alexander's Ragtime Band" before playing San Sylmar's Cloud 99 theme song, "Stairway to the Stars." "Londonderry Air" is next in a near-religious rendition but is followed by a nine minute Jerome Kern *Swing Time* medley of "Pick Yourself Up," "Waltz in Swing Time," "The Way You Look Tonight," and "A Fine Romance."

Demonstrating the complete versatility of this organ is a mostly baroque "Toccata and Fugue in D Minor" by J.S. Bach. We say mostly baroque as it's all tremos off but with some fascinating Stowkowski orchestral touches!

Back to the popular melodies, Tom includes "As Time Goes By," "I Got Rhythm," and a *Porgy and Bess* medley of "I Got Plenty of Nuthin'," "Bess, You Is My Woman Now," and "It Ain't Necessarily So."

Closing the disc are a delightfully eccentric, perhaps tongue-in-cheek, percussive version of "Send In the Clowns," "Unforgettable," "Temptation Rag," and a sleepy medley of "Show Me the Way to Go Home," "Good Night, Sweetheart," "The

Song is Ended," and "Thanks for the Memories."

It's a FIVE star album in all categories: Performance, organ, and recording. You may find it in the better record shops but it can be ordered by mail. Cassette at \$9.25 or compact disc at \$17.00 (both postpaid - California residents must add sales tax) from Klavier International, P.O. Box 177, San Juan Capistrano, California 92675.

### **LIVE FROM THE OHIO - Clark Wilson**

What a delight to hear the (Columbus) Ohio Theatre's original 4/20 Robert-Morton in a modern digital recording! And especially so with Clark Wilson at the console.

Since his electrifying performance at the Castro during the San Francisco Convention, we've hoped he would record some of the outstanding selections which so impressed us then. Here they are on "Live From the Ohio."

From the Convention concert Clark has included his superb *South Pacific* Medley and magnificent orchestral version of Grofe's "Mississippi Suite" along with "They're Either Too Young or Too Old," Billy Nalle's delightful "Tom, Tom the Piper's Son," and "Un Bel Di" from *Madame Butterfly*.

Also included on this 65 minute cassette are two LeRoy Anderson bon-bons, "Promenade" and "Belle of the Ball," Wagner's "Prelude to Act III of Lohengrin," Youman's "More Than You Know," and an "Ohio Medley."

Being a respected tonal finisher, it's no wonder Clark's selections, arrangements, and registrations bring out the best of the instrument's subtle solo voices and full-bodied ensembles.

Except for some applause and audience reaction on several numbers, you wouldn't be aware that this was a live performance. It's superbly recorded, from balcony center, and edited (Leo Klise and Dick Clay respectively). The wonderful in-theatre sound and energy of a live performance are here!

In short, this album is theatre organ at its best and is highly recom-

mended. Available in cassette only at \$14 postpaid from TV Recording, P.O. Box 70021, Sunnyvale, CA 94088.

### **PLIMPTON PLAYS ELMORE - Robert Plimpton**

While this album may not be "mainstream" theatre organ, it combines a most unique organ with composer/organist Robert Elmore whose best known works are frequently included in theatre organists' concerts.

As Robert Plimpton has been San Diego's Civic Organist since 1985, the organ is, of course, the 4/72 Austin organ installed in the outdoor Spreckels Organ Pavilion in Balboa Park. This recording faithfully captures, indeed improves on, the sound heard by audiences in the park since the stage mikes were supplemented by remote mikes in the highly resonant stairwells leading up to the pipes. With the doors to the pipe chambers open, this produced a natural resonance to enhance the relative close miking of the organ.

Robert Elmore (1913-1985) was one of Plimpton's teachers. Of the nine selections on this 65 minute disc, several are often included in theatre organ concerts. These are: the stately "Pavane" (from the Rhythmic Suite), "Rhumba," "Donkey Dance" (which shows off Elmore's delightful sense of humor as well as his rhythmic virtuosity) and the popular "Fantasy on Nursery Tunes."

In addition to the other three movements of the "Rhythmic Suite" and the selections noted above, the disc contains Elmore's "Triad for Organ," "Holiday for Organ" (not quite in the LeRoy Anderson style), "Night Song," "Children of the Heavenly Father" and the "Sonata for Organ."

While Elmore is not in the strictly classical tradition, his music was written for "Romantic" concert organs such as the Spreckels instrument. (It should be noted one of the few recordings of Elmore himself was made on the 4/55 half-straight, half-unified Kimball in the ballroom at Atlantic City!)

This delightfully different recording is available only on Compact Disc for \$18.48 postpaid (California

residents must add the appropriate sales tax) from Gothic Records, P.O. Box 6406, Anaheim, California 92816.

### **RUSTLE OF MUSIC - Russell Holmes**

Three-time ATOS Young Organist Competition winner (Junior Division in 1989, Intermediate in 1990 and Senior in 1994), Russell Holmes, at age 19 when this recording was made, is certainly destined for theatre organ stardom!

This 60 minute, 19 selection cassette is made on a three-manual Allen 4600 electronic theatre organ which is well suited to Russell's crisp, accurate playing. Though British, his arrangements and registration favor the "American" rather than the "Blackpool" approach to the instrument.

Offering something for almost everyone, his selections range from "Granada" and "Eternal Father Strong to Save" to the "Mickey Mouse March" with the majority being up tempo favorites. "Stormy Weather" and "Ain't Misbehavin'" feature some nice jazz touches, too.

Opening with "Darktown Strutters Ball," his other bouncy selections are "Aba Daba Honeymoon," "Louise," "On the Sunny Side of the Street," "Walking My Baby Back Home," "Play a Simple Melody" and "Hello Bluebird."

"Teddy Bears' Picnic" and "Bideford Quay" are played in a march-like tempo, as is, of course, the more familiar "Dam Busters March." In slower tempos are "Moonlight Becomes You," a hymn-like "Love Will Find a Way," "Vienna, City of Dreams" and "Smiling Through."

It's all easy listening to a fine electronic organ played by an artist we'll certainly hear more from in the future. Cassette only for Six Pounds Sterling (international money order) for airmail shipping from Alpendale Music, Chimes, Idridgehay, Derbyshire DE56 2SJ England.

•••

Please send recordings, videos and books for review to: Ralph Beaudry, 12931 Haynes Street, North Hollywood,

# A Tribute to ORGAN MUSIC B.C. – A.D.



Organ Music defies concise definition. The roles it plays are too many and varied ... its scope too broad. In the Church, it identifies the Service... adds music's solemnity to The Communion. To some, it is the birth of Christ. To others, it is His Resurrection. It can be heard as mood music or background for a Chant. It is the Wedding March to the bride and groom and "I Love You Truly" to the man and wife. To the child in Sunday School ... its great voice comes, in muted echo, from "where Daddy and Mommy sit". Then, as the shades of night gather, it is the music of sad farewell to the loved one who has reached

"The Crossing of the Bar". To many, organ music is Refinement ... a symbol of high standards. It is the "Lost Chord" to those seeking relaxation ... folk songs and entertainment at the hearth. To the Aesthetic, organ music is the Recital ... merits the highest place in the lofty Halls of Music's fame. For the Musician, organ music is companion to the Soul ... raises it in exultation ... soothes it through its musical whisperings. It creates the gay mood, the fantasy or the majestic and endows the organist with endless horizons for expression. In a few words, it is Everything Great in Music... drawn from one great instrument.



Refurbished 3/14 Wurlitzer in Hagerstown's Maryland Theatre.

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

by Dr. Victor I. Zuck

We were fortunate, indeed, to have been given access to a building adjacent to the Maryland Theatre for the refurbishing of the Wurlitzer Organ presented to the theatre by Ronal Remsburg. The theatre is engaged almost daily for a culturally diverse offering of entertainment, theatrical performances, personal appearances of artists enjoying national prominence, Community Concert Association, and the home of the Maryland Symphony Orchestra under the artistic leadership of founding music director, Barry

Tuckwell. Having a workshop in an adjoining property is of tremendous convenience.

Upon completion of the beautifully restored theatre, it was officially listed on the National Register of Historic Places as a building of historic architectural and cultural significance. This protective designation requires that any restoration work must be done in accordance with the Secretary of the Interior Standards for Rehabilitation. This historic registry saved the theatre from the swinging of the wrecking ball, as well

as other methods of destruction. This notoriety enjoyed by the theatre assures membership in the Theatre Historical Society of America.

Obviously the ardently devoted organ volunteers, contributing their very best in the all-inclusive refurbishing of the "Mighty Wurlitzer," knew that their work would not be futile, and that the gloriously voiced organ would once again be heard in its natural habitat in an atmosphere of superb enhancement — The Performing Arts Center — The Maryland Theatre in Hagerstown.

We are not aware as to whether the foregoing information had anything to do with the movie, *Guarding Tess*, which was filmed in part at the Maryland Theatre. On March 6, 1994, there was a preview of this film starring Shirley MacLaine, Nicolas Cage and local personnel who participated in a subsidiary role.

We feel fortunate to have the Maryland Theatre Commission give us the recognition as one of the most beautiful historic theatres in the state.

Some readers of THEATRE ORGAN may wonder why the first episode which appeared in the May/June issue did not refer to Robert Hope-Jones as the Father of the theatre organ. This reference was purposely omitted, since the very first issue of *The Tibia*, Volume 1, No. 1, in 1955, contained a remarkable story on the trials and tribulations before and after his association with the Rudolph Wurlitzer Company. The author of this particular story was Alexander Turner, SSB. Other articles on Hope-Jones appeared in later issues.

I, personally, am looking forward to the release of Volume III of *Encyclopedia of the American Theatre Organ* by Showcase Publications. I feel sure this publication will further reveal Hope-Jones' colorful, fascinating and highly controversial career from 1910-1914.

In the May/June issue of THEATRE ORGAN readers were familiarized with the work that had been accomplished on the organ in the building adjoining the theatre, and in this issue, we move directly into the theatre proper, and give an accounting on what has been accomplished

within the organ chambers, located behind the right and left grilles above the box seats.

Farny Wurlitzer expressed the difficulty he had with Theatre Architects. Their primary concern was for a beautifully decorated theatre with no thought for the organ, except to apply a cardinal virtue that no pipes (display or functional) be visible.

Fortunately, at the Maryland Theatre, the architect provided ample tonal openings that allowed for an egression of tone through the 17 Wurlitzer shades with sound-trap design for each of the two organ chambers.

The "Sound Trap" joint in the shades utilized by Wurlitzer entertained the theory that the sound would not pass through the joint when the shades were closed, but become dissipated in sound-trap channels of each individual shade.

To better understand the wind-chest and pipe corollary, we present a summary of the 3/14 — Style "260 Special" Wurlitzer, giving the Stop Name, Pitch and Pipe Compass. The console stop tablets will be more analyzable with this information.

Alphabetically, A to F inclusive are located in the Great/ Accompaniment Division (left chamber); G to N inclusive in the Solo Division (right chamber).

Console Stop Tablet arrangement in "full double stop rail" indicating derivation by "KEY," from the 14 ranks of pipes.



*Dr. Zuck examines a Saxophone pipe. Notice authentic Wurlitzer apron.*



*Edwin Benchhoff working on Great/Accompaniment chests.*

## Console Stop Tab Arrangement

	Pedal Organ	Key
Diaphone	32'	D
Contra Tibia	32'	E
Military Trumpet	16'	B
Ophicleide	16'	C
Diaphone	16'	D
Tibia Clausa	16'	E
String	16'	H
Bass Flute	16'	L
English Post Horn	8'	G
Military Trumpet	8'	B
Tuba Horn	8'	C
Open Diapason	8'	D
Tibia Clausa	8'	E
Clarinet	8'	F
Cello	8'	I
Flute	8'	L
Flute	4'	L
Military Bass Drum		
Military Kettle Drum		
Military Snare Drum		
Crash Cymbal		
Brush Cymbal		
Great to Pedal		
Great To Pedal 4'		
Accomp/Perc. To Pedal		

## Accompaniment Organ (Manual I)

		Key
Military Trumpet	8'	B
Tuba Horn	8'	C
Open Diapason	8'	D
Horn Diapason	8'	O
Tibia Clausa	8'	E
Clarinet	8'	F
Solo String	8'	H
Solo String Celeste	8'	P
Salicional	8'	I
Voix Celeste	8'	J
Concert Flute	8'	L
Saxophone	8'	K
Vox Humana	8'	M
Octave	4'	D
Piccolo	4'	E
Octave Celeste	4'	I-J
Flute	4'	L
Twelfth	2-2/3'	L
Piccolo	2'	L
Piano	8'	
Marimba	49 Notes	
Harp	49 (Prepared for)	
Chrysoglott	37 (Prepared for)	
Military Snare Drum		
Orchestral Snare Drum		
Snare Tap	Brush Cymbal	
Castanets	Tambourine	
Chinese Block	Tom Tom	
Sleigh Bells	Triangle	
Octave Coupler		

KEY	STOP NAME	PITCH	PIPE COMPASS
A	Tuba Mirabilis	8'	73 pipes
B	Military Trumpet	17'	73 pipes
C	Tuba Horn	16'	85 pipes
D	Diaphonic Diapason	16'	85 pipes
E	Tibia Clausa	16'	85 pipes
F	Clarinet	8'	61 pipes
G	Post Horn	8'	61 pipes
H	Solo String	16'	73 pipes
I	Salicional	8'	85 pipes
J	Voix Celeste	8'	73 pipes
K	Saxophone	8'	61 pipes
L	Concert Flute	16'	97 pipes
M	Vox Humana	8'	61 pipes
N	Flageolet	4'	73 pipes
O	Horn Diapason	8'	(Prepared for)
P	Solo String Celeste	8'	(Prepared for)

## Great Organ (Manual II)

Military Trumpet	16'	Key
Ophicleide	16'	B
Tibia Clausa	16'	C
Clarinet (T.C.)	16'	E
Double String	16'	F
Contra Violin (T.C.)	16'	H
Saxophone (T.C.)	16'	I
Vox Humana (T.C.)	16'	K
English Post Horn	8'	M
Tuba Mirabilis	8'	G
Military Trumpet	8'	A
Tuba Horn	8'	B
Open Diapason	8'	C
Horn Diapason	8'	D
Tibia Clausa	8'	O
Clarinet	8'	E
Solo String	8'	F
Solo String Celeste	8'	H
Salicional	8'	I-P
Voix Celeste	8'	I
Concert Flute	8'	J
Saxophone	8'	L
Vox Humana	8'	K
Tibia Fifth	5-1/3'	M
Clarion Mirabilis	4'	E
Tuba Clarion	4'	A
Octave	4'	C
Piccolo	4'	D
Octave Celeste	4'	Unison Off
Flue	4'	Octave
Vox Humana	4'	I-J
Tibia Tenth	3-1/5'	L
Tibia Twelfth	2-2/3'	M
Twelfth	2-2/3'	E
Tibia Piccolo	2'	E
Piccolo	2'	L
Fifteenth	2'	E#
Tibia Tierce	1-3/5'	L
Tierce	1-3/5'	I
Piano	16'	E
Piano	8'	L
Piano	4'	
Marimba	49 Notes	
Harp	49 (Prepared for)	
Chrysoglott	37 (Prepared for)	
Xylophone	37 (Prepared for)	
Glockenspiel	30	
Orchestra Bells	37	
Sub Octave Great		
Unison Off Great		
Octave Great		
Solo To Great		

## Solo Organ (Manual III)

English Post Horn (T.C.)	16'	Key
Tuba Mirabilis (T.C.)	16'	G
Ophicleide	16'	A
Tibia Clausa	16'	C
English Post Horn	8'	E
Tuba Mirabilis	8'	G
Military Trumpet	8'	A
Tuba Horn	8'	B
Open Diapason	8'	C
Tibia Clausa	8'	D
Clarinet	8'	E
Strings IV	8'	F
Saxophone	8'	H-
Vox Humana	8'	I-J-P
Piccolo	4'	K
Military Flageolet	4'	M
Tibia Twelfth	2-2/3'	E
Flageolet	2'	N
Tibia Piccolo	2'	E
Piano	8'	
Chrysoglott		
Xylophone		
Glockenspiel	30	
Cathedral Chimes	25	
Sub Octave		
Unison Off		
Octave		

## Accompaniment (2nd Touch)

Great To Pedal Pizz.		Key
Solo To Great Pizz.		
English Horn	8'	G
Tuba Mirabilis	8'	A
Tuba Horn	8'	C
Tibia Clausa	8'	E
Clarinet	8'	F
Harp	29 (Prepared for)	
Chrysoglott	37 (Prepared for)	
Glockenspiel	30	
Xylophone	37 (Prepared for)	
Cathedral Chimes	25	
Solo To Accompaniment		
Great To		
Accompaniment	4'	

## Great (2nd Touch)

English Post Horn (T.C.)	16'	Key
Tuba Mirabilis (T.C.)	16'	G
Military Trumpet	16'	A
Ophicleide	16'	B
Tibia Clausa	8'	C
Solo To Great		E

## Tremolos

Main	
Solo	
Vox Humana	
Tibia Clausa	
Tuba-Trumpet	
Saxophone	

## Pistons Beneath Manuals

### Accompaniment:

Setter - PP - P - MF - F - FF - 1 - 2 - 3 - 4 - 5 - Cancel

### Great:

Perc. Reit - Celeste Cancel - PP - P - MF - F - FF - 1 - 2 - 3 - 4 - 5

### Solo:

SFZ - Perc. Cancel - Tremulant  
Cancel - P - MF - F - FF - FFF - 1 - 2 - 3 - 4 - 5

## Pedal Movements

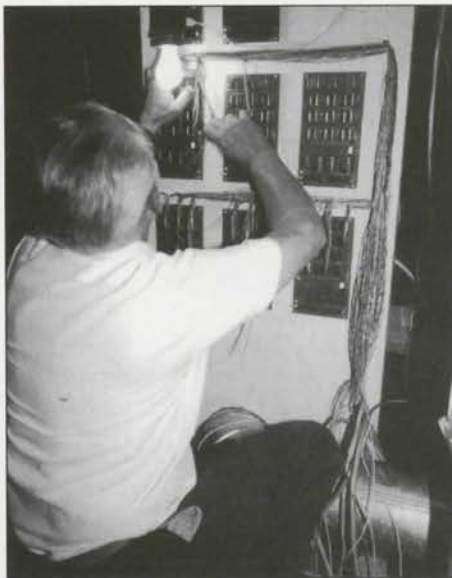
Toe Pistons: 1 - 2 - 3 - 4 - 5  
Steam Boat Whistle  
Wind Chimes  
Cymbal Roll  
Auto Horn  
Bird Whistle  
Chinese Gong (Roll)  
Surf  
Chinese Gong  
Crash Cymbal  
Thunder  
Mustang  
Grand Crash  
Tremulants Off Reversible  
Percussions Off Reversible  
Sforzando

## Expression Pedals

Crescendo  
Affecting Great/Accompaniment  
Affecting Solo Organ  
(with Sostenuito Button)



Jack Myers adjusting Glockenspiel.



*Paul Kreglo wiring output boards for Great/Accompaniment organs.*



*Cleaning Tuba pipes, burnishing shallots and reeds.*

What one does not see as they listen to the Mighty Wurlitzer are the wind-chests with pipes installed thereon, nor the eight reservoirs required for the designated chests, the six tremulants for the various ranks of pipes, and the wiring for the digital input-output boards.

We hope the accompanying photographs will acquaint you with the organ chamber components, and in a pictorial way indicate their location, and the re-engineering that was required.

One essential feature of the theatre organ was the "toy counter" with its proliferous effects that added greatly to the realism of silent movies. The writer recalls the time he installed the organ in Loew's State Theatre in Buffalo, New York, and before final acceptance, Boris Morris of Loew's chain of theatres had to approve the organ, and with his approval came final acceptance and subsequent payment. He checked the organ in compliance with Loew's procedure, and of all that this 3/32 Moller possessed, he objected to the quality sound of the Tom Tom. I rushed to the Wurlitzer Retail Store and bought a new one, decorated exactly as the one I removed, but Mr. Morris believed the quality of sound was preferable. So, in excess of 60 years, the rejected Tom Tom at Loew's State in Buffalo has joined the "toy counter" family at the Maryland Theatre, as this unit was missing

when the organ was delivered. The artistically hand-painted dragon is as bright and interesting as the day it was replaced. The writer was assigned to the refurbishing of the organ's "toy counter" and the many additional effects, including the Military Bass and Snare Drums as shown in several pictures.

We are inclined to take so much of the theatre organ for granted and do not give credit to those of the Wurlitzer Organization who were colleagues of Robert Hope-Jones. One of his valued associates was James Nuttall, perhaps the finest reed voicer in America, and some of ATOS readers may recall that when Wurlitzer no longer built theatre organs (their last in 1932), Mr. Nuttall moved to California and in earlier copies of THEATRE ORGAN, I recall reading how he had voiced or re-voiced some of the orchestral reeds in Wurlitzer organs that he had originally voiced at North Tonawanda, and were providential enough to have had the privilege of Mr. Nuttall's services.

Another colleague was Joseph Carruthers, the Diaphone expert at Wurlitzer. This was a totally new system of tone production — the valvular reed for instant response in the Pedal Division, which was so important for instantaneous response demanded by the theatre organist.

Of course, Hope-Jones himself, having been associated with the

noted English voicer, William Thynne, who led him to become interested in orchestral voices, especially "keen" and "sizzling" strings and they appeared to be a necessary part of any theatre organ's tonal concept.

Among other stops Hope-Jones perfected were the Tibia family, Saxophone, Clarinet, Trumpet, Ophicleide, and English Post Horn, whose voices are all represented in the total scheme of the Wurlitzer at the Maryland Theatre.

A good theatre organ must be as flawlessly voiced and excellently regulated as any concert or church instrument. The tonal integrity, balance and blend must be of the highest quality for the gorgeous harmonies and lush registrations to be effective. When these are all arranged into fantastic scores and performed with precision, skill and musical correctness, we have a perspective on history that is rich in nostalgia; with fascinating music that was present in the Golden Era of silent movies.

In this day and age, only a few of us recall the organist's smooth interpretations, exciting harmonies, counter-melodies and the mastering of orchestral scores that made the organ "sing."

Many members of ATOS sincerely hope that the few remaining theatre organs will continue intact for future generations to see and hear, and when these instruments are rebuilt according to the guidelines for conservation and restoration, they should reflect the highest standards of excellence and be exemplary in their workmanship and musical capabilities.

There have been misguided amateur theatre organ enthusiasts — builders who have not demonstrated faithfulness to the principles of authenticity and have not conformed to the guidelines prescribed by ATOS.

Regrettably, some of these historic masterpieces have been, or are presently, altered without consistency, some into large conglomerates by the assembly of different makes of organs (some church), with unmatched wind-chests, pipes from different organs, wind pressure dis-

crepancies, inartistic voicing, and for some, to qualify for having the largest theatre organ.

Some of the Wurlitzers I have heard after restoration were sluggish in response due to the fact that they were not releathered correctly. In some instances, I blame the "Potentates of Plastic" — "Perflex." Perflex was utilized instead of lamb-skin leather for primary and secondary chest actions, as well as for pipe pouches. The application was such that, even if the correct material had been used, without different diameter pouch-blocks, there was too much "bag" in the material and the speed of the action was impaired. Then too, Perflex, as a substitute of leather, proved to be ruinous.

With the keyboard technique of a Hector Olivera, or others of equal talent, there was an absence of rapidity, to the extent that these artists which I

theatre orchestras and accompany silent movies (although this is a possibility), but in a new and contemporary role.

I applaud the Young Theatre Organist Competition, and the annual scholarships paid to young organ students, sponsored by ATOS. This is a remarkable step in the right direction. The goal of bringing talented young organists to the consoles of the theatre organ is a categorical imperative if we are to assure the availability of "live" theatre organ music in the decades ahead. These young artists are hearing orchestral voices that are realistic: lush tibias warm and colorful; shimmering strings; diapasons robust and warm (for their style period) for the first time. All of these effects were a necessary part of the theatre organ's tonal concept, and have a strange and compelling fascination, although

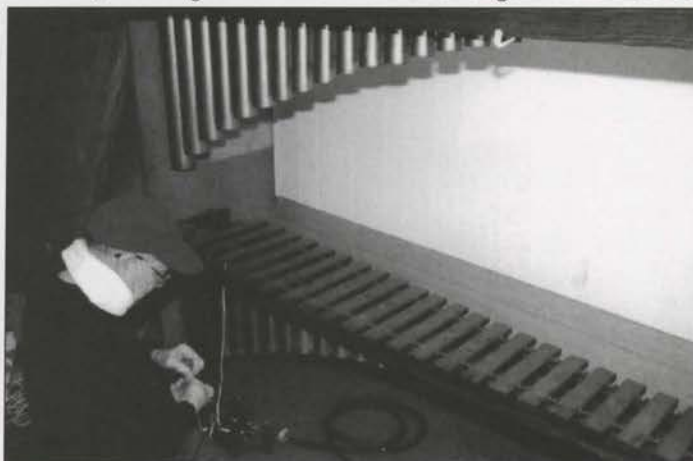
Organ," had musical standards that were exceedingly high; and Crawford's assistant later became Dean of the Union Theological Seminary School of Sacred Music in New York, eventually moving to Yale University, New Haven, Connecticut, with Dr. Robert Baker as head of the Department. Dr. Baker was one of our country's most commanding recitalists — gifted with a splendid technique, an acute ear for ensemble clarity and an impeccable rhythmic sense.

Those who would be critical of the theatre organ should keep in mind the fact that many more thousands of people have listened to theatre organs than to church organs. Undoubtedly the theatre organ has introduced people to the joys of organ music, who later developed a taste for church and concert music.

The Wurlitzer organ will first be



*Solo chamber. Toy counter and Military Snare Drum.*



*Leon Cross re-stringing rosewood Marimba bars.*

heard could not articulate distinctly, and that important ingredient — the musical legacy of the theatre organ — was lost. When properly restored, a good theatre organ is a musical form unmatched by any other instrument.

We should not be fooled into believing that the theatre organ is on the brink of extinction, for it represents an art form in organ music that has never been duplicated.

Those of us involved in the restoration of the Maryland Theatre organ are determined that this lovely instrument will remain in careful hands, and will earn her keep for years to come, not necessarily as she was originally designed to replace

only a few are heard in their original environment.

Their scarcity is such that the writer knows of only two installations in the state of Maryland; the 2/8 Wurlitzer in the Weinberg Center for the Arts, formerly the Tivoli in Frederick, and the 3/14 in the Maryland Theatre.

It is a well known fact that the theatre organ has introduced many people to the beauty and pleasure of organ music who have later developed a taste for church and concert music. The 4/28 Wurlitzer in the Chicago Theatre, where Jesse Crawford first came into truly national prominence, and where he was given the name, "Poet of the

heard with the Maryland Symphony, during Maestro Barry Tuckwell's first program for the Orchestra's 13th season, beginning October 16, 1994. This program will include Camille Saint-Saëns Symphony No. 3 for Orchestra and Organ, the latter played by Douglas Major, Organist and Choirmaster of Washington National Cathedral. It is reasonable to assume that those in attendance will be astonished by the majestic and electrifying C-Major Chord with which the organ portion begins.

While there are many coming events at the Maryland Theatre in addition to the Symphony, Community Concert Series, stage performances, etc., the organ could



be scheduled between these events for Theatre Organ Concerts — classical and popular; accompaniment for silent photo plays; spoken organ demonstrations followed by sing-alongs, in summary, a kaleidoscope of music, comedy and film.

One thought of paramount importance is that our "in-theatre" organ presentations must reflect a high standard of refinement and demonstrate outstanding musicianship in theatre organ technique, as well as in performance.

When a project of this magnitude comes to a close, we would be remiss if we neglected to extend our appreciation to individuals and companies who have magnanimously contributed to the installation of the organ in the Maryland Theatre. In the May/June issue of THEATRE ORGAN, there were pictures with the names of those who were performing specific functions in the refurbishing of the organ; however, there were some whose names were given: Edwin Benchoff, Sue Weir, Leon Cross, Ronald Werst, Dottie Heart, Robert Yeakel, Thomas Perry, Victor Zuck, Roy Myers.

Paul Kreglo played a prominent role whose exemplary leadership and unswerving perseverance were paramount from the beginning, and he was fortunate to have the assistance of former M.P. Moller personnel and friends listed above, and they contributed mightily to the organ project.

I especially want to express our thanks to George Wagner for serving as Chairman of the Organ Committee, and serving as Liaison between Paul Kreglo and the theatre for the procurement of supplies. He was a former member of the Board of Directors of the Maryland Theatre and has been projectionist for many years.

Companies, organizations and individuals contributing to our project were: Alsatia Club of Hagerstown; Burke's Decorating Company; Callas Contracting, Inc.;

Eastern Organ Pipes, Inc.; Ellsworth Electric, Inc.; Hagerstown Fire Department; Hagerstown Organ Co., Inc.; Vincent Groh Realty; Hydra-Pac, Inc.; Kiwanis Club of Suburban Hagerstown; Machen Music Company; Mackley, Gilbert & Marks

Victor I. Zuck.

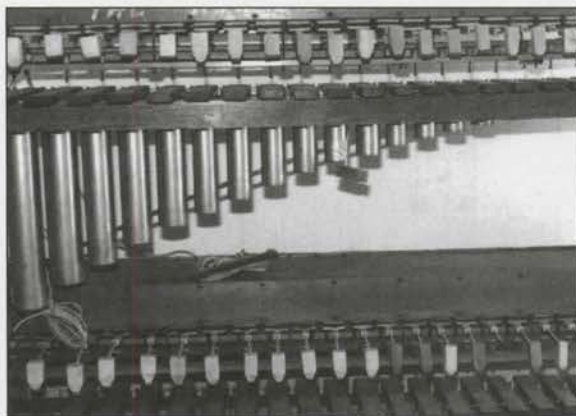
My apologies if I have inadvertently omitted any names in the foregoing; however, I have respected those persons wishing to remain anonymous.

Others to whom we are appreciative of their participation is the Board of Directors, the Administrative Staff and all associated with the Maryland Theatre, who with justifiable pride can take credit also for the tremendous musical legacy they have protected.

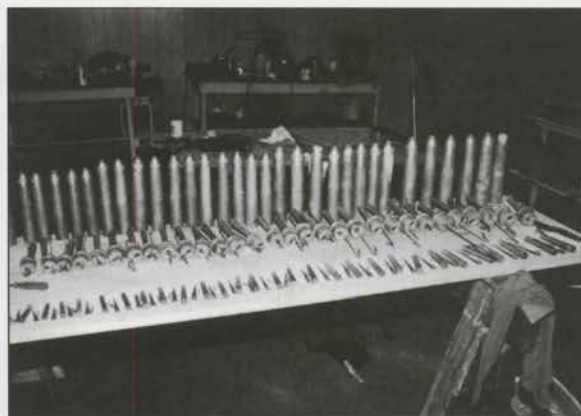
Last, but not least, is the printing of our story by ATOS — a wonderful organization whose mission is to preserve theatre organs of yesteryear, giving the younger generation the opportunity to hear these historic and magnificent masterpieces.

We are especially grateful to Editor Grace McGinnis for her patience, cooperation and intellectual thoroughness.

In conclusion, the musical validity of the organ will capture the imaginations of concert-goers, and with the outstanding Symphony Orchestra, the Maryland Theatre will truly distinguish itself as a Performing Arts Center and add credence to "A Tribute to Organ Music," composed by the former Wurlitzer Company, adding to its heritage, and most certainly, an appropriate finis to our story.



*Marimba before refurbishing.*



*Military Trumpet pipes -- reeds and shallots bur-nished, and ready for assembly.*



*Accompaniment/Great Chest, showing Flute and Diaphone pipes.*

- Karen M. Palmer; M.P. Moller (original M.P. Moller Co.); Ronal Remsburg; Ronald Rankin; Tri-State Electrical Supply - J.G. Waltersdorf; Trivo Co., Inc.; George Wagner (Chairman of Organ Committee);

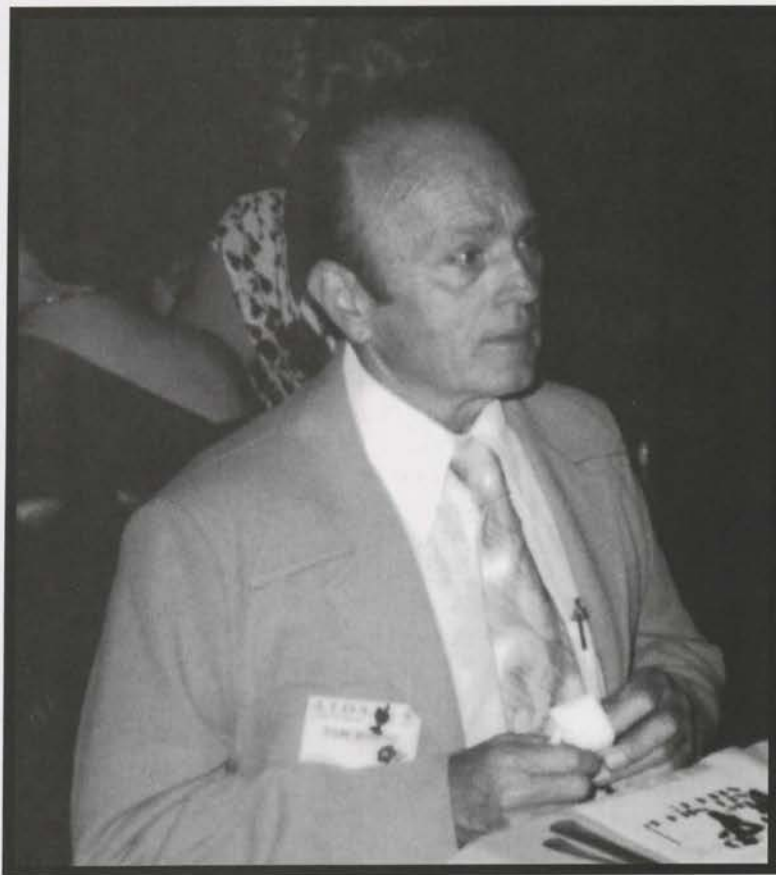
*Dr. Victor Zuck is an octogenarian known to many former theatre and church organists in this country and abroad. He has been associated with organs for over 60 years, having been with M.P. Moller, Inc. and Wurlitzer, receiving numerous awards and citations and the recipient of 15 U.S. Patents on organ improvements. His writings have been published in The Diapason, The American Guild of Organists, and AMICA, having received Honorary Membership from the latter in 1980. He attended numerous International Society of Organ Builders Congresses in Europe, and made a study of their historic organs. When he partially retired in the early 1970s, he returned to seminary for religious studies, and received his Master's Degree in Sacred Literature, and later his Doctorate in Ministry; and presently is serving St. John's Episcopal Church as a member of their Collegium of Pastoral Associates.*

*International*  
**ATOS NEWS**  
PUBLISHED MONTHLY

Volume 8

JULY 1994

Number 11



In Memoriam

**TOM B'HEND**

October 20, 1917 - June 9, 1994

*(Closing Chord in September/October issue)*

## CLOSING CHORD

*The Song is Ended,  
but the Melody Lingers On*

### George D. "Judd" Walton

by Bert Atwood



*Judd Walton at the console of the great  
Midmer-Losh in Atlantic City*

"Judd" Walton was one of the ATOE founders, ATOE President in the late 1950s and early 1960s, and longtime contributing editor to THEATRE ORGAN. Judd was born August 15, 1913, in Huron, South Dakota. He died at his daughter's home in Suisan Valley, California, on April 8, 1994. He was raised by his mother and sister in South Dakota and Minnesota. He and his wife, Verle Wheelock, were married 55 years until her death in 1989.

Judd fell in love with Wurlitzer organs at age nine, and they became his passion. With his dear friend, Bob Jacobus, he secured, sold, restored, and installed theatre organs as a hobby. He had a fine Wurlitzer installation in his home in Vallejo.

Judd and Bob installed the six-rank Wurlitzer from the Campanile Theatre in Antioch in the 615 Club in Benicia in the mid-1950s where it was played by Dave Quinlan. This installation was the inspiration for

both Ye Olde Pizza Joynt in San Leandro and The Lost Weekend in San Francisco. They also maintained the 4/36 Wurlitzer in the San Francisco FOX which was featured in several of George Wright's early Hi-Fi label recordings and his famous midnight concerts in the early 1960s.



*Judd and Verle Walton.*

Judd and Bob also sold and installed Wicks organs in Northern California churches for many years.

In 1975, Dewey Cagle, who was in charge of the ATOS Convention, died. Judd took over in mid-stream and did a fine job.

Judd worked for the California Farm Bureau Federation for 30 years, rising to Administrative Assistant in the Federation's Berkeley headquarters. While there, he received permission to use their early (punch card) computer after hours, and with volunteer help from Federation staffers, produced the historic Wurlitzer list which gave the original specifications and installation sites of virtually all Wurlitzer pipe organs and their current locations at time of publication.

During a tour of the Wurlitzer factory long after the manufacture of organs was discontinued, Judd discovered the blanks used for engraving stop tabs and was able to arrange, through Fanny Wurlitzer, to have them turned over to Hesco for use in making new tabs to order. He also played a major part in the re-release on LPs by Doric of many of Sidney Torch's 78 records.

An Eagle Scout in his youth, he was a longtime member of the First Baptist Church, the Masons and the

Scottish Rite. He is survived by three children, eight grandchildren, nine great grandchildren and his precious companion, his cat Nicki.

Your reporter is grateful to Judd's daughter, Lorelee, for much of the above information and to ATOS Charter Member Frank Bindt for forwarding it. Thanks, also, to Francis Aebi for additional information. Frank notes that the list of ATOS founders grows ever shorter and wonders how many are left. Finally, information on the 615 Club was gleaned from "The Dave Quinlan Story" in the October 1988 Windsheet, newsletter of the NorCal chapter ATOS.

P.S. Judd's daughter told me that he was in a rest home the last year and a half of his life. They had a piano there which was not in good shape and even as he lay resting in bed, Judd would often grimace when a sour note was hit. She took him to her home shortly before he died and there he was able to enjoy listening to organ recordings. He died happily listening to Sidney Torch!

### Richard H. "Dick" Schrum - 1933-1994

It is with a great sense of loss we have learned of the death of Dick Schrum, who died Thursday, May 5, after an extended struggle with cancer.

Raised in Tacoma, Dick graduated from Lincoln High School, then from Washington State University with a Bachelor of Music degree. While in the military service he was director of the award winning 101st Airborne Division Chorus. His organist career began at the Tacoma Roller Bowl on a 3/10 Robert-Morton theatre pipe organ, playing for skating sessions. After his military service, he returned to both electronic and pipe organs, playing in cocktail lounges, on television and for radio shows.

During the early 70s he was an owner-partner of the very popular Plaid Piper restaurant where he entertained nightly with many of Seattle's fine musicians. During this period he was the official organist for the Seattle Supersonics, and the Seattle Totems. He also played con-



Dick Schrum

certs around the U.S. for various ATOS chapters.

Dick's devotion to ATOS began when he innocently attended an early Puget Sound

Chapter meeting and left having been elected Secretary. This was followed a few years later with his election as Chapter Chairman. From 1966 to 1968 he was honored by being selected as National President of ATOS. Many ATOS members will recall Dick's hilarious stint as "Martha Lake," an event that continues to be talked about! In 1971, as convention chairman, he led the Puget Sound Chapter in hosting the Sweet Sixteen National Convention.

Greenwood Pizza and Pipes' grand opening occurred in late 1973, and Dick was selected as opening organist. As the years rolled on, Bellevue Pizza & Pipes was opened and Dick was appointed Senior Staff Organist at both restaurants, a position he held for eighteen years.

In 1981, Puget Sound Chapter again hosted the National Convention and Dick was once more at the helm as Convention Chairman. For many years he served as Chapter Program Chairman, and in 1990 was again elected to the post of Puget Sound Chapter Chairman.

On many occasions Dick was referred to as "Seattle's Mr. Pipe Organ." Versatility as a musician would best exemplify Dick's talent, playing with dance bands, orchestras, jazz groups, choral conducting, and most importantly, as soloist on the theatre pipe organ. His talents and abilities will be sorely missed by ATOS, but the greatest loss will be felt by his family, his friends, and members of the Puget Sound Chapter.

## Nelson E. Buechner

by Irvin R. Glazer

Nelson E. Buechner who died May 1, 1994, is associated in every organ lover's mind as the curator of the

world's largest organ — the 469 rank Grand Court Organ in the John Wanamaker Store, Philadelphia, Pennsylvania. Assistant since 1964, he became curator in 1978. His initial association in 1949 had been as a helper to Mary E. Vogt, the store organist since 1917.

Although he was a skilled player, from classic to pops, he chose to care for the organ rather than play it each day. It has been played daily since



Nelson E. Buechner

he knew not only its workings but also its history which dated back to the St. Louis Exhibition of 1904.

The present six manual console, installed in 1928, has been undergoing a major restoration since 1990 under Nelson's supervision. A new combination action and state-of-the-art electronic controls are a part of the restoration which emphasizes preservation of the historical elements. Van der Spek indicates that "... the console is presently 65% operational ..."

He was organist and choirmaster at several Philadelphia area churches and was buried from one of them, All Saints Episcopal, Philadelphia. A Requiem was played by friend Paul Kinsey.

In 1987, Buechner, as delegate to the Fourth International Congress of Organists in England played four major concerts. In 1991, as coordinator of the Convention Hall Organ restoration in Philadelphia, I needed a special soloist to play for LaSalle University's commencement. He played for an hour before the ceremony on that difficult instrument. He was superb and I remember saying, "Nelson, you've created a first. It's the only time in this hall that I've ever heard people applaud after each musical number ..." — in a vastness

June 22, 1911. Assistant curator, Peter van der Spek called Buechner, "... a walking encyclopedia about the instrument ..."

because

with a 15,000 capacity. He had a knack of creating melody on a symphonic organ. I remember that, when I was considering taking over as coordinator of the Civic Moller restoration in 1986, Nelson was one of the people with whom I conferred as to how to proceed. He was a member of many organ societies including the Delaware Valley Chapter of ATOS.

I last spoke to Nelson in March at a reception on the stage of the John Dickinson High School after a concert on the Dickinson Kimball. As usual, he was jovial, friendly, very out-going and gregarious and full of fun. He had a way with words. He was sociable and everybody like him. I shall miss not only his musical brilliance but also, our warm, informative friendship.

## Norman Ray

by Mary Jane Bates

Former Connecticut Valley Chapter President Norman Ray passed away on October 4, 1993, three days before his 80th birthday.

Norm joined Connecticut Valley chapter in the 1960s and served as Chapter President from 1977 through 1981. In addition, he served as Chapter Secretary and was



Norman Ray

Chairman of the Bylaws Committee when they were amended in 1984. he acted as liaison between the chapter and the Thomaston Opera House Commission. He was also a member of the New York chapter of ATOS.

Norm received his musical training as a child. He was a church organist for over 40 years, serving Episcopal, Lutheran and Methodist churches during his playing career.

He was an active member of CVTOS until illness forced him to the sidelines in 1992. His enthusiastic participation in Connecticut Valley activities is greatly missed. Norm is survived by his wife, Peggy.

# Chapter Notes



## ALABAMA

BIRMINGHAM

PAT SEITZ: 205/591-3445

We met at the Alabama Theatre, as usual, on April 17, with Paul Swiderski from Knoxville, Tennessee, at the console. Paul is now on the organ staff of the Tennessee Theatre, but played not too many years ago at the Elm Skating Club in Elmhurst, Illinois, and several of his numbers were in the "Chicago Rink Style," which is loud and to an exact time. His "all skate" numbers were "I Can't Believe That You're In Love With Me," and "Just Couldn't Say Good-bye;" for "couples only" he played "Misty;" and for a rousing foxtrot, "In The Mood." Selections such as these took many of us down memory lane. Paul's commentary on his skating rink experiences and his asides about theatre organ added interest and enjoyment to the program.

Because the May dance recitals keep the theatre booked, and all of our volunteers very busy, we will not have a May chapter meeting.

On June 3, *Gone With The Wind* will begin our summer movie series. During the summer months we will have some quality classic movies, about three weekends a month; each film runs one four-day weekend, Friday through Monday, one show each day. As an extra special treat, the last two films of August will be shown in 3-D, funny glasses and all. This is quite a feat with as long a throw (from projector to screen) as our house has, but we are confident that *Dial M For Murder* on August 19-22, and *House of Wax* the 26-29, will be two of the most spectacular showings ever. The Mighty Wurlitzer will be featured before, after, and during intermission if any, at each of the summer movies.

During June, July, and August our chapter meetings will be on Saturday afternoons preceding one of our movies; exact schedule and artists still to be set. *Virginia Robertson*

## CEDAR RAPIDS

IOWA

BILL PECK: 319/393-4645

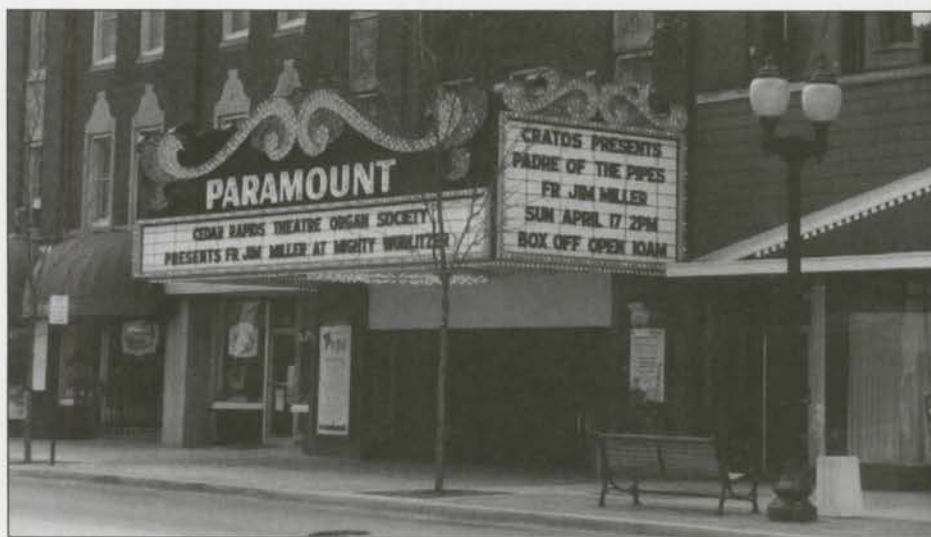
In my May/June notes I wrote we were looking forward to our Sunday afternoon concert on April 17 by Father Jim Miller. It is now history with memories of a fine performance. We were well pleased with an actual attendance of 850. The review by the Cedar Rapids Gazette reporter stated in part, "The 900-pipe organ, which was installed at the end of the silent picture era, came alive under the direction of Father James Miller. Miller, a Michigan-based Eastern Orthodox priest who bills himself as Padre of the Pipes, was brought to Cedar Rapids by the Cedar Rapids Area Theatre Organ Society. More than 775 people turned out for the concert, which featured a silent movie and a sing-along. In addition to rhythm and blues, Dixieland and jazz music of the 20s and 30s." It went on to say, "Toes tapped and most people laughed their way through the 2-1/2 hour program which swept many members of the audience back to the good old days. Selections included "Ain't Misbehavin'," and "I've Got Rhythm." Further on in the review it mentioned, "The program's highlight was when Miller allowed the Wurlitzer to do what it was built to do — accompany a silent movie.

During a Laurel and Hardy film, he masterfully provided a colorful, clever musical narrative."

Following the enjoyable afternoon, chapter members and guests treated Father Miller to a family-style dinner at the Amana Colonies. This has become a tradition with our chapter to entertain the artist, either the night before or following the concert; at such a dinner we find that everyone enjoys the camaraderie. One of the artists, when finalizing the details of an up-coming contract to play a spectacular for us said, "Yes, I'll come but it has to be in the contract that you'll take me to Amanas for a dinner as you did the other time."

The Wurlitzer has had other use this spring as I played a half-hour program on Palm Sunday prior to the annual Shrine Band Concert as well as half-hour performances both nights the local Barbershoppers had their extravaganza in April. This is another tradition, as I have been playing the above engagements since 1976 when the Paramount became the Performing Arts home.

We are now working on the details for our fall concert. Ron Rhode will be our artist and will be giving two 45-minute performances Friday morning prior to our spectacular on Saturday evening. In conjunction with the school system of Cedar Rapids, we annually present a program for approximately 2,500 5th graders explaining the use of the theatre organ for silent movies, showing slides of the chambers, playing several numbers to which they relate and having a sing-along for them with



songs they have learned during class time. We necessarily have to have two identical programs for the 5th graders as the theatre cannot accommodate all of them as its seating capacity is 1,914. We look forward to the entire weekend festivities with Ron as our artist.

The spring of '95 spectacular will feature a return engagement of our good friend, Hector Olivera! This will be his fourth time at the console of the Paramount's Mighty Wurlitzer. He has not been in Cedar Rapids for some time so we are all looking forward to his return engagement.

We are formulating plans for our '95 fall show which should be finalized in the near future. We will be able to announce the artist for that concert in the near future.

Our chapter is doing well. We have several new members in recent months and all who belong are willing to "pitch in" at whatever he or she is best suited to do and from all indications we're steadily moving forward in our goals.

*George K. Baldwin*

## CENTRAL INDIANA

### INDIANAPOLIS

CARLTON SMITH: 317/356-4459

On March 13, chapter members were the guests of the Paramount Music Palace in Indianapolis. Many of us assembled early for the noon special menu featuring lemon chicken, spinach fettucini, garlic bread,

and tossed salad. It's hard to tell just how many CIC-ers attended, as we were mixed in with many regular patrons of the Music Palace. During the luncheon time, we were entertained by Bill Vlasak's organ music. At the conclusion of the lunch, Paramount manager Michael Fellenzer welcomed us and the regular patrons to the occasion. President Carlton Smith chaired a short business meeting, then introduced one of our long-time members, Tim Needler, who presented a program on the Wurlitzer. The instrument was originally installed in Oakland, California, and was enlarged to a 4/42 when placed in the Music Palace.

Tim played for about 45 minutes with a delightful program that included "Bojangles In Harlem," followed by Hoagy Carmichael's "One Morning In May." He then played a St. Patrick sequence, including "My Wild Irish Rose" and "Londonderry Air." The next piece was a Fats Waller composition, "More Than Satisfied," which Tim took from a player roll. Following Tim's performance we were entertained by Dwight Thomas at the console. Altogether, it was a gala day for the chapter.

In a change of location for our April 10 meeting, approximately 60 members traveled to Fort Wayne to enjoy a program on the 4/16 Page organ at the Embassy Theatre. The

console has been updated and magnificently redecorated by Carlton Smith since the chapter's last visit some years ago. In January of 1994, Carlton installed a Trousdale computerized record/playback system.

After a brief business meeting, Jelani Eddington presented a superb performance. His technique, style and arrangements get better all the time. His selections included "Lover" and "The Music Goes 'Round and Around," and a Tommy Dorsey classic, "Opus One," a Jerome Kern medley and an impressive arrangement of "Morning Has Broken," followed by LeRoy Anderson's "Fiddle Faddle" and an encore of "Roller Coaster," much in the style of George Wright.

Our hosts were most gracious in making the theatre and organ available, and we were glad that some of the Fort Wayne folks joined us for this concert in their beautiful theatre.

On April 24, a crowd of dedicated organ buffs forsook a fine spring afternoon and gathered in the auditorium of Manual High School to hear Clark Wilson as the artist in the last of our 1993-94 Concert Series. This was Clark's first performance on the 3/26 Wurlitzer, and it was well worth missing a few hours from the outdoors! Clark is completely in command of the organ. His registrations are unusual and appealing and his arrangements are distinctive and very "listenable."

# Charlie Balogh CONCERTS

2533  
E. Dagoon Avenue

Mesa  
Arizona 85204

602/962-7059

# Bill Vlasak

FOR  
BOOKING INFORMATION

## ARTISTS MANAGEMENT

10051 Greenbrook Trail-B  
Indianapolis, Indiana  
46229

317/894-0356

ED ZOLLMAN 1988 TECHNICAL AWARD

*A Gifted Staff and  
Complete Shop Facilities*

# COLORADO PIPE ORGAN SERVICE

EXPERT TONAL REFINISHING  
& REGULATION  
RESTORATION OF CHESTWORK  
CONSOLES & PIPEWORK  
RESTORED OR NEW WURLITZER STYLE  
REGULATORS, TREMULANTS  
SERVICE ANYWHERE  
STATE-OF-THE-ART RELAY  
INSTALLATION

**719/282-0914**  
**8213 Wilmington Drive**  
**Colorado Springs,**  
**Colorado 80920**

## CENTRAL INDIANA cont.

He opened with "They're Either Too Young or Too Old," followed by a symphonic arrangement of "Entry of The Gladiators" from *Carmen*. He concluded the first half of the program with a symphonic arrangement of Richard Rodgers' suite, "Victory At Sea."

Returning from intermission, Clark played a lively march, "Minute Man," an arrangement of "Serenade" from *The Student Prince*. A Cole Porter medley was followed by an intricate rendition of "Lover Come Back To Me." Concluding the recital, he presented "Marche Slav" by Tchaikovsky. His encore was "I'd Love To Call You My Sweetheart." The program was a bit different from the usual emphasis on mostly popular music. Clark's mastery of the music and the organ made this a remarkably enjoyable occasion.

Our 1994-1995 Organ Concert Series, just announced, will feature Stan Kann on September 17; a return visit by Simon Gledhill on November 27; Jim Riggs on February 19; and Tony Fenelon and John Atwood on April 23.

At the Warren Center for the Performing Arts, work is progressing on the installation of the Barton organ. The rebuilt blower is in place and the 14" round main wind line is largely completed. Project manager Carlton Smith is preparing a schedule to guide the volunteers in start-

ing on re-leathering the chest work.

Paul Roberts

## CENTRAL OHIO

### COLUMBUS

**BETTY POLSLEY: 513/652-1775**

Officially it was the first day of Spring — March 20 — when we trekked down to Durthaler's Piano & Organ Store in Columbus, Ohio. The very hospitable Dale Durthaler has been a loyal and interested member of our Society for several years and we're always eager to visit him — and for a number of reasons: he probably has the greatest collection of new and used electronic organs in central Ohio and to see all these on display is a nostalgic experience. Many of us cut our teeth on electronics and we remember the era of the 70s when organ production and sales were at their apogee; all major manufacturers were in the business. Then, unfortunately, public disaffection set in and organ companies succumbed to declining sales. But Dale gave us some good news: Yamaha and Lowery are upbeat about the market. They predict sales will increase as they continue to perfect their product line. Lowery's "Heritage," "MX-2" and the "Holiday" are the latest in sophisticated organs — a wealth of synthetic voices and automatic functions. We listened to Bob Tyo, one of our members, as he presented a program of standards on one of these instruments: "Donkey Serenade,"

"Night and Day," and a host of others. Bob is an accomplished Jazz organist and has almost an intuitive sense of rhythm — which is admirable. It was an interesting afternoon and we enjoyed this electronic update.

The event we have all been planning for finally came to pass: Bob Ralston in concert on the chapter's 3/16 Wurlitzer. We had been toiling for weeks, identifying slow or dead notes, meticulously tuning our beast, carefully scrutinizing our combination action and checking electrical connections. Finally, the organ crew pronounced our instrument concert ready. Meanwhile, in the weeks preceding the concert the chapter's board and volunteer members were busy posting flyers, arranging publicity and selling tickets. Finally, it all came together on a beautiful spring day, April 22. After rehearsing and familiarizing himself at the key desk, Bob played a 45-minute program for the high school student body in the afternoon. Then at 7:00 p.m. he presented his program to an audience of over 800. His arrangements were superb and we were particularly impressed with his careful registrations. They showed off the Solo voices of the instrument to good advantage; seldom did he progress to full organ. The audience ate it up; they were resoundingly enthusiastic; he didn't escape without an encore. His willingness to stay, sign autographs

## Patti Simon

CONCERTS & RECORDINGS

### CONCERTS

Solo & Duo with  
Pianist Dick Kroeckel

### RECORDINGS

#### PATTI SIMON PRESENTS

4/48 Wurlitzer  
Wilcox Residence  
Cassette \$11.00

#### LIVE CONCERT

with Pianist Dick Kroeckel  
Mt. St. Francis  
Colorado Springs, CO  
Cassette \$12.00

### CONTACT

#### PATTI SIMON

8213 Wilmington Drive  
Colorado Springs, CO 80920  
719/282-0914

# KARL COLE

BOOKING CONCERTS  
FOR 1993-1994

28 SPRING VALLEY ROAD  
LAKE NORMAN  
NORTH CAROLINA 28115  
704/664-7925  
1-800/581-9870

Build a Theatre Organ?  
Start with a Fine Cabinet  
Organ Consoles  
Wurlitzer-Style Cabinets



WRITE OR PHONE:

## R. MENACHO WOODWORKING



1000 Davis Drive  
Ukiah, California 95482  
707/468-5927

and greet the audience did not go unnoticed.

April 24 was a day to relax. We didn't plan any program, we held no meeting, we just leisurely proceeded to the Shady Nook Restaurant, near Oxford, Ohio, for a day of dining out and musical entertainment. There, Jim Barton, one of the house organists, who hails from Cincinnati, Ohio, played several very listenable sets for us. The venerable old 4/29 Wurlitzer, still rests on its wobbly forklift, its accompaniment manual showing signs of wear from having played every single night for 25 years! Historically the console was one of several slave consoles that were originally installed in the Chicago Theatre when Jesse Crawford held sway and legend has it that his wife, Helen, played this one. The organ has 17 of its 29 ranks from the old WLW "Moon River" studio.

Jim Barton proved to be a jovial, very competent organist, and, as with Bob Ralston, we were pleased with his careful and thoughtful registrations; none of us was pinned to the wall. We appreciated his courtesy in providing open console. Henry Garcia, whom we helped celebrate his birthday, headed the procession, followed by Stan Krider, Kay Elliot and Bob Shaw. It was great to have a day of relaxation, devoid of stress and just enjoy good fellowship and good music.

*John Polsley*

## CHICAGO AREA

**CHRIS NELSON: 708/323-6408**

Since our original plans didn't materialize, we all enjoyed a marvelous "open console" social at the Gateway Theatre on March 24. It was an unusual gathering on a Thursday night, but there were plenty of very talented organists to play the 3/17

Wurlitzer/Kimball that has been upgraded by dedicated volunteers to a point near perfection.

The April 10 business meeting and social produced a list of candidates for the 1993-1994 term of office. Dave Reed presided at the 3/10 Wurlitzer comfortably implanted on a newly decorated Tivoli Theatre in Downers Grove. This organ is owned by CATOE and is used in a consistent basis by member Willis Johnson, owner of The Classic Theatre Chain. Dave Reed drew raves and will no doubt be called upon to return to a future venue.

The May 1 show at Mundelein drew a great deal of interest. Billed as the return of John Seng to Mundelein, it proved well worth the long trip out to the College. John gave it all he had and the 4/19 Howell/Wurlitzer stayed with him ... chord for chord and didn't even flinch. Seng is a master of many qualities that are unmatched. It was a day to remember.

Meanwhile, CATOE is engaged on two fronts — the pursuit of the Chicago Stadium and a very active site committee seeking a new home for the Oriental Wurlitzer. Both projects have been long and have involved many man-hours, but a list of possible sites for the Oriental Wurlitzer is almost ready for presentation to the membership.

As for the Chicago Stadium, there are rumors of bidders for the organ, so this magnificent instrument will probably be saved. The club has asked Mayor Daley to petition Mr. William Wirtz to donate the Stadium to the Chicago Park District to provide a grand field house for the near west side that could be used for high school basketball, hockey, soccer, ROTC and all sorts of neighborhood

functions. We have yet to hear from either the Mayor or Mr. Wirtz, but we'll continue the campaign. Naturally, we'd prefer to keep the Barton and the Stadium together since they were made for each other. To cannibalize that Barton would be sinful.

*Hal Pritchard*

## CONNECTICUT VALLEY

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

We held our 33rd Annual Birthday Party at Shelton High School on February 12. After an afternoon of open console we enjoyed a feast worthy of the occasion and returned to the auditorium for a wonderful concert by Greg Taylor. Greg entertained at our June 1993 meeting. He displayed his versatility by presenting a variety of Latin and Broadway music that pleased everyone.

Jelani Eddington was the featured artist at our two March concerts at Thomaston Opera House. His Saturday evening program was so well received that quite a few of the audience came back for his Sunday concert. Jelani expressed his pleasure with the Marr & Colton during his practice sessions and it was evident during both programs that he and the instrument went very well together indeed! Sunday's concert gave him his first-ever opportunity to play "Spring Is Here" on the actual first day of spring. His program included "The Music Goes Round and Round," "Opus One," "Orchids in the Moonlight," a Jerome Kern medley and his own stirring arrangement of "Morning Has Broken."

He also performed a George Gershwin medley and delighted the audience with "March of the Siamese Children" which gave him an opportunity to use the wonderful Chinese gong. "Knightsbridge March,"

Digital Domain Editing, Equalization & Assembly for CD's / DAT Mastering

**T-V Recording**

**Box 70021**

**Sunnyvale, CA 94008-4021**

**408/248-6927**

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



**CAROL WILLIAMS** FRCO

*A Concert Organist with a difference*

Classically trained at the Royal Academy of Music, Carol has given concerts at Westminster Abbey and on the fine Wurlitzer at Blackpool's Tower Ballroom..... Nine commercially available recordings including *Theatre Live!* (as reviewed in the July/Aug '93 issue).

Carol is available for both theatre and popular classical concerts.

For further information call, write or fax: Melcot Music Promotions, Melcot House, Bexmoor Way, Old Basing, Basingstoke, RG24 7BL, UK  
Tel: +44 256 819351 • Fax: +44 256 53159



**CONNECTICUT VALLEY cont.**  
 "Fiddle Faddle," "Love Look Away,"  
 "Ridin' High," and "Let's Fall in  
 Love" rounded out his versatile pro-  
 gram. His encore, "Roller Coaster,"  
 brought down the house!



Jelani Eddington at the Thomaston  
 Opera House. Marion Flint photo

Jelani's return to Connecticut is  
 assured, and the Connecticut Valley  
 chapter members wish him the best  
 of luck as he studies in Europe this  
 coming year.

Readers interested in information  
 about our 1994-1995 concert series  
 should contact either myself or Dick  
 Simko. Mary Jane Bates

## CUMBERLAND VALLEY

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

Our good trip in November to  
 Radio City Music Hall deserved  
 another, so a full bus of Cumberland



Cumberland Valley President Bob Eyer,  
 Jr. at "open console," on the charter bus  
 to Radio City Music Hall's Easter Show.



Mark Cooley (R) and John McBride,  
 who earlier this year formally donated  
 several thousand dollars worth of goods  
 and materials used in the rebuilding of  
 the chapter's Moller theatre pipe organ  
 in the Capitol Theatre in Chambersburg.



Valley members and friends made a  
 second journey to New York City,  
 this time to the Easter Show in April.  
 The earlier trip to the Christmas  
 Show was so successful that plans  
 were immediately made for a reprise.  
 The warm spring day and cloudless  
 sky provided a spectacular welcome  
 to the city. Travelers had ample time  
 before the show to eat, shop, and  
 enjoy the sights. The Easter Show,  
 which included the Rockettes and  
 magician Princess Tenko, prominent-  
 ly featured the Mighty Wurlitzer.

The trips to the Music Hall have  
 been thoroughly enjoyed by all and  
 likely will become annual events for  
 the chapter. Bob Maney

## ATOS CLASSIFIEDS GET RESULTS!

## SIMON GLEDHILL

playing the  
 Castro Theatre Wurlitzer  
 DAT \$25 plus \$2.00  
 Packing/Shipping

### "CALIFORNIA, HERE I COME!"

CD \$18.00 plus \$2.00  
 Packing/Shipping  
 Cassette \$12.00 plus \$2.00  
 Packing/Shipping

**T-V RECORDING  
 BOX 70021  
 SUNNYVALE, CA 94088**

## ENTERTAINMENT FOR THE WHOLE FAMILY

STEVE LEVIN:

Theatre Historian  
Lecturer

725 Cass Street  
 Port Townsend  
 Washington 98368

☎  
 206/385-3099

## ORGAN-IZING POPULAR MUSIC

A Complete Course in  
 KEYBOARD HARMONY  
 and  
 ARRANGING POPULAR MUSIC  
 for Organ.

AVAILABLE AT MUSIC STORES  
 OR DIRECTLY FROM  
 AL HERMANS

1398 Temple Street  
 Clearwater, Florida 34616

## DAIRYLAND

MILWAUKEE, WISCONSIN

ROBERT D. LEUTNER: 414/639-1219

Reserve August 25 for celebrating Dairyland's 25th anniversary! The club's actual inception was May 30, 1969, (the anniversary of Dan Barton's birth) and charter members Fred Hermes, Robert Leutner, John Hill, Peter Charnon, Robert Ludwig, Lowell McNeill, Karen Steinke, and William Klinger have watched a nuclear 14 develop into a robust body of approximately 150.

Approaching summer's gala have been performances of musical note such as Jim and Dorothy Petersen's leprechaun-green shamrock open house featuring their 2/8 Wurlitzer and Dave Wickerham's accomplished keyboard antics. Sally and Lloyd Thompson, carried away by St. Pat himself, did an Irish jig to the accompaniment of DTOS voices. Lots of open console and refreshments followed. A contingency of faithful wended westward the following Tuesday to roller-skate to Dave's tunes on Hartland's Skateworld organ.

Maestros in our midst were Paul Quarino and Jelani Eddington. Paul's return to hometown Milwaukee at his concert April 24 was welcomed with enthusiasm. Crowd-pleasing polkas and trademark gospels gave his audience an afternoon to remember and an eager awaiting of his "Gospel According to Paul" release. The following day, Jelani Eddington recorded what will be his second CD on Piper Music Palace's Kimball. Music, Maestros, please!

DTOS hosts the Central Indiana Chapter May 22 at the Avalon's Wurlitzer and they'll "organ-crawl" later to The Piper and Oriental Theatre's Kimballs.

A 25th Anniversary Commemorative Edition of BARTOLA, Dairyland's newsletter, released this summer, will recall our chapter's activities since 1969. That's a quarter century of camaraderie!

*Dorothy Schult*

## DELAWARE VALLEY

EARL E. STRAUSSER: 610/323-2405

On March 15, as guests of the Dickinson Theatre Organ Society and

Mr. Robert Dilworth, we traveled to John Dickinson High School, Wilmington, Delaware, to hold open console on the Kimball 3/43 theatre organ. A dedicated crew at John Dickinson, in keeping with an ongoing program of meticulously maintaining and improving the instrument, added, about 1982, a second three-manual Moller console to the instrument.

The success of an event is often determined by the number of people attending the event. That only a small crowd attended this event is by no means an indication of failure. On the contrary, that small crowd meant that everyone had more time to play!

The Society thanks the Dickinson Theatre Organ Society and Mr. Robert Dilworth for making their facilities available to us.

On another note, the Society has been invited by the Southern New Jersey Theatre Organ Society to their annual Spring Concert to be held on May 22, at the home of Mr. and Mrs. Joseph Rementer in Franklinville, New Jersey.

The guest artist will be Rich Lewis, winner of the 1992 Young Theatre Organist competition. Mr. Lewis will be performing on the Rementer's Conn 650.

Together with several other chapters the Society traveled on April 15 to the home of Mr. and Mrs. James Shean, Levittown, Pennsylvania, to hold open console on the Shean's 2/16 Wurlitzer.

That a large crowd was present meant that time at the console for each organist was necessarily limited. However, this situation also meant that we were able to hear a variety of musical styles, abilities and repertoire.

Also, the afternoon provided an opportunity to speak with members of other chapters and to learn more about their programs and their activities.

Food and beverages ranging from those suitable for Shirley Temple to those suitable for W.C. Fields were in abundant supply.

Throughout the years. Mr. and Mrs. Shean have opened their home to many organ groups. They have the knack of knowing how to make each

## IF ANYBODY COULD, LYN WOULD



*Lyn Larsen, America's Premier Theatre Organist*

## IF ANYBODY CAN, STAN KANN



*Stan Kann, putting "fun" back into your concerts*

### Henry Hunt Management

1270 Lincoln Ave. Suite 100 Pasadena, CA 91103  
(818) 791-9193 Fax (818) 791-2556

## DELAWARE cont.

one of their guests feel truly welcome and it is always a pleasure to be a guest in their home. The Society thanks the Sheans for inviting the members to this event.

*Earl E. Strausser*

## EASTERN MASSACHUSETTS

WELLESLEY

DONALD PHIPPS: 508/990-1214

"The Wizard of Blackpool Tower," Phil Kelsall, was again our concert artist at Babson on March 12. This was his second appearance with us and each time he crossed the Atlantic especially for EMCATOS. Phil was just as wonderful, and the only change was his status having acquired a lovely wife, Julie.

Mr. Kelsall is a great showman and will be playing the 3/14 Wurlitzer at the Ballroom during the Queen's visit on July 22 celebrating the 100th anniversary of the famous tower's construction, modeled after the Eiffel Tower in Paris.

His signature tune is that of the late Reginald Dixon, "I Do Like to Be Beside The Seaside," played with lots of "body English" and double pedaling. The National anthem followed and then a long medley of French, Italian and Spanish tunes.

English organists play many medleys and several from the 20s and 30s such as "The March of the Toy Trumpeter," "Hold That Tiger" and the always effective, "Eternal Father Strong to Save" were enjoyed. One more medley brought the first half to a close as his large audience cheered, clapped and stood up for a long tribute to real artistry.

Phil began the second half with another medley including "Let's Face the Music and Dance," "How Deep is the Ocean," "Will You Remember" and other most listenable numbers. This organist puts an instrument to real tests with just about every component used and our Wurlitzer responded without so much as a cypher. Our organ crew were and are our unsung heroes. Everyone gets

lots of music and little talk from this gentleman from England. Variety is one of the several reasons that Mr. Kelsall is so popular and many medleys whose selections may seem incongruous come off very well. Latin American numbers with a distinct beat are always crowd pleasers and Phil utilized the appropriate toy counter and percussive units with "Tico, Tico" with his audience clapping in time. Our instrument is very similar to that in the Tower Ballroom, so Phil is right at home with registrations he uses regularly. As he played a long medley in fox trots and waltzes, it was easy to see why dancing to his music is so popular (with our revolving crystal ball sending circles of light around the auditorium). Our organist practically dances on the pedals as he puts his heart into his playing.

His opening song was the beginning of his closer and melded into a short grouping including "Sweet Georgia Brown." This brought his audience to their feet again wanting

## Banda Records proudly announces a new release of two collector classics "George Wright at the Fox" vol. 1 and "Let George Do It"



# George Wright



### "George Wright at the Fox" vol. 1



There's No Business Like Show Business • A Foggy Day • Istanbul • The Man I Love • That's A-Plenty • Little Girl Blue • One of Those Things • April In Portugal • Mississippi Mud • Laugh Clown Laugh • You Do Something For Me • My Funny Valentine • I Wanna Be Loved By You • You Were Meant For Me • Lady Is a Tramp • It Happened in Monterey • Varsity Drag • Far Away Places • I Love Paris • Granada

(a SONY product)

### "Let George Do It"



Recorded on the legendary George Wright Pasadena studio organ 1960-1961. Digitally transferred to CD from the original tape masters which, then and now, contain no equalization or reverberation enhancements of any kind. Additional selections intended for a subsequent volume two are added to the original playlist. The new York Times record reviewer said, "This landmark album contains the finest pops organplaying and audio clarity I have ever heard from a theatre organ. We look forward to more. George Wright is peerless in this genre - a rare and true creative original."

I Know That You Know • What is This Thing Called Love • The Trouble With Harry • Our Love is Here to Stay • The Continental • Temptation • I'm Forever Blowing Bubbles • Hi Lilli, Hi-Lo • Twilight in Turkey • Ain't We Got Fun • Espanharlem • The Pussy Wiggle Stomp • Dinah • Hawaiian Wedding Song • Polly • Blues in the Night • Yours • There is a Tavern in the Town • Fly Me to the Moon • Alley Cat • Tarantella • 76 Trombones

(a SONY product)

Other Outstanding George Wright CD's are also available!

"Red Hot and Blue" • "Nifty! Fifty!" • "Chicago" vol. 1 • "Chicago Two" • "Merry Christmas" • "Kaleidoscope" • "Hot Pipes" • "Anything Goes"

Each George Wright CD may be ordered by title as follows:

US & Canada - \$20 (US) postpaid First Class

England - \$22 (US) postpaid Air Mail  
Australia - \$23 (US) postpaid Air Mail

Sorry, no credit cards, no UPS, no COD  
Allow 4 to 6 weeks for delivery

Send orders to:

Banda Records  
P.O. Box 392  
Oxnard, CA 93032

more as they clapped until their hands were red, but Phil had given us a wonderful concert and there would be no need to go on and on. We liked him so much that our chapter is having him again in the spring of 1996. Those who wanted to see our chambers were invited to have a brief inspection tour to end a fine evening.

Our March 27 meeting had member Edward Wawrzynowicz again giving us a smooth performance in which he was joined by the rest of a professional team called the Ben Angelo Trio. These men have performed for us before and they beautifully blended their trumpet, sax and other brass along with drums, cymbals, etc. with the organ as well as some vocalizing. It was a real fun afternoon. John Cook played the customary "Happy Birthday" for his mother's big day as we all joined in the words, then open console.

We had a special benefit concert to celebrate the 75th birthday of Babson College on April 17 which was skill-

fully played by John Cook. This college has been so good to our club that the entire proceeds were given to them as a small token to say "thank you." A sizable audience witnessed the presentation of a large mock-up check for \$2,000 to a couple of Babson students (with more to follow when all money totaled).

John was really cooking for this concert and several of us remarked that we never had heard him play as well — he was ready. He had pre-recorded a piano, and by the marvels of this electronic and computer age interspersed this with the playing "right on the money" as Gershwin's "Let's Dance" opened his program.

Much fingering was necessary as John played Anderson's "The Typewriter Song." Lee Erwin, a good friend of our artist, kindly sent him his own scored music for the film, *Metropolis*, and which John meticulously followed.

For the first time we heard our artist accompany an old silent movie of 1919, *His Royal Slyness* with

Harold Lloyd, and then a spirited, "España Cani," giving the toy counter a workout. John inserted a touch of the classics with Rubenstein's "Kamemnoi Ostrow" to display another facet of his musical ability. This also shows the versatility of a medium-sized theatre pipe organ in effectively handling music normally heard on a concert organ. Mr. Cook's "Pipes on Parade" opened a long medley of familiar marches which had many feet or fingers keeping in step.

Persis Garniss was completely surprised when John dedicated a favorite number, "Bewitched, Bothered and Bewildered," to her for faithfulness and service to our club.

"Gallop Comedians" is another number requiring fingering and pedaling befitting its title and to which Mr. Cook gave full justice. He also had pre-recorded piano and other effects to supplement his live organ playing. This was his final number, but a deserved standing applause gave us a lush "Deep Purple" as an

RAINBEAUX RECORDS presents...

# ROB!

Rob Richards plays the Organ Stop 4/46 Wurlitzer

For nearly ten years, Rob Richards has performed for people from all over the world at Organ Stop. Now you can have the best seat in the house, as Rob plays a private concert just for you! This all-digital production features seventeen selections... a full hour of music! Rob showcases the full spectrum of tone colors... three Tibias, three Vox Humanas, two English Horns, three trumpets (Brass, Brass en chamade, and Style D), two Tubas, nine celestes including the ethereal Spitzflutes, five pairs of string celestes (Solo Strings, VDO's, huge scale Gambas, Kimball Violins and rare Wurlitzer Cellos), Horn Diapason celeste, Quintadena celeste, and Flute celeste, every color reed imagineable, eleven 16' pedal stops and more in an incredible ensemble of forty-six ranks.

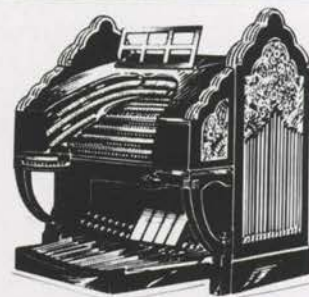
The musical program (like an evening at Organ Stop) features something for everyone. There is music from Phantom, Aladdin and Le Miz, big band tunes, and ragtime...from light classics to contemporary, and everything in between. For the purists there are eleven glorious pipe organ solos. Additionally, there are six new "FUSION!" arrangements, featuring Rob's original synthesizer orchestrations with the Wurlitzer. And this recording features a phenomenal technological innovation, a MIDI rhythm sequencer interfaced with the Wurlitzer traps.

## A PROGRAM YOU WILL NOT WANT TO MISS!

Selections: \*The Phantom of the Opera, Stardust, Stompin' at the Savoy, Russian Romance, It's a Small World, \*Crazy, New York, New York, \*A Whole New World, \*Friend Like Me, Canadian Sunset, Stumbling, Rondeau, \*On My Own, \*Linus and Lucy, All I Ask of You, The Policy King Rag, Trees (\*\*"Fusion!" arrangements)

**CD \$17, CASSETTE \$12** (PRICE INCLUDES SHIPPING AND HANDLING)

Order your copy today from RAINBEAUX PRODUCTIONS, 1509 W. Ileso Circle, Mesa, AZ 85202



**EASTERN MASSACHUSETTS cont.** encore. This was John's day of triumph as his long hours of preparation for this full length paid public concert were so well received. There is satisfaction in having hard work and talent recognized.

President Donald Phipps sponsored a field trip for us on May 1 at the Phipps "Marine, Machine and Pipe Organ Works" in New Bedford. This was to celebrate the near culmination of almost four years of hard work and expense in putting his mostly Wurlitzer together as it has reached 25 playing ranks with a specially built walnut, four-manual console like that of the San Francisco Fox. With 40-80 hours of work weekly, Don felt it time to have our club and SENETOS members to both see and hear it. The Solo and Main chambers are completed, but the orchestral chamber at the opposite end of the large room has six ranks yet to go to make this large instrument totaling 31 ranks together with a Wurlitzer upright piano. There is still much to do such as chimes, marimba harp, etc. to service and connect, but there is plenty now to satisfy and Don has a 15 HP blower putting out 1500 CF per minute and a 5 HP blower with 7-800 CF per minute for the orchestral chamber.

Allen Miller devoted a day to tuning and regulating before this event so it was in good shape for the concert. Our new member, Chad Weirick, who was an organist at RCMH from 1979-1981, consented to play and his mother flew from Oxford, Illinois, for this concert and for whom he played one of their favorites, "Laura." Our host gave us a most interesting account of how he and his brother, John, became interested in our favorite instrument and

their involvement over the years with various theatre organs, including ownership of several. He then played six selections opening with "The Lost Chord" and closing with "We'll Meet Again Some Sunny Day," all of which he handled very well.

Chad then mounted the bench with a great console opener, "From This Moment On," followed by "Dizzy Fingers" and "Tico, Tico," which had the computerized relay really working. Mr. Weirick had chosen a fine mix of selections with Ellington, Rodgers, hits of Dinah Shore, Henry Mancini, etc. to show off the many ranks, traps and percussions. The main theme from *Shindler's List* was heard as well as "The March of 1941" which had some overlay of previously recorded parts. Our artists final number was appropriate for Don, "Climb Every Mountain," for our host had many to climb during the past nearly four years. Chad received an enthusiastic applause as all stood up asking for more and he obliged with a greatly embellished favorite of his, "The World is Waiting for the Sunrise." Chad gave us a fine demonstration of the wide variety of music this organ can handle as well as his own abilities at the console.

John Phipps then began open console which had eleven members of the two clubs giving the instrument a good workout; as we all partook of a catered sandwich supper buffet which our host kindly provided.

Don obviously was well pleased with the full house of about 124 as he relaxed enjoying every minute along with the rest of us. The light at the end of the long tunnel was now visible as he realized a life-long dream was at hand.

*Stanley C. Garniss*

## GARDEN STATE

NEW JERSEY

BOB RAYMOND: 201/887-8724



*Organist Ralph Ringstad with vocalist Maria Zito Kaufman at Trenton Kimball.*

The fourth and final concert of the Trenton War Memorial's five-concert series took place March 20. Ralph Ringstad, one of New Jersey's talented young organists, was the featured artist. His musical program was varied with old and new favorites highlighted by his own unique registrations. Ralph introduced and accompanied a vocalist Maria Zito Kaufman who performed six familiar soprano selections, which demonstrated her artistic skill. Following intermission she again joined Ralph in his program. The closing encore "Roller Coaster" really displayed the final great sounds of our Moller which will be silenced, secured and stored while the War Memorial building is being refurbished.

March 26 was a special day for Garden State. It was a day that we said "Farewell" to the Casa Lido Restaurant and its black-beauty 3/12 Kimball theatre organ which was featured on the cover of the November/December 1993 THE-ATRE ORGAN.

### DEVTRONIX SELECT -SYSTEM

MIDI COMPATIBLE MODULAR  
ORGAN CONTROL PRODUCTS

#### THE HIGHEST QUALITY AT THE LOWEST COST

- Keyboard Control of MIDI Sound Module
- Combination Action (8 memory levels)
- Programmable Relay
- Record-Playback (with MIDI Sequencer)
- 14 System Configurations Offered



1823 Avondale Ave., Sacramento, CA 95825  
PHONE 916/971-9074 FAX 916/971-1926

## Scott Foppiano

### ORGAN CONCERTS SILENT FILMS AND SING ALONGS

FOR BOOKING INFORMATION:  
3015 WEST 13 MILE ROAD BOX 411  
ROYAL OAK, MI 48073  
810+549-6152

*"Theatre Organ flare with a classic touch..."*

Chuck McSloy and Ron Abatta, owners of the restaurant, invited all for a final wing-ding party which started early in the afternoon. Before the evening finished, the number of friends and Garden State members attending numbered over 100. They were treated to an imposing list of well known local theatre organists who took turns playing great music. The organists with church obligations arrived early so they could also enjoy the organ in this setting and leave when they had to.



Some Garden State members say "Farewell" to the Moller. L to R: Rowe Beale, Joe Vanore, Marion Flint, Ron Abata, Chuck McSloy, Barry Lescher, Michael Cipolletti, Dr. Bob Wickham. *Jimmy Vanore photo*



Tony Rustako (left) and George Andersen removing audio equipment after the final concert at Trenton War Memorial. *Jimmy Vanore photos*

About 4:00 p.m. a group of 50 members of the Free State Organ Society arrived from Radio City Music Hall, having attended the Easter Show there. They topped the day off with a buffet meal at the Casa Lido on the way back to Maryland. Time was limited but three of their members, John Terwilliger, Brian Jensen and Mike Cosey had the opportunity to play the Moller before the bus took off. It was most enjoyable to meet theatre organ people from Maryland and other areas.

Great food, interesting conversation and drinks were enjoyed.

Fortunately the sadness of the closing was counter-balanced by the knowledge that the Kimball would not be lost to use. It has been purchased by theatre owner Nelson Page, who will move and re-install the Kimball in his Galaxy Theatre in Guttenburg, New Jersey, which is a small town overlooking the Hudson River and across from New York City. Nelson fell in love with theatre organ when first hearing it at the



**JEFF  
WEILER**  
Silent  
Films

**ARTRA ARTISTS  
MANAGEMENT, INC.**  
555 W. Madison St.  
Suite 4304  
Chicago, IL 60661  
312/648-4100



## CARLTON SMITH

Pipe Organ

# RESTORATIONS

*Chest and regulator rebuilding*

*Complete console rebuilding*

*Including:*

*Ornamental restoration*

*Custom ornamentation*

*Electronic relay installations*

212 West Tenth Street, Suite 240-D  
Indianapolis, Indiana 46202  
(317) 638-4918 (317) 356-1240

## GARDEN STATE cont.

Pascack Theatre which he owned at one time. He plans to use the pipe organ for intermissions and other occasions. All of us wish him Good Luck and hours of pleasure to come. Jeff Barker, who has been playing intermission at the Galaxy on a Hammond, now will supervise the installation of the Kimball.



Brian Jensen and John Terwilliger of Free State Organ Society at the Kimball console. Jimmy Vanore photo

In closing, I always feel downhearted when we lose a theatre organ. Joe and I try to enjoy every moment, concert, or happening in the theatre organ world. Nothing is permanent and you never know when an organ will no longer be there.

At this point Garden State is unable to use and enjoy the 3/16 Moller in Trenton and the 3/12 Kilgen in Asbury Park Convention Hall. The Casa Lido restaurant is being sold and the Kimball re-installed at a future time.

Other chapters should enjoy and appreciate what they have and really care for the organs and support them.

Jinny Vanore

## GULF COAST

PENSACOLA, FLORIDA

DOROTHY STANDLEY: 904/433-4683

Where do you start? The song says start at the very beginning; so I will!

We have good news and bad news. The good news first.

After our last board meeting, we put all our best-laid plans into gear for our coming Jeff Weiler presentation. This started with an inspection of the organ after its "unveiling" following the completion of the renova-

tion at the Saenger Theatre, home of our wonderful Robert-Morton here in Pensacola, Florida. Members Byron Melvin and Bob Ireland did the "veiling" so they were elected for the "unveiling." In spite of a sagging health problem, Byron went to the theatre to assay any damages. We needed to complete this task before putting the rest of Plan A into operation — Jeff's coming programs.

The bad news is: There was some damage. The good news is that the theatre and their insurance carrier saw to it that all necessary reparation would be done. (Wonder of wonders!) Although Byron told us the sad details that were visible, for a truly professional appraisal the Saenger management had our superb technician, Jimmy Scoggins, come down from his home in Jackson, Mississippi, for a complete and total assessment.

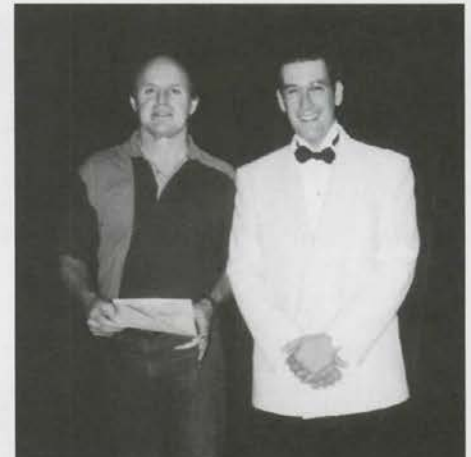
While he was here for this task, Jimmy carried out some minor details that would be needed for our forthcoming Organ Day and a Half planned around Jeff Weiler's expertise at the console. (Jimmy can do anything needed in, on, and for a pipe organ and do it well, too. Plus he is such good company and a joy to work with!) After this brief stint here he hied back to Jackson to return in a week to finish getting the organ ready for its BIG showing.

But before all this, you must be made aware of the endless hours we put into mail-outs, advertising, radio talk shows, taped public service announcements, TV bulletin boards, newspaper ads and anything else that added to our PR efforts. We tried!!

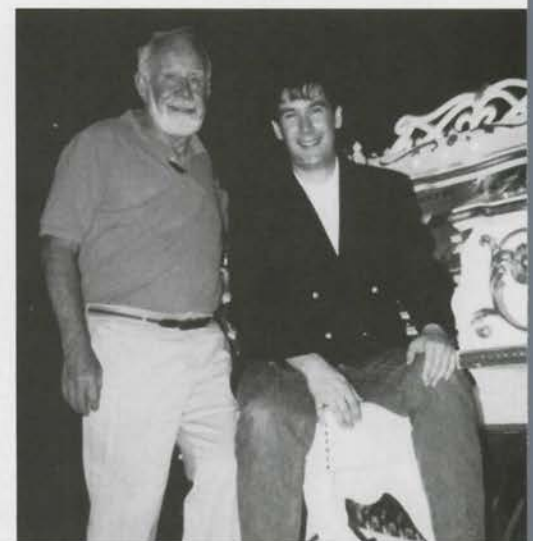
Dare we say meanwhile (?), our former prez and his lovely wife were touring the environs of India. When they returned, Scott Brodie hit the decks and immediately picked up where he left off engineering the Kids Day we had "cooking" for middle school-age children. BOD members Burt Canaday and Bob Ireland had helped Scott set all this up so it was sitting on ready-to-go when the time came. This included mapping out maps for the head usher at the Saenger Theatre to use to seat the children as they came bus by bus



Scott Brodie explaining an organ pipe to Kids Day audience in Saenger Theatre.



Jimmy Scoggins, and Jeff Weiler winding up last minute ends before evening program at Saenger Theatre.



Jeff Weiler and his dad, Duane Weiler, getting ready for the BIG DAY.

from their respective schools. All went smooth as glass with nary a glitch. The reverse was done following the program; the head usher called each school as their bus pulled up and out they went.

Now for the best part of these three ventures starring Jeff Weiler. To set the proper setting, our Mayor, the Honorable Jerry Maygarden, officially proclaimed April 29 and 30 as Organ Day and a Half. To wit: Kids Day in the a.m., where Jeff explained the workings of our pipe organ along with a slide presentation to demonstrate some of the ranks as he played them from the console. (You know we need to tell everyone there are no speakers). Naturally, the kids like the toy counter and sound effects the best, especially the drums. Next he played some ordinary pipe organ music for them and then played his own accompaniment for a short, silent film, *The Balloonatic* starring Buster Keaton. As an added filler he showed a bit of the ending of the Lon Chaney *Phantom of The Opera*. The kids loved it all. Not only were they entertained but were out of school. Who wouldn't be happy in that set-up?

The rest of our Day was at 8:00 p.m. that same evening with Jeff again at the console, playing some theatre organ music — all good — and again his original score to accompany the silent comedy, *The General*, also starring Buster Keaton.

The next morning, Saturday, was our Half day by Mayoral proclamation. We had a goodly crowd and it always amazes me to uncover the latent talent we have among us. Jeff officially hosted our 5th open console.

Incidentally, our local radio station WCOA, gave our chapter a half-hour of question and answer time on their popular Pensacola Speaks program which airs live daily. The host of this show is a charismatic former sheriff's deputy who has parlayed a bald head into the same kind of "lemonade" the late Jimmy Durante did with his big nose. Here again, capable Burt Canaday helped me with this broadcasting. (A first for both of us.) Burt is like me in that he enjoys these theatre organs and has some

keyboard skill himself, but neither one of us could be called expert. It was agreed that if either of us got a question we couldn't field, the other would fill in. Well, sure enough, we both handled all questions asked like the pros we aren't and came out heady with the smell of success from our very first live radio encounter.

We have taped many public service announcements for this station, but they are taped, not live, to be broadcast randomly.

Another facet of this Organ Day and a Half was the agreement between our chapter, the Saenger Theatre and two philanthropic organizations to sell tickets for us on a 50/50 basis. Half for them, half for us. These two organizations, set up by members Burt Canaday, Scott Brodie and Bob Ireland, were the Gulf Breeze Hospital Auxiliary and the Washington High Band Boosters Club. It helped our treasury and theirs.

More good news. (You notice I hit the "bad" on the easy side.) We were privileged to have many out-of-towners for these wonderful events. First, Jeff's dad, Captain Duane Weiler with his wife, and other friends from nearby Fairhope, Alabama, came to hear Jeff. Captain Weiler had been with us some during the days while Jeff worked at the console, plus he went along with me to the City Hall to pick up our proclamation from the mayor. Now he is aware of the beforehand work of concerts, and the way to the city hall. Others also came here from Montgomery and Mobile, Alabama. Our good friends Mike FitzGerald and Barry Henry came from New Orleans! Too, our expert recording person, Gene Auter and his wife, Kitty, always come from Mobile to get these events on tape for our archives. Gene does a great job for us and we are eternally thankful.

Our professional advertising consultants, Dodson, Craddock and Born helped us so very much in our advertising efforts. Their guidance, under the aegis of their VP, Harriet Krippes, helped us get this show on the road. This is called philanthropy for them, but it is called HELP for us.

Now for just a touch of bad news,

(you notice I said it softly), before the last good news. We voted to mount a campaign for public funds to help us in our overall organ expenses. We composed, wrote, addressed, stamped and mailed some 100 plus letters when we received a notice from the IRS that we couldn't do this without filling out the proper forms and paying an estimated hunk of the proposed income to them before we started. So the whole thing had to be called off in mid-stream. We certainly didn't want to run afoul of the mighty IRS! The good news — I knew you were waiting for this — we received only one (1) donation from all these letters and we sent it back to the donor explaining why we couldn't accept it at this time. (We'll get them next time!) What if we had received 100 donations and had to return them all? Yick!

Dorothy Standley

## LAND OF LINCOLN

ROCKFORD, ILLINOIS

DONALD MILNE: 815/965-0856

Wow! Cool! Awesome! These were just some of the expressions as the students were introduced to the opulence of the Coronado Theatre and the majesty of the Grande Barton Organ. In an effort to introduce young people to the Coronado Theatre and theatre organ music, LOLTOS members invited the third, fourth, seventh and eighth grades from Rockford Lutheran School to tour the theatre and hear Barry Baker in concert. Grandparents were included in the invitation so they could share memories of the theatre as they knew it when they were young. Two hundred and fifty students attended in overlapping shifts with the organ concert for both groups at once.

Barry immediately had great rapport with his audience. He had them participating by snapping their fingers or clapping their hands to the songs. His selections covered a wide range of music. The students sat totally still as they listened. Barry took time to tell them about the theatre organ and demonstrate the sounds and instruments, even the thunder and lightning. He explained how the organ was used with silent



## LAND OF LINCOLN cont.

movies such as the original *Phantom of The Opera* 70 years ago. The lights dimmed and as the theatre was plunged into darkness the spooky sounds of the introduction to *Phantom of The Opera* filled the theatre much to the young people's delight. LOLTOS members then took groups of students on tours so they not only saw the beauty of the theatre but the working parts, the curtains and fly-rail, the magician's drops, the dressing rooms, and the organ chambers. They learned how the stars are made to twinkle and the clouds are made to drift across the midnight blue sky.

The students were enthusiastic and the grandparents enjoyed sharing their memories of the Coronado when they were young. One enthusiastic group of girls volunteered to become junior tour guides. All LOLTOS members felt we had accomplished our goal, and what's more we thoroughly enjoyed doing it.

The auditorium was full for the evening performance. Again Barry had instant rapport. He included his audience in his music. At one point he introduced Kiley, an about-to-be-four-year-old boy from the audience. Kiley announced that the mailman was bringing him birthday presents. Barry played and the audience sang the "Happy Birthday Song." Barry also played "Mother" in honor of

Mother's Day weekend, and the audience sang along. Barry's selections spanned the years from a rollicking rendition of "Toot, Toot Tootsie" introduced by Al Jolson in the 20s to "Be Our Guest" from *Beauty and The Beast* in the 90s. Again he incorporated all the sounds and instruments of the organ and took time to demonstrate and explain them to the guests. As Marshall Blomberg said, "Barry got sounds out of that organ that I had not heard in my 20 years of working on it and with it." We were treated to a medley of Duke Ellington songs, George Gershwin's "Rialto Ripples," "All I Ask of You" from *Phantom of The Opera*, and a lovely finale of "Night And Day" by Cole Porter.

An After-Glow followed back stage where members could meet and thank Barry for a wonderful evening of music. Again everyone enjoyed good food and fellowship.

We particularly want to thank Pat Sanderson for making the arrangements with Rockford Lutheran School and taking care of publicity. We want to also thank Gene Wolfe, crew chief, and Don Milne, Bob Schmoock, Marshall Blomberg, Art Anderson, and Don Rublee for all their time and effort preparing the organ for the concert. It sounded great!

*Martha Mangas*



Ron Rhode at San Gabriel. Zimfoto

## LOS ANGELES

GLENDALE, CALIFORNIA

SHIRLEY OBERT: 310/541-3692

Walt Strony was scheduled to play the big 5/28 Moller in the Pasadena Civic Auditorium on March 19. And play it he did! Dave Junchen had frequently told others that Walt was the ideal organist to play this magnificent instrument. Dave would have been very proud of this performance. For the organ history buffs, this is the famous Reginald Foort 5/27 traveling organ, which was donated to the City of Pasadena by J.B. Nethercutt,

## COMPUTER ENGRAVING

- 1-4 Day service
- Your tab blanks or ours
- Original Wurlitzer Matching Engraving \$2.65 per tab
- Also Barton, Robert Morton, Kilgen and Moller engraving

Send \$7.50 (U.S.A.) for our 85+ page organ parts catalog

### Arndt Organ Supply Co.

1018 Lorenz Dr. • Box 129  
Ankeny, IA 50021-0129  
Phone/Fax: (515) 964-1274

Quality Since 1966

## GHP ASSOCIATES

Pipe Organ Maintenance  
and Restoration  
Tonal Finishing  
and Consultation

Gary H. Phillips  
Timothy A. Holloran  
128-130 Meadow Street  
Pawtucket, Rhode Island 02860  
Telephone 401/722-7247



## Dick Smith

ORGANIST - PIANIST

Featured Artist for  
1992, 1993  
National Convention

Now Booking for 1994-1995  
Concert Season

81011 Cinnamon Ridge Place  
Cockeysville, MD 21030  
410/683-1523

curator of the San Sylmar Museum. A 16' pedal Tibia was added as the 28th rank when Dave Junchen installed the Moller in the auditorium in 1970-80. Lew Williams and Jonas Nordwall played this great organ at the 1987 ATOS Convention. Unfortunately, the organ is heard infrequently, and LATOS members living in the area have only heard it once or twice in the intervening years. Walt's program of show tunes, old standards, and some boisterous classical, including the *1812 Overture* as the closing number, was most enjoyable!

The April LATOS concert with Ron Rhode at the San Gabriel Civic Auditorium was somewhat of a landmark event for Ron. This event came at the conclusion of his twentieth year as a professional concert artist, having started in San Diego in March of 1974. The year before he had moved to Phoenix to join the staff at the Organ Stop Pizza. Shortly thereafter, Lyn Larsen invited Ron to go with him on a trip to Los Angeles where Lyn was playing a concert on the San Gabriel Wurlitzer. Ron's concert consisted of show tunes and popular songs from composers such as Berlin, Romberg, Herbert, and others, plus a number of novelty tunes. From the opening "Strike Up the Band" to the closing "Slaughter on 10th Avenue," the music was delightful.

Although not a project of LATOS, we would be remiss in not reporting on the recent concert by Lyn Larsen on the newly restored Fullerton High School Grand Wurlitzer Theatre Organ. The City of Fullerton and the Fullerton Joint Union High School District are to be commended for saving another pipe organ which began its life in 1929 as a concert

organ. Although only used a few times each year, it was releathered in 1980, and the recent auditorium refurbishment included the installation of an orchestra lift. A decision was made to rebuild and modernize the organ with Trousdale electronics and Bob Trousdale an area resident, was "selected" to do the work. With the help of many volunteers, and Bob's considerable personal interest in the project, the organ has been brought up to full theatre organ status. Because it didn't have the usual traps and percussions and there was no space for them, these effects are digitally produced! Ken Crome rebuilt the console. It doesn't sound exactly like many other Wurlitzers but it has a good pipe organ sound. Lyn's concert included several of the compositions played by Alexander Schriener at the dedicatory concert in 1929. Lyn has a personal connection with this organ, having spent his early years in Fullerton. He pointed out the area in the auditorium where he had sat during his older brother's graduation and heard the organ! Lyn had hoped to become the school organist but unfortunately, his family moved away and the dream was not fulfilled.

Wayne Flottman



## SHUFFLE BACK TO BUFFALO

buffalo area chapter atos  
northeast regional convention  
september 16-18, 1994

## MOTOR CITY

DETROIT

DAVID AMBORY: 810/792-589



Bill, Heidi, Richard and Bob entertained in the lobby. Ray VanSteenkiste photo

A crew of volunteers gathered at the Redford Theatre on Sunday afternoon, March 13, to wash the ceiling on the underside of the balcony to remove some 40 years accumulation of dirt and grime in preparation for the decorative painting of that area. The group washed, rinsed, moved scaffolding and formed a bucket brigade to accomplish the task. Enough paint had been stripped in several areas to enable Donald Martin, restoration coordinator, to trace and color-match the original stencil designs. These will be reapplied by him once the ceiling has been repainted in the original textured color.

A Shirley Temple double feature was presented as an added program in our bi-weekly classic movie series at the Redford Theatre on March 25 and 26. During the showing of *Bright Eyes* (1934) and *Dimples* (1935) prizes were given to all youngsters who participated in a Shirley Temple look-alike contest.

Melissa Ambrose presented a var-

**KIMBALL**  
CHICAGO

For more information  
call 302/366-8993  
weeknights 7-11PM

## GOLF SHIRTS

Ash colored shirts with the Kimball Theatre Pipe Organ logo on the front and the Kimball Classical Pipe Organ logo across the back. Seen at the '93 ATOS National Convention.

\$17.00 each (L & X-L)  
\$18.50 each (XX-L)  
\$3.00 each S&H

**Kimball Co.**

CHICAGO

## NE ORGAN SYSTEMS

▶ NO CHIPS ▶ NO PLUG-INS,  
▶ NO ASSEMBLY REQUIRED!

Custom solid state switching and coupling systems

Call or Write  
for Quote **1-800-370-7473**

441 Main St. Biddeford, ME 04005-2124

MOTOR CITY cont.

ied and refreshing program, "Spring Into Spring," at the Redford Theatre on April 9. Currently working on a master's degree in organ performance at the University of Michigan, Melissa's program at the 3/10 Barton showed off her musical talents that also won her the overall winner title in the ATOS Young Organist Competition in 1987. Sharing the spotlight that evening were Patricia Duensing, soprano, and Ernie Willoughby, tenor, accompanied by Melissa at the organ.



Melissa Ambrose with tenor Ernie Willoughby and soprano Patricia Duensing at the Redford Theatre.

Bo Hanley photo

Some 25 master's degree students from Wayne State University, as part of a marketing class project, presented a marketing analysis to the board of directors, the operating committee and interested members at the Redford Theatre on April 20. The object was to create a promotional strategy to create awareness of the theatre for new groups and events. Professor Callewaert had divided the class into four groups which investigated and researched the corporate objective to increase profits by increased ticket sales and rentals. The



"Here Comes The Showboat" L to R: Fran Carmody, soloist; Doug Jacobs, leader of Red Garter Band; Brian Carmody, organist; Heidi Thomas, stroller. Ray VanSteenkiste photo



Professor Callewaert introduces his marketing class at the Redford Theatre.

Ray VanSteenkiste photo

class pursued four strategies: marketing, promotional, creative and executional. The suggestions were: to expand awareness of the Redford's historical value and offerings; to create a desire for consumers to be more interested in the theatre for various activities; to portray the theatre as a

historically beautiful, spacious, comfortable, convenient and economical place, and to illustrate the theatre's amenities and explain the benefits of renting and attending. The class had spent a great deal of time and effort in interviewing local organizations and in preparing the many charts and graphs. Our thanks go to Cornell and Audry Candea for arranging the program.

May 7 brought "Here Comes the Showboat" to the Redford Theatre with "Captain" Brian Carmody at the Barton theatre pipe organ. Looking very much the part of a captain, Brian obviously pleased his audience with his many lively, up-tempo selections. The program lived up to its theme of "an evening of toe-tapping rhythm and entertainment." Also on the bill were Doug Jacobs and the Red Garter Band, a five-piece Dixieland band, and songstress Fran Carmody, who often sings with the group. An audience of well over 500,

— Concerts —

# Barry Baker

Box 305, Ft. Thomas, KY 41075 • 606/781-4011

ORGAN PRODUCTS for PIPE ORGANS

LOWEST COST    HIGHEST QUALITY

With over 20 years of proven performance

- Solid State Relay
- Capture Combination Action
- Low Note Pedal Generator
- Complete Line of Electronic Organ Modules
- Power Amplifiers and Speakers

(MOST PRODUCTS AVAILABLE IN KIT FORM FOR LOWER COST)

1823 Avondale Ave., Sacramento, CA 95825

Phone 916/971-9074    FAX 916/971-1926

one of the largest we have had in some time, was on hand to enjoy the evening's festivities.

Father Jim Miller and Father Andrew Rogers will appear in concert at the Redford Theatre on Sunday afternoon, September 11. Scott Foppiano will be the artist for our concert on Saturday, October 1. Bob Ralston will be at the Redford Theatre, in a joint presentation with DTOS, on Friday, October 28, and a matinee performance on Saturday, October 29. Tony O'Brien will perform for our Christmas concert at the Redford on December 10.

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

*Don Lockwood*

## NEW YORK

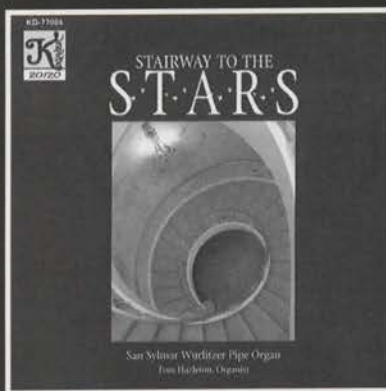
**DAVE KOPP: 201/335-0961**

Thanks to the cooperation of Mother Nature in giving us a respite from the stormy winter, a good number of members and guests turned out for open console at the Bardavon in Poughkeepsie on Saturday, March 12. There was ample time to play and listen to the chapter's 2/7 Wurlitzer, visit with friends, and enjoy the ambiance of the Bardavon 1869 Opera House, now celebrating its 125th season. Thanks to John Vanderlee and crew, the organ was in good tune.

The following day our activities moved to Chaminade High School in Mineola, Long Island, where Dan Bellomy conducted a workshop for members seeking ideas on improving their playing, and later showed us how it's done with an enjoyable and entertaining concert on the Chaminade 3/15 Austin/Morton. During the workshop, Dan emphasized the importance of listening, practicing, and playing what you enjoy and are comfortable with. He discussed and demonstrated block chord technique and open harmony, made suggestions on registrations, and answered a wide range of questions.

Dan opened the 4 o'clock concert with his up-tempo signature tune, "Cosi-Cosa," and treated us to a varied program that included such lush,

# KLAVIER PRESENTS



## STAIRWAY TO THE STARS

San Sylmar Wurlitzer Pipe Organ  
Tom Hazleton, Organist

Seventeen "Smashing" selections that include, Stairway to the Stars, As Time Goes By, I Got Rhythm, Send In The Clowns, Unforgettable, Temptation Rag. You do not have to be an organ enthusiast to enjoy this fabulous compact disc. 58.24 minutes of upbeat and happy music.

KD-77006 / KC-7006



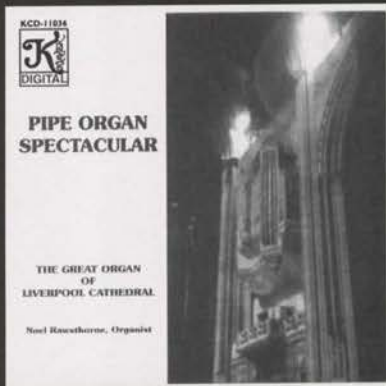
## PIPE ORGAN OF THE MORMON TABERNACLE

Salt Lake City  
Clay Christiansen, Organist

Music by Vierne, Elmore, Saint-Saens, Kabalevsky, Mendelssohn, Grieg, Macfarlane, Bach, Hebble, Reubke, Christiansen. "The Organ" says, "This recitalist understands every facet of the instrument's registrational possibilities and employs them to the fullest. The recording quality is first class and the disc well deserves a mark of 10/10.

77.50 minutes of great organ music

KCD-11044 / KC-7044



## PIPE ORGAN SPECTACULAR

The Great Organ of Liverpool Cathedral  
Noel Rawsthorne, Organist

Music by Liszt-Fantasy on "B-A-C-H", Reger-Benedictus & Toccata in D minor, Reubke-Sonata on the 94th Psalm Part 1 & 2, Cesar Franck-Chorale in A Minor & Finale, Op.21. "The Organ" says, "The playing throughout is up to the usual high standard we associate with a recitalist of vast experience playing an organ he understands inside out.

72.49 minutes of sensational organ music.

KCD-11036 (no cassette available)

AVAILABLE AT BETTER RECORD STORES OR MAY BE ORDERED FROM:  
**KLAVIER RECORDS, INC.**

P.O. Box 177, SAN JUAN CAPISTRANO, CA 92393

\$15.00 EACH COMPACT DISC, \$2.00 SHIPPING FOR FIRST DISC, \$.60 EACH ADDITIONAL DISC  
\$8.00 EACH CASSETTE, \$1.25 SHIPPING FOR FIRST CASSETTE, \$.50 EACH ADDITIONAL CASSETTE  
CA. ADD 7.75% SALES TAX. SEND CHECK OR MONEY ORDER.



The New York Chapter's youngest member, Tina Hodaba, takes her turn at the Bardavon 2/7 Wurlitzer during open console.

NEW YORK cont.

beautiful ballads as "The Way We Were" and "Someone To Watch Over Me." He also showed off the bold and brassy side of the organ with several jazz and swing arrangements including "Ain't Misbehavin'" and "There Will Never Be Another You." The appreciative audience responded enthusiastically, and as has been the case with most of our concerts, several new members were recruited for the Society. Thanks as always to the



Dan Bellomy at the Chaminade High School 3/15 Austin-Morton.

dedicated Chaminade crew, Brother Bob Lahey, Ken Ladner, Bob Atkins and Dennis Morrelly for their hard work in getting the organ ready, and for their warm hospitality in hosting the artist and the Chapter.

Sunday April 24 brought us to Long Island University in Brooklyn (formerly the Brooklyn Paramount Theatre) for a splendid concert by Barry Baker on the magnificent 4/26 Wurlitzer. Barry opened his program with Gershwin's up-tempo "Who Cares," and proceeded to demonstrate his exceptional musicianship playing a selection of tunes by the greats of standard popular music. Noel Coward's "I'll Follow My Secret



Barry Baker at the Long Island University/Brooklyn Paramount 4/26 Wurlitzer.

Heart" and "I'll See You Again," several Cole Porter favorites including "Night and Day" and "I Love Paris" among others, and a medley of Arthur Schwartz tunes including "You're Either Too Young or Too Old" and "Alone Together" were among the highlights of the program. Barry's musical and technical accuracy, tasteful and creative registrations and obvious feel for both the music and this extraordinary instrument, resulted in a first class performance. Thanks to the tireless efforts of LIU crew chief Bob Walker, assisted by Keith Gramlich (Bob recently completed re-leathering the entire console), the Wurlitzer sounded better than ever and performed flawlessly.

Tom Stehle



**The Premiere Recording Of A New Artist And A New Organ!**

Featuring Jelani Eddington at the Emmerich Manual High School 3/26 Wurlitzer Organ

**Selections include:**

*Fine and Dandy, Medley from "Girl Crazy", You Make Me Feel So Young, Yesterdays, El Relicario, Secret Love, and many, many more!*

Available in CD for \$18.00 each and cassette tape for \$12.00 each. Please add \$2.00 for shipping and handling. Please make checks payable to CIC-ATOS.

CIC-ATOS, 5440 North Meridian St. Indianapolis, IN 46208

• WURLITZER • MORTON • KIMBALL • MOLLER • BARTON • MARR & COLTON

MORTON • KIMBALL • MOLLER • BARTON • MARR & COLTON

**Complete New Consoles**



Robert-Morton Style Console

New Regulators Chests Action Parts

Exact Factory Specifications Duplicated



P.O. Box 18212 Reno, NV 89511

(702) 852-1080

• BARTON • MARR & COLTON • MOLLER • WURLITZER

## NOR-CAL

FRANK LAFETRA: 415/854-4013

The Chapter's February event was an excellent concert for NorCal and the public on February 13 at Berkeley Community Theatre by Jonas Nordwall. He showed us some delightful Wurlitzer sounds we'd not heard from the chapter instrument before. The program featured a refreshing mixture of less often heard Broadway show tunes, some well played jazz, several wonderful undeservedly obscure numbers, and a few fine classical transcriptions we enjoyed very much.

Sean Henderson played for us February 26 at the Oakland Paramount as our March event. This teenage prodigy gets better every year, and he was already playing very professionally when we first heard him. Walter Strony, his mentor, with whom Sean had just completed a month of study, was in the audience, feeling very proud. Sean's complex registrations and intricate counter melodies are worthy of a musician twice his age, and his arrangements of a couple of "chestnuts," some familiar show tunes and classics were both unusual and exciting. We look forward to our next opportunity to hear him play.

NorCal's last public concert of the

current season was played on April 24 at Berkeley Community Theatre by Dwight Thomas. Most of us on this coast know this young musician's work best from the enthusiastic reception given by Time Magazine to his CD, "The All American Music of Irving Berlin." Dwight, who plays regularly at Indianapolis' Paramount Music Palace, takes his music far beyond the usual pizza parlor music fare, and he gave us a balanced program of ballads, up-tempo numbers, Broadway show tunes and light classics, all with complex registration combinations and interesting arrangements. *Evelyn Woodworth*

## NORTH FLORIDA

JACKSONVILLE

ELMER OSTEEN: 904/733-4910

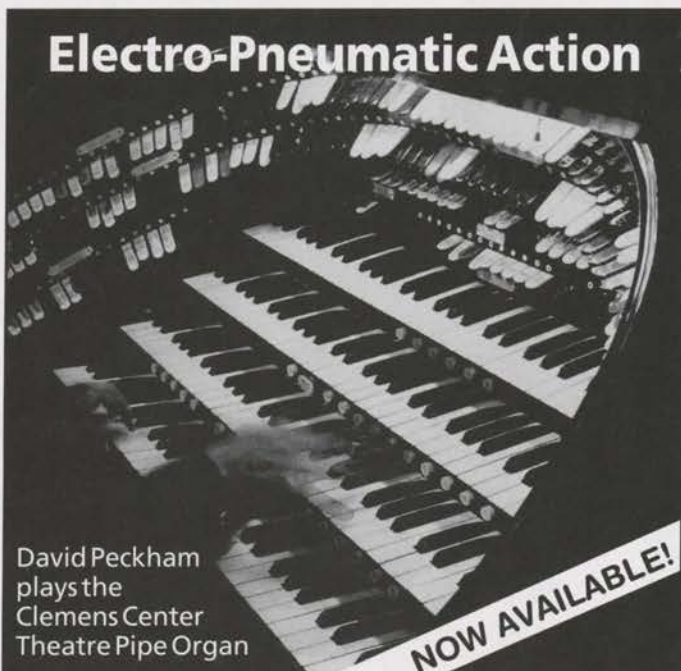
We salute the electronic theatre organ, inasmuch as it has been the mainstay of our chapter programs. Last November Secretary Patsy Pound hosted us around her Conn organ with President Elmer Osteen providing the keyboard artistry. This was a first for our president, playing a formal program before a captive audience — and a good job he did. A period of good fellowship with open console and eats followed.

It has now become a tradition to hold Christmas meetings at the home

of Dave Walters. The program featured Dave at the Conn 650 followed by a special treat, Treasurer Dianne Meadows in song with her daughter Stephanie and her niece Melissa Argalas, and then a Christmas carol sing-along with Dave at the console. The warmth and happiness of the spirit of Christmas prevailed. Open console and refreshments followed.

In January we met at the home of Treasurer Dianne Meadows where we viewed on "the big screen" a video tape of Norm Nelson's final public concert, which was at the Gateway Theatre, Chicago, September 24, 1993. Members are very grateful to Norm's wife Sis for making this video available. Viewing it pulled hard at the heart strings of each person present, since Norm as a member of this chapter had won a place forever in each heart. Refreshments followed.

The February meeting held new experiences for chapter members as to place to meet, organ to hear and artist to play. Harrell Slaughter has been a theatre organ buff all his life and recalls the days he heard Jesse Crawford in person, but he was not aware of our chapter until the local Allen organ dealer got us together. Harrell and his wife Josephine graciously opened their home to us, and



**Electro-Pneumatic Action**

David Peckham plays the Clemens Center Theatre Pipe Organ

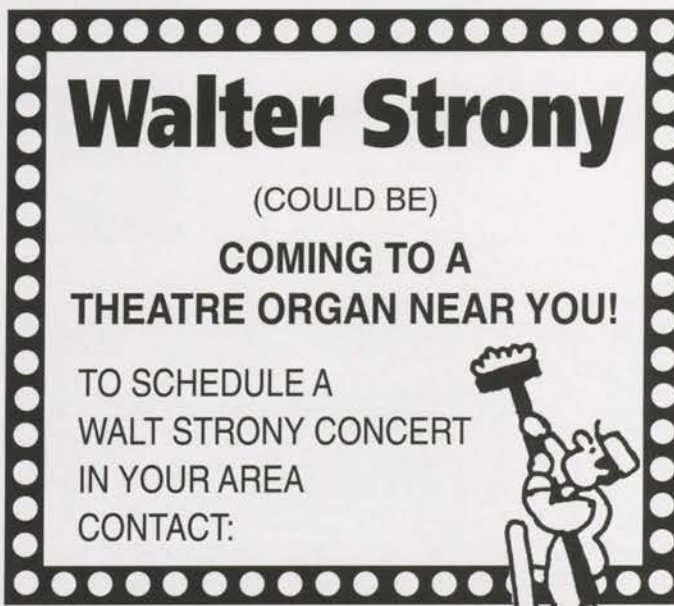
**NOW AVAILABLE!**

The first-ever recording by an exciting East Coast talent!

CD - \$18.00 postpaid  
Cassette - \$12.00 postpaid

Send check or money order to:  
Veteran Hill Productions  
4958 Veteran Hill Road  
Horseheads, NY 14845

Sorry, no credit cards or COD. All foreign orders add \$3.00 per item. Please allow 4-6 weeks for delivery.



**Walter Strony**

(COULD BE)

**COMING TO A  
THEATRE ORGAN NEAR YOU!**

TO SCHEDULE A  
WALT STRONY CONCERT  
IN YOUR AREA  
CONTACT:

**BRIAN J. DAGGETT**  
Management  
56 Valhalla Drive, Suite #100  
South Yarmouth, MA 02664  
Phone (508) 398-2512  
Fax (508) 398-2909

### NORTH FLORIDA cont.

introduced a very talented theatre organist, Gene Stroble, playing a new Allen theatre organ. Gene demonstrated excellent musicianship as he played everything from "Memories" to "The Lord's Prayer." Then followed open console and delicious refreshments.

Mark and Carrie Renwick were the featured artists at the March meeting held at Dave Walters' home — Mark playing the Conn 650 and Carrie performing several vocals. Their musical performances are always delivered in a professional style with such class as to belie the fact that they are both engaged in professions outside the music field. The meeting was topped off with refreshments and lively conversation.

Another blue banner meeting was held in April when we met for the second time at the home of Harrell and Josephine Slaughter. Gene Stroble again took the new Allen through its paces, this time exploring more of its wide-ranging versatility. This became an attraction for a lively open console period. Those not standing around the organ were standing around a table laden with good things to eat and enjoying a period of good fellowship.

*Erle Renwick*

### NORTH TEXAS

DALLAS-FORTH WORTH

IRVING LIGHT: 214/931-0305

While our chapter organ is not available to us due to the closing of the Lakewood Theatre, program chairman Manning Trewitt has been scouting for alternative venues for our regular meetings. For our May

meeting, he again persuaded Kathleen McDonald to play host. Kathleen's pride and joy is a Conn 652 with auxiliary speaker and electronic pipes. It is a beautifully sounding instrument and Kathleen's pride in it is certainly justified.

Manning selected Dallas organist Glen Swope to play the Conn for us. Glen is a member of North Texas Chapter and (when it was open), was one of the professional member volunteers who played intermission music in the Lakewood Theatre. Glen has been playing theatre pipe organs for many years including stints in pizza parlors in Houston, Phoenix and Dallas. In recent months, Glen purchased a Conn 652 for his home and he demonstrated the expertise he has gained by his beautiful registrations on Kathleen's instrument.



*Glen Swope played for North Texas in May.*

Mr. Swope's program included melodies by Leroy Anderson, George Gershwin and John Phillip Sousa among his many selections. We all enjoyed Glen's beautiful music once again and look forward to hearing him play for us again soon.

President Irving Light reported that there has been no apparent progress in the effort by the Lakewood Theatre owners to secure a lessee that will reopen the theatre. After seven months the chapter officers and members are discouraged at the prospects and are seeking other possible locations where we might be able to relocate our Robert-Morton. We certainly don't look forward to such a chore but are trying to be prepared if a move is required.

*Irving Light*

### OHIO VALLEY

CLAIRE LAWRENCE: 513/574-4634

Spending many years listening to a Wurlitzer 3/16 church organ on Sunday mornings is a good background for being Crew Chief of the maintenance crew of a 3/29 Wurlitzer theatre organ in Emery Theatre



*William Ahlert*

in Cincinnati.

Bill Ahlert has been involved in this organ through its installation period in the early 70s and became Crew Chief when the late Everard "Tote" Pratt had

to be relieved because of health.

Bill and his crew work two mornings each week, trouble-shooting the first morning and then fixing the

**Unmistakably Ashley**

From This Moment On  
Carioca  
I Get A Kick Out Of You  
Take Five  
Strike Up the Band  
Gershwin Medley  
and Many More

**Ashley Miller, A.A.G.O.**  
*at the Senate Theater*

**Theatre Organ at Its Best**  
**- Over 66 Minutes of Music -**


Theatre Organ Music only Ashley Miller can perform, recorded on the magnificent D.T.O.S. 4/34 Wurlitzer.  
Some material previously available on "For Members Only" (limited release)

**CD \$18 postpaid - Cassette \$12 postpaid**

Send check or money order to:  
**Midnight Productions, Inc.**  
**P.O. Box 68 Waldwick, NJ 07463**

U.S. orders only please.

Also available on cassette:  
**Ashley Miller at the Trenton War Memorial, and Showtime - \$12 each postpaid.**



troubles the second morning. And somehow Bill finds time to handle maintenance on the church organ as well.

A graduate architect, he spent a number of years as Cincinnati's Building Commissioner. We suppose serving anywhere in a city's bureaucracy is mighty good training for coping with the myriad mysteries of a theatre pipe organ.

Music has been a large part of the lives of Bill and his wife Ruth, being deeply involved in Cincinnati Symphony work. Bill has done a lot of solo vocal work, having studied with two outstanding vocal coaches in the 40s and 50s.

Cincinnati was in the "deep freeze" along with much of the rest of the country in January and February, but we never missed a scheduled show. Smaller attendance, yes! But our "never say die" house personnel including organists, made it each Friday and Saturday night.

The peak of our social season is always our St. Patrick's Day general meeting and party. This year it happened Sunday, March 13. The wearers of the green saved on their own "Green-stuff" by participating in a potluck type dinner with the chapter furnishing the meat course. Of course the Mighty Wurlitzer had a strenuous workout by nine organists. And two short movies were added — *Spanky* and *The Promise of Spring*.

And after all this, 60 members went home happy and full, having been Irish for THAT day either by birth, family roots, or adoption for one day.

## OREGON

PORTLAND

DON JAMES: 503/245-5972

April 16, we met at Uncle Milt's Pizza in Vancouver, Washington, for a Saturday morning concert. Chairman Don James introduced Dennis Hedberg, Co-Chairman for the Regional Convention, who spoke a little on the Regional that we will host in October of 1995, and about ways to strengthen our chapter.

Then Don introduced our organist for the morning, Kurtis Knight, a self-taught organist, who says he does not perform in a concert setting, but really made us sit up and enjoy!

Kurtis played something for everyone, a well-rounded concert. A few of the selections were "Sunny Side of the Street" (writer's favorite), "Elephant Walk," Superman Theme Song (organist's favorite), "Misty," "Ice Castles" and many, many more.

We always enjoy seeing new members and friends at our events. Thanks to Kurtis for the great music and to Milt for sharing his establishment with us. A short open console followed with Rick Parks sharing his musical talents.



Chairman Don James introduces Kurtis Knight. *Jim Clausen photo*



Uncle Milt watches the enthusiastic crowd listening to Kurtis Knight.

*Paul Quarino photo*



Kurtis Knight chats with young chapter member Dan Parks. *Jim Clausen photo*



Dennis Hedberg, son Jay and daughter Stephanie at Uncle Milt's. *Paul Quarino photo*

**SHUFFLE BACK TO  
BUFFALO  
SEPTEMBER 16-17-18**



## DENNIS JAMES

Silent Film Accompaniment  
Theatre Organ Concerts  
Classical Recitals

### DENNIS JAMES PRODUCTIONS

1563 Solano Avenue, Suite 281  
Berkeley, California 94707  
415/773-3928 • Office FAX 510/528-6958

**NOW BOOKING 1994-95 PERFORMANCES**

### UPCOMING TOUR PERFORMANCES

July 9 ..... Franklin Court Museum, Philadelphia, PA  
July 22 ..... Indianapolis Symphony, Indianapolis, IN  
July 23, 24, 27 ..... Ohio Theatre, Columbus, OH  
July 30 ..... Lyle Studio, San Diego, CA  
July 31, August 1 ..... Spreckles Organ Pavilion, San Diego, CA  
August 6 ..... Strawberry Creek Music Festival, Malibu, CA  
August 7 ..... Bing Auditorium (LACMA), Los Angeles, CA  
August 10 ..... California Plaza, Los Angeles, CA  
August 12 ..... Indianapolis Symphony, Indianapolis, IN  
August 17 ..... Stanford Theatre, Palo Alto, CA  
August 24 ..... Stanford Theatre, Palo Alto, CA  
October 6 ..... Accademia Bartolomeo Cristofori, Florence, ITALY  
October 17, 18 ..... Palazzo Delle Esposizioni, Rome, ITALY  
October 23 ..... Bardavon Opera House, Poughkeepsie, NY  
October 30 ..... Orpheum Theatre, Vancouver, B.C., CANADA



## ORLANDO AREA

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

Our annual election of officers was held at our March Board of Directors meeting, and we are happy to report that all agreed to serve another term. After the Board meeting, a working session was held in place of the general monthly membership meeting. About 17 members turned out for this session, and all were put to work quickly at various jobs.



OATOS garage sale VIPs: (L to R) Hazel Hensing, Doris Ferrar, Lois Thomson, and Jackie Laval.



Ted Campbell working on wind chests in the Solo chamber.

Our March garage sale, held as usual at the home of Hazel Hensing, was a huge success. The organizers and coordinators once again were Hazel Hensing, Lois Thomson, Jackie Laval, and Doris Ferrar. Ted Campbell, Leroy Lewis, Wayne Tilschner, and Ron Bower served as our transporters. They picked up the large items from homes of the members and delivered them to Hazel's home for the sale. We had a highly successful day monetarily and loads of fun as well. We are all looking forward to our next sale sometime in the fall.

Our April meeting was once again scheduled as a work session. We are trying to get in as many work sessions as possible in an attempt to make our motto for the year a reality: **THE WURLITZER WILL ROAR IN '94!**

The installation of the **DON BAKER MEMORIAL WURLITZER** is still on track even though access to the Lake Brantley High School Fine Arts Center has been limited during April and May. The installation crew has been completing work on the wind regulators and tremulants for the main chamber and restoring the remaining wind chests. Our crew's goal is to complete as much of the equipment building and repair as possible by summer so the actual installation work can be done during June, July, and August while the students and faculty are enjoying their vacation time.

Our chapter is fortunate to have a number of dedicated members and their families who truly believe in reviving and bringing to our community this almost lost art of theatre organ building and playing. For example, President Wayne Tilschner, Vice-President Ron Bower, Ted

Campbell, Jim Fles, Warren Thomas, Bob Brackett, and Jack Doyle have agreed to donate part of their summer vacation to work full time on our Wurlitzer project. Now, that's dedication, wouldn't you say!

We would like to take this opportunity to give Bob Maes of Pipes and Palaces a big thanks for donating equipment to our chapter. As most of you know, the expense of such a major project can be overwhelming. You can believe that we truly appreciate any and all donations to our ambitious task, no matter the size.

*Lois M. Thomson*



OATOS board member Warren Thomas uses a high lift to bring chests up to Solo chamber.

## "THE WURLITZER WILL ROAR IN '94!"

# BERKELEY!

The premiere recording of  
Nor-Cal Chapter's 4/29 Wurlitzer,  
featuring **WALT STRONGY** at the console.

CD: \$20. Cassette: \$14 (Full length, real time). Prices are for USA, Canada, Mexico; other countries add \$1.25. VISA and MasterCard welcome. Checks and money orders in U.S. dollars.

Order from:  
NOR-CAL TOS, P.O. Box 27238, Oakland, CA 94602-0438

## Father James Miller

"Father Jim"  
810/629-5400

401 Davis Street  
Fenton, MI 48430

## POTOMAC VALLEY

November 28 was a sunny and pleasant day on the George Mason University campus in Fairfax, Virginia, where we held our final "Sound of the Silents" concert for 1993. Don Kinnier and Judy Townsend put on a terrific show; the stage setting and lighting were superb, and the organ sounded great despite a severe problem discovered that morning. The audience was not aware until the announcement at intermission that heavy rains (5 inches) and wind the day before had disabled a large section of the Main chamber pipe work.

Kinnier's program featured seasonal tunes, and was interspersed with vocals by Judy, an audience sing-along, and the Buster Keaton silent film *Balloonatics*. Resplendently

attired, the duo did several "Ah ..." songs (songs which begin with the unfamiliar verse and continue to the chorus when the audience finally recalls and silently goes "Ah ... (that one).") Don also included a slide-augmented "Trip Through the Organ," which was an illustration of the various voices and percussions of a vintage theatre pipe organ. They closed the show with the full verse as well as the inspiring chorus of "God Bless America." A really fine program by a couple of "pros."

During preparations for the November 28 program, around 10:30 that morning when the organ was turned on, many ciphers became evident. Investigation in the Main chamber discovered a roof leak. Water was standing on top of the Main windchest, on top of the regulator, and

underneath the chest. The crew immediately went to work with towels to sop up the water. About 40 magnet caps were removed; all blew water. For the pipes associated with these magnets, we blew water out of the toe holes. We let the warm air from the blower flow through the chest to dry out as much as possible until about 2:15 p.m. At that time we began taping the toes of the affected pipes, and they were put back in place, along with the magnet caps, while we hoped for the best. About 60 notes were disabled.

But "the show must go on," and it's a tribute to Kinnier, a master at playing a less-than-complete instrument, that the music sounded so good. We did have one Clarinet cipher in the first half. There was too much damage to the leather and felt

# Paramount On Parade

VOLUME II

With

**JIM RIGGS**

at the console of the acclaimed 4/26 Wurlitzer in Oakland's fabulous PARAMOUNT THEATER



*It's full of your favorite concert selections, including...*

- I Love To Hear You Singing
  - I'm Dancing With Tears In My Eyes
  - Brother, Can You Spare A Dime?
  - I Surrender, Dear
  - Sweet Lorraine
  - If I Had A Girl Like You
  - The One I Love Belongs To Somebody Else
  - Dreamsville
  - Her Name Is Mary
  - 20 Million People
  - Selections from "The Bandwagon"
- ...And Much More!*

*Order Your CD or Cassette Today!*

YES! Please send me my copy(s) of Paramount On Parade, Volume II right away!

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Phone \_\_\_\_\_

#	Compact Discs @ \$18.00 ea.	
#	Cassette Tapes @ \$10.00 ea.	
		Subtotal
CA residents please add 8.25% sales tax		
Shipping & handling (\$2.00 per item)		
		<b>TOTAL ENCLOSED</b>

Send your check or money order (payable to Melody Masters) to:

**MELODY MASTERS**  
3015 Eccleston Ave.  
Walnut Creek, CA 94596

(Please allow 4-6 weeks for delivery. Overseas orders please add US\$3.00 additional postage for each item. Thank you.)

## POTOMAC VALLEY cont.

in the main chest to perform a partial in-place releathering, so the decision was made to remove the entire chest from the Main chamber during the winter break in our concert schedule and do the job properly. On Friday evening, December 3, George Johnson, George Mather, Lucky DeVault and Don Faehn removed and stored the five ranks of pipes, disconnected and disassembled the chest, and transported it to George Johnson's shop, where it can be adequately repaired. It was a busy week.

On March 19, we held our first "Sound of the Silents" program for 1994 at the Harris Theatre with Ray Brubacher.

*"What a wonderful evening of music  
— I am really enjoying this!"*

That's what everyone was saying at intermission on the evening of March 19 at the Harris Theatre. And why not? Organist Ray Brubacher had just finished the first half of what was to be a two-hour first class performance at the chapter's Mighty Wurlitzer pipe organ and the Harris Theatre's nine-foot Steinway grand piano.

Ray opened his program with a rousing arrangement of the march, "Pietro's Return." After a beautiful rendition of "Our Love is Here to Stay," Ray played "Opus One" and dedicated it to the late, great Jimmy Boyce. After a number of beautifully played songs, the first half of the pro-

gram was closed out with a jazzy arrangement of "The Lady is a Tramp."

After intermission, Ray re-opened the program with Lyn Larsen's "Sounds of Wonder," a number dedicated to the great movie palaces and their wonderful theatre pipe organs. Speaking of sounds of wonder, the next big treat on the program was Ray stepping down from the console of the Wurlitzer over to the Harris Theatre's nine-foot Steinway grand piano. "That's All," and "All I Ask of You" were the two selections Ray picked to show off the beautiful Steinway. It also showed what a versatile musician Ray Brubacher is.

It was then time to return to the Rialto Theatre, the place where our Mighty Wurlitzer was first installed. All of the house and spotlights dimmed, and a Charlie Chase comedy flashed up on the screen accompanied by Ray at the organ. Again, Ray showed us why he is in such demand, and why the American Film Institute is glad to have him as their host. Selections from *My Fair Lady* and *Gone With the Wind* closed the program.

As an encore, Ray presented and accompanied a 1947 silent documentary on the SS Potomac, with scenes from the Washington area as it cruised down the Potomac River. If you missed this program, you really missed a good one. *Beverly DeVault and George Mather, Jr.*

## PUGET SOUND

WASHINGTON

JO ANN EVANS: 206/485-5465

Walt Strony presented a very enjoyable weekend to the membership of the PSTOS in March. On March 12 he presented a master class and workshop at the home of Russ and Jo Ann Evans on their recently re-installed 3/16 Wurlitzer. This class was enjoyed by many of our members.

Sunday, March 13, members and friends journeyed to Tacoma to Pizza & Pipes for a most entertaining program. As usual Walt gave a very entertaining and interesting program.

Many thanks to Dick and Margaret Daubert for allowing the use of this facility for our concerts.

In April we were privileged to hear the newly installed pipe organ at Franklin High School. It was a beautiful day and the organ sounded terrific; more than a hundred people were in attendance to hear Don Myers show the organ's capabilities.

This program was held in conjunction with Franklin High School and all proceeds were to go to the Franklin Organ Maintenance Fund. It is hoped that future programs will be available at this organ. *Jack Becvar*

## QUAD CITIES

DAVENPORT, IOWA

MARK SPENGLER: 309/752-0232

Our May meeting was an extra special occasion. We met at the Capitol Theatre, which houses our Wicks pipe organ, and presented a commendatory plaque to Howard Adams for 24 years of keeping the Wicks repaired, restored, tuned and in concert-ready condition. After all these years, Howard has decided to retire as "master tuner" and has turned this responsibility over to younger, more agile members of the chapter. It is difficult to adequately express our appreciation to Howard for the many hours of hard work that he put in on the Wicks.

As a part of the program honoring Howard, Jim O'Connor, our Vice-President, played a rousing mini-concert on the Wicks. We also had a number of guests from a local historical society, giving us the opportunity

**THEATRE ORGAN  
SHOWS**

DENNIS  
SCOTT

House Organist for Chicago's Marvelous  
**MUSIC BOX THEATRE**

SILENT FILMS  
&  
SING-ALONGS

1910 S. WOLCOTT  
CHICAGO, IL 60608  
(312) 226-5958



AN ARTIST FROM  
NEW ENGLAND

BOB LEGON

26 Central Avenue  
Malden Massachusetts 02148  
617/322-2427



Theatre Organ Concerts  
Pure & Simple  
SILENT FILMS  
A SPECIALTY



Howard Adams and the 3/12 Wicks he maintained for 24 years.



Jim O'Connor in concert at the Capitol Theatre's 1928 Wicks.

to explain to them our purpose and solicit their support.

While QCCATOS did not have a spring concert this year, mainly because the cost of renting the theatre has almost doubled in recent years and we felt that it was not financially feasible to put on a show at this time, we

do have exciting news regarding a collaborative effort which will provide the public with 12 opportunities to hear the Wicks during May and June. Vaudeville-type shows will be presented on four different weekends featuring Toby Tolliver, a clown which was created in 1851 right here in the Quad Cities, and was a part of traveling tent shows all over the Midwest. Jim Davis, the current portrayer of Toby, has preserved this bit of Americana, and was delighted to have the Wicks organ played extensively during the "Toby" shows at the Capitol Theatre. Our President and Vice-President, Mark Spengler and Jim O'Connor, will each do six shows. Both Mark and Jim know how to bring out the best in the Wicks, and since the shows are billed as family entertainment, we are hoping to introduce the thrilling sounds of the Wicks theatre pipe organ to some of the younger members of our community.

Those ATOS members who live within driving distance of the Quad Cities will want to mark October 16 on their calendars. That's when our next show is scheduled, and we were fortunate to obtain Father James Miller as the artist. Although Father Miller appeared in Cedar Rapids, Iowa, in April, he hasn't been to the Quad Cities since 1989.

Under the leadership of President Mark Spengler, a fund-raising committee has been formed which includes Helen and Ted Alexander and Martin Leon. Several grant applications are in the works. QCCATOS continues to search for new ways to increase public awareness of the importance of preserving the Wicks organ which was installed in the Capitol Theatre in 1928. *Elaine Vinzant*

## RED RIVER

FARGO, NORTH DAKOTA

LANCE JOHNSON: 218/287-2671

Another wonderful Silent Movie Night show is history. The program, April 8 and 9 at the Fargo Theatre, brought back a group previously featured, the Fargo South High School Show Choir, Pizzazz. Under the direction of Michael Radniecki, this group had just recently returned from performances at Disneyworld and on Disney's Big Red Boat. From "Let the Music Roll On" opener, "Never My Love," a variety of show tunes, the guys crooning on "Chantilly Lace," "Pretty Woman," "Calendar Girl," to a terrific choreographed medley from *Guys and Dolls* to closing, this energetic group kept your attention to the last note.

THEATRE ORGAN  
CONCERTS SILENT FILMS



**Clark Wilson**  
Concert Productions

1029 Ambrose Avenue East Liverpool, Ohio 43920  
(216) 385-4568 (414) 481-8896

◆ PERFORMING ARTIST ◆

◆ COMPOSER ◆

◆ TV & MOVIE STUDIO MUSICIAN ◆

◆ SYNTHESIZER TECHNICAL CONSULTANT ◆

◆ RECORDING ARTIST ◆

◆ DEVELOPER OF FIRST MODERN THEATRE ORGAN ◆

**THE LEGEND CONTINUES...**

◆ **JOHN SENG** ◆

CAROLYN COLLINS MANAGEMENT  
6210 ROBIN LANE  
CRYSTAL LAKE, IL 60014  
PHONE 815-459-6210

*Call or write for concert booking information*

**RED RIVER cont.**

The movie portion of the evening consisted of three comedies from the silent era greats: Charlie Chaplin in *The Adventurer* (1917), Buster Keaton in *The Goat* (1921), and Harold Lloyd in *Among Those Present* (1921). David Knudtson, Theatre Production Associate and staff organist, first took us on an entertaining trip through the organ, and gave a brief history of each film. Dave regularly performs movie scores for students at the three local colleges. For our fall '94 show, plans are underway for a big event: it will be the 20th anniversary of Silent Movie Night.

Our chapter organ at Weld Hall on campus of Moorhead State University in Moorhead, Minnesota, is undergoing improvements, which has so far included adding a third manual, new tremos, and revoicing. This organ gets much use with the popular film studies classes and with the summer cinema series open to the public.

*Sonia Carlson*

Chapter Correspondents send copy to:  
 ATOS Editor, 5028 S.E. Woodstock, #4,  
 Portland, Oregon 97206.  
 503/774-0026 / FAX 503/777-8081

**RIVER CITY**

OMAHA, NEBRASKA

GREGORY JOHNSON: 402/624-5655



*Donna Baller at the Durand's Allen theatre organ. Tom Jeffery photo*

Our March 20 meeting was hosted by Bill and Maurine Durand at their comfortable home in north Omaha. We all had the opportunity to tour the chapter's organ studio and see the progress that has been made on the installation of our Barton theatre organ. Our work log documents more than 3,200 volunteer hours thus far on the project. Returning to the Durand's house, Vice-President Harold Kenney conducted a short

business meeting. The day's entertainment was provided on the Durand's 3-manual Allen theatre organ by open console artists, including Donna Baller, Dorothy Van Buskirk, Lynn Lee, Dick Zdan and Maurine Durand. Maurine treated us to a mini-concert with Don Baker's "Acapulco," Al Bollington's "Pipe Organ Blues," Rosa Rio's "Dreaming," Paul Lincke's "Glow Worm," and Andrew Lloyd Webber's "The Music of the Night" from *Phantom of The Opera*. Following the program we enjoyed delicious table treats in Maurine's kitchen. Many thanks to Maurine and Bill for their generous hospitality.



*Peg Lacy, organist and Music Director at St. Margaret Mary's Catholic Church Tom Jeffery photo.*

St. Margaret Mary's Catholic Church and Father John Pietramale hosted our April 24 meeting. This beautiful stone church overlooks the campus of the University of Nebraska at Omaha. We were welcomed with coffee and pastries in the church's undercroft by Father John; Harold Kenney conducted the business meeting. Then we assembled in the church's nave for our program, and Father John distributed an attractive printed program for our concert, which also listed pipe specifications for the three divisions of the organ. St. Margaret Mary's congregation dates back 75 years in Omaha's Dundee neighborhood, but the present building was built in 1943. The organ, located in the choir loft and voiced in the French Romantic Style, was built by W.D. Miller and installed in 1991. Several of the nine compositions in the concert, present-

**SONIC CREATIONS INC**

**BUILD YOUR OWN ORGAN**  
 GREAT NEW TONE GENERATION  
 ACTIVE FILTER VOICING - MIXTURES  
 (IN KIT FORM OR ASSEMBLED)

**AMPLIFIERS and SPEAKER SYSTEMS**  
 LOW NOTE PEDAL SYSTEMS

SEND \$1.00 FOR CATALOG



**SONIC CREATIONS INC**  
 P.O. BOX 758 CORTEZ CO. 81321  
 PHONE (303) 882-4532



or let us build all  
 or part of it for you

**MODULAR**  
 SOLID STATE  
 RELAY SYSTEMS  
 for  
 PIPE ORGANS

you build  
 or  
 we build  
 (let us quote)

**SINGIN' IN THE BATHTUB**  
 with **JIM RIGGS**  
 and the Alabama Theatre's  
 Mighty Wurlitzer Pipe Organ

CD - \$20.00 postpaid (U.S.)  
 Cassette - \$12.00 postpaid (U.S.)  
 Overseas orders add \$3.00

Send orders with check or money order made payable to:  
**RIGGS-ALABAMA THEATRE RECORDING**  
 P.O. Box 2372  
 Birmingham, Alabama 35201



ed by the three parish organists, included: Beethoven's familiar hymn, "Joyful, Joyful We Adore Thee" with Peg Lacy (organist and Music Director) at the console; Marcello's "Psalm 19" and Handel's "Allegro Maestoso" (from *Water Music*) offered by Mary Griffin' Bach's "Jesu Joy of Man's Desiring" and Lorenz's "By the Cathedral" presented by Kevin Rose' and Handel's "Aria" (from Third Violin Sonata), featuring the 8' Oboe, with Peg Lacy at the console.

Father John Pietramale informed us that Tom Wolfe's mother had died recently and that Tom was having serious health problems. We all joined in a prayer for Tom. We are indebted to St. Margaret Mary's Church, Father John, Peg Lacy, Mary Griffin and Kevin Rose for a very enjoyable afternoon. *Tom Jeffery*



Warner Moss at the W.D. Miller console, St. Margaret Mary's. *Tom Jeffery photo*



Organists Kevin Rose and Mary Griffin with Father John Pietramale. *Tom Jeffery photo*



Shuffle BackTo Buffalo

## ST. LOUIS

MISSOURI

DORIS ERBE: 314/481-1840

Howard Kessler, Manager of the digital piano and keyboard side of the house at the Organ and Keyboard World at Earth City, hosted our meeting on a rather damp, cold Sunday afternoon in March. However, after we got inside, the weather was forgotten. Libby Kowalski and Howard made us feel right at home and the aroma of fresh brewing coffee greeted our members.

We had a good attendance; Fred Jenkins had five guests and Ed Krattli had three. While Howard hadn't had ample time to prepare a concert program, he gave a marvelous presentation of an ultimate home keyboard (which weights approximately 30 pounds). Everyone was fascinated by the myriad authentic-sounding instruments available at the flick of a finger and the overall capabilities of the keyboard.

Les Hickory really gave it a workout and he sounded great — as usual. After Howard concluded his presentation, we enjoyed the coffee

and other light refreshments interspersed with good old conversation. It was an educational session appreciated by all who attended.

LeRoy and Fran Ettling graciously offered to host our April meeting. Their rathskeller boasts a Conn 650, an upright piano, and an HO train layout. LeRoy opened the program by explaining the modifications that he and Jim Ryan, an electronics expert and SLTOS member, have made to the Conn. Extra contacts were installed on the upper manual; future plans include installation of extra contacts on the two lower manuals and pedals, plus toy counter items, etc. A mechanical harp has been placed on the floor beneath a pool table. Jim Ryan designed a complete set of relays that are wired into the harp which enables it to be played from the console. The identification plate on the harp reads: Maas-Rowe Carillon; Model 105H; Los Angeles, California. It was probably a product of the 30s. LeRoy has been taking lessons since February, 1992, and included "Sunrise, Sunset," "Try To Remember," and "What Kind of Fool Am I?" in his program.



CPE PRODUCTIONS proudly presents the recordings of

# CHRIS ELLIOTT

If you liked "Shuffle Off to Buffalo!" just wait until you hear ....

## Shuffle Off to Buffalo! VOLUME II

The incomparable combination of Chris Elliott and the Shea's Buffalo Wurlitzer are **together again** for another outstanding release!

**Gigi Selections • Grand Fantasia from the Opera "Pagliacci" • Stanley • Only A Rose • My Fair Lady Medley • When October Goes • Brazilian Sleighbells • A Sylvan Idylle • I'll Be Seeing You • Make His Praise Glorious • Selections from *The King and I***

Over 65 minutes of dazzling music! Experience the first theatre pipe organ recording to use the new Schoeps "Sphere" stereo microphone! Available in compact disc and cassette.

**Also available:** Shuffle Off to Buffalo!, Volume I (CD & cassette)  
That's Entertainment (CD & cassette)  
Organ Fantasia (CD only)

Compact Discs \$18.00 each plus shipping  
Cassette Tapes \$12.00 each plus shipping

Shipping Charges: Add \$2.00 per item for shipping; outside the US add \$5.00 per item. U.S. funds only, please. VISA and MasterCard orders gladly accepted. Please indicate card type, card number, expiration date, print your name exactly as it appears on the card and include your signature.

CPE PRODUCTIONS • P.O. Box 705 • Menlo Park, CA 94026-0705

ST. LOUIS cont.



Fran Ettling at the Conn 650.

Fran then took over and thanked Jim Ryan for inspiring her to play Hawaiian music using the newly-installed harp. She selected "Hawaiian Wedding Song" and "Blue Hawaii," among others, as well as additional melodies, such as "Buttons and Bows" and "On A Beautiful Day Like Today."

Open console followed and several other SLTOS members took the opportunity to enjoy playing the Conn 650. This, of course, was also the time to enjoy refreshments and socialize.

Doris Erbe

SIERRA

SACRAMENTO, CALIFORNIA

ANDY MUNYON: 916/395-6877

It was a cold, stormy day, but David Reese brought in a crowd of 125 or more for his concert. This was co-sponsored by the Boni Organ Club and Sierra Chapter. David easily won over the audience with his fine personality and great talent. He played a varied program and the highlight of his endeavors was "In A Persian Market," by Ketelby, and selections from *The Sound of Music*.

His other choices were old favorites played in the style unique to David Reese. This filled our bill for February.

Dave Moreno held a very successful seminar for us in March. His delivery of his knowledge of the theatre organ was very interesting, and those who were there were very interested in what he had to say. Thanks, Dave, we will no doubt have you give another seminar for us.

Our organ concert and dance kinda fizzled out in April. I think the idea of dancing may have scared folks away ... but we tried. Bert Kuntz did a marvelous program for his part of the program which was truly appreciated by the audience. Thanks to Jim Hodges for being emcee and to Kay Ruland and Roberta Donlin for helping in the kitchen. And thanks, always, to Dave Moreno for keeping the organ in good condition.

May Day was a big time for the Fair Oaks area as they held a festival — and they asked us to use the organ, so we furnished three organists to play throughout the day: Sam Weller, Dave Moreno, and Bert Kuntz played mini-concerts. The fun was all outside the club house, so our attendance was rather light, but those who attended all agreed that the three played fine programs.

Our program in April was at the Towe Ford Museum with Bob Vaughn playing a series of silent comedies, six in all, which the large audience sure enjoyed.

On May 8 a very prominent organist, Jim Brown, presented a concert at the Fair Oaks Clubhouse. He played mostly sacred and classical music as he is a church organist in this area. The audience thoroughly enjoyed his program. He used an

electronic keyboard (Korg 3c) with several selections. "Sheep May Safely Graze" and selections from *Carmen* were the highlights of his program. His encore, "Pomp and Circumstance," had the audience begging for more. This was his third concert for us, and I am sure we will have him back for more. Thanks, Jim.

Bud Taylor



Katy Dennis at the console of Sooner State Chapter's 3/10 Robert-Morton.

Sam Samuels photo

SOONER STATE

TULSA, OKLAHOMA

SAM COLLIER: 918/834-6255

Our March meeting, at Tulsa Technology Center in Broken Arrow, proved once again that a change-of-pace can be fun. We saw two videotapes, the first a fascinating tour through the Wicks Pipe Organ Factory (tape provided by Phil Judkins), and the second the odyssey of Wurlitzer opus 2022, from its original installation in Warner Brothers Studio Theatre to its present housing in he Renaissance Theatre in Mansfield, Ohio. (This tape was provided by Russell Joseph.)

Ten people played at open console, including Julius Chapin who


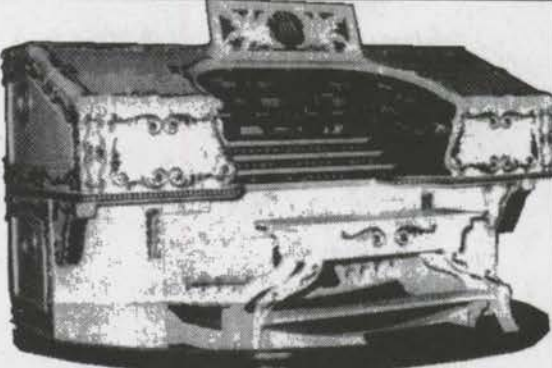
**'93-94 Trenton Concert Series**

**Trenton War Memorial 3/17 Möller**  
**Oct 3 - Dennis James**  
**Dec 5 - Tom Hazelton**

Due to construction at the War Memorial, the following concerts will be held on the 3/12 Kimball installed at the Casa Lido Restaurant, Warren St. Trenton

**Feb 13 - Jellani Eddington**  
**Mar 20 - Ralph Ringstad**  
**May 1 - Lew Williams**

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



Zack Parsons plays for open console on Sooner State Chapter's 3/10 Robert-Morton. Sam Samuels photo



Paul Craft sings for Sooner State Chapter, accompanied by Zack Parsons. Sam Samuels photo

played in honor of his mother's 90th birthday, and Carolyn Craft who accompanied her husband. Paul singing a magnificent "The Holy City," as well as playing for Bonnie Duncan who sang "When Irish Eyes Are Smiling" in honor of St. Patrick's Day.

Katy Dennis was the artist for the mini-concert at our April meeting. Paul Craft introduced her as a "Former Staff Organist" at Wichita's Century II Auditorium, which Katy corrected to "Staff Amateur Organist," but did say she had practiced many hours on their spectacu-

lar Wurlitzer. She played an outstanding program on our 3/10 Robert-Morton, treating us to some fascinating arrangements of popular songs of a few years ago, and show tunes. She made delightful use of the newly-available chrysoglott and harp, as well as the xylophone, for right-hand rhythmic counter-melodies. We even persuaded her to play an encore for us.

We heard music from eight people at open console, (including Julius Chapin who played for his wife's birthday, this time).

The week following our meeting, Carolyn Craft played incidental music and a processional and our *beast* for a ceremony of induction of new students into the Vocational Technical Honor Society. The music was well received.

Meanwhile, work is progressing on installing the three-rank chest addition to our instrument, and the Don Kimes Memorial Post Horn has been ordered.

Work is also "moving along" on John McConnel's Robert-Morton installation at his Orpheum Theatre in Okmulgee. John has shown the crew "another way to the chamber" (across the proscenium arch of the stage) — which sure beats climbing a forty-foot ladder straight up the wall!

Dorothy Smith

## SOUTHERN NEW JERSEY

SOUTH VINELAND, NEW JERSEY

HOWARD MINTZER: 609/881-7435

Our October meeting was held at the Rementer residence. Terry Mace, President of Susquehanna Valley Chapter and house organist at the Capitol Theatre in York, Pennsylvania, was our guest artist for that autumn Sunday afternoon,

playing seasonal favorites on the augmented Conn 650.

November meeting saw our chapter members attending the Candi Carley-Roth concert held at the Hoffner residence. Charley's 3/20 Marr & Colton was in fine shape and up to the paces that Candi put it through.

A post-holiday follow-up found our members back at Hoffners. Our guest artist for that winter afternoon was Tim Hoag, organist at Atlantic City Convention Hall and assistant technician at the hall. He played a diversified program which took the chill off of an otherwise cold winter Sunday.

Our February meeting was held at the Broadway Theatre in Pitman, New Jersey, site of the chapter's 3/8 Kimball pipe organ restoration project. The meeting was a combination business meeting and progress update on the work going on with the organ.

Update on the Kimball restoration project was presented at the February meeting. All windlines and offset chest revisions as well as tremulant rebuilding has been completed in the right chamber. Work on relocating the windlines and re-winding the tremolo in the left chamber has now started. The 16' metal Diaphone pipes have been repaired and the layout for racking these pipes has started. Investigation revealed that the generator supplying D.C. current was of 19 amp capacity not sufficient for this instrument. A 30 amp D.C. rectifier was donated to the club by a local pipe organ building and repair company. Much work still lies ahead, but much work has already been accomplished and the fruits of our labor are starting to take form.

Joe Rementer



**Ashley  
Miller**

a.a.g.o.

*Unmistakable!*

Now Booking the 1995-1996 Season

Represented by:

**Milco Music Co.**

201/768-7508

P.O. Box 32 • Closter, NJ 07624

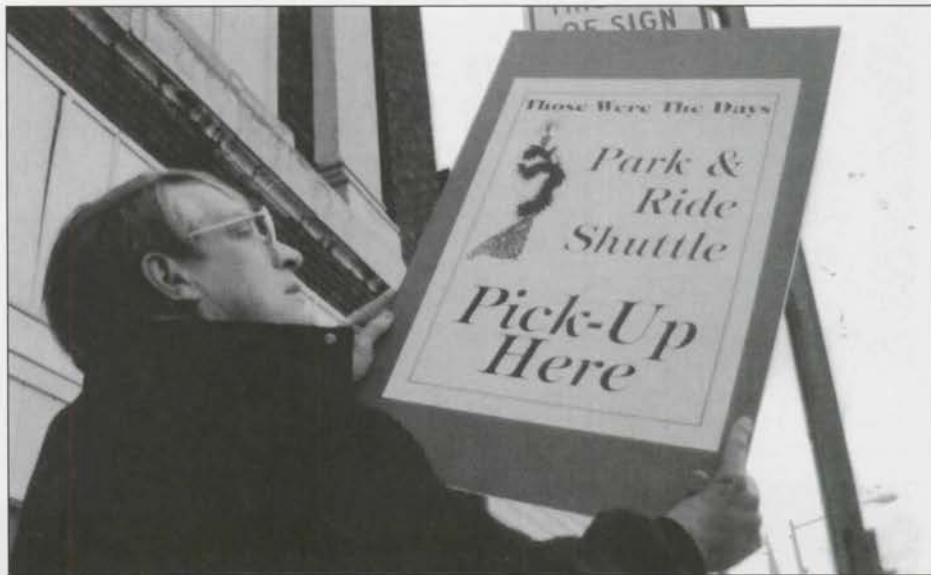


## TOLEDO AREA

TOLEDO, OHIO

KEVIN OBERLE: 419/474-6541

The organ crew continues to implement plans for our third chamber on the right hand side of the proscenium. Paul Wasserman and Tom Densel have finalized the layout and design of the additional ranks and traps, and now all that remains is locating the necessary parts and completing the final installation. The pipework comes from the generous donation of Raymond and Florence Muenzer of suburban Maumee, who



Paul Wasserman readies sign outside the theatre for the bus shuttle service.



Claudia Hole, assistant director for *The Pride of Toledo, Sweet Adelines*, plans the May 15 show at The Ohio Theatre.

gifted their 28-rank home installation to TATOS. However, the crew is still searching for a blower, swell shades, and other ancillary equipment to complete the installation. It appears that Bob Maes, in Kansas City, will be able to provide much of the missing components, and once the "goodies" are delivered to Toledo, work will begin immediately on the installation.

If all goes well, a special re-dedication concert will be held some time late this year. The program committee will meet soon to select an artist for our fall concert — and consider who will perform at the re-dedication show.



Lance Luce, feature artist for the TATOS spring concert, "*Those Were The Days*", puts the finishing touches on his program at a rehearsal session.



*"Sentimental Journey"*

featuring

**BILL VLASAK**

in a memorable salute  
to music of the 1940's

In response to the warm reception of Bill's last release, *Slow Boat to China*, you are again invited to take a trip back to the 1940's with his newest digital release:

*"Sentimental Journey"* played on the **FABULOUS** Paramount Music Palace Wurlitzer pipe organ.

Cassette (Real Time) \$14.00 ppd.

Also Available:  
*"Slow Boat To China"* C.D. \$18.00 ppd. Cassette \$14.00 ppd.  
*"Bill Vlasak At The Paramount"* Cassette \$12.00 ppd.

**WJV PRODUCTIONS**  
P.O. Box 19746 • Dept. D • Indianapolis, Indiana 46219

In April, TATOS members helped "pay-back" WGTE-TV-30, for their assistance for the past two years in promoting our Bob Ralston concerts. Twenty volunteers from TATOS and the Ohio Theatre served as phone operators for the TV-30 Auction, the public broadcasting station's week-long major fund-raiser. TATOS associate Steve Skibinski even went on camera and modeled a black teenager's starter jacket that was up for bid. Bill Coine returned later in the week and served as an on-camera auctioneer for an evening. Everyone enjoyed the TV-30 Auction so much that we plan to volunteer again next year.

## VALLEY OF THE SUN

PHOENIX ARIZONA

RAY DANFORD: 602/972-6223

Opening with "I Want to Be Happy," visiting British organist Paul Roberts put us all in a cheerful mood at First Christian Church on April 2. Paul's program included a tribute to Fats Waller and some music from Disney animated films. He played medleys of songs that had nothing in common except that they sounded good together. Some numbers that we don't hear very often were "Polka Dots and Moonbeams" and "Bei Mir Bist Du Schon." A standing ovation after his "Dizzy Fingers" closing brought Paul back to the Wurlitzer for an encore. We all hope that he plans to visit the Valley again.

Tom Hazleton and Walter Strony presented a "Grand Duo" in concert at the FCC Fellowship Hall on May 6. The organists performed on the 2/11 Wurlitzer and the Allen MDS-Theatre III Deluxe Digital Organ. Our chapter thanks John Crum and the staff at Arizona Organ Associates for their assistance in this project. The concert was presented as a fund-raiser to benefit the chapter in its plans to install a theatre pipe organ in the restored Orpheum Theatre in downtown Phoenix.

The program opened with neither Tom nor Walter, but with the digital playback from the Allen organ! The organists then joined in on "I Got Music." They both took turns at each instrument in solo numbers. Hazleton played Bach's "Tocatta and Fugue in D Minor" at the Allen, stat-

ing that as a teenager, "Bach put pedal to the metal." Tom did a medley of Cole Porter songs at the Wurlitzer. Strony took a turn at the Allen with "Malaguena," and later went to the Wurlitzer for a medley of songs from 42nd Street. Favorites of the evening were when the organists played as a duo, Walter at the Allen and Tom at the Wurlitzer. These highlights included music from *My Fair Lady* and "Fanfare in D Major" as arranged by Richard Purvis. Their encore was a portion of the "1812 Overture," with cannon sound effects provided by friends in the audience on cooking pot lids from the hall kitchen!

We returned to the Fellowship Hall the next afternoon for a theatre organ workshop presented by these two organ virtuosos. Hazleton and Strony answered questions from the attendees concerning chords and combinations. Tom went into great detail in his explanation of setting pistons. It was a very informative afternoon.

The chapter is very excited about the projects in which we are currently involved. At the top of the list is the installation of the organ in the Orpheum Theatre. We are also close to an agreement with Phoenix College to return to their auditorium and continue restoration and upkeep of a Wurlitzer that ATOS members worked on several years ago. We have been approached by a theatre restoration group in Mesa that would like to have a pipe organ in the Nile Theatre. Our program chairman has been successful in arranging to have the "Theatre Pipes" radio program broadcast on a local AM station. We continue preparations for our 1996 regional convention.

Madeline LiVolsi

**Convention Registrations for "Shuffle Back to Buffalo" received after August 16, 1994 will be charged an additional \$25.00 fee. Hotel Reservations must be made no later than August 24, 1994. See Registration Forms on Back Wrap of This Issue.**



Walter Strony at the Wurlitzer. MLV



Paul Roberts at First Christian Church Fellowship Hall. MLV



Tom Hazleton at the Allen. MLV

# From the WURLITZER Cookbook

## How to Prepare: Roast Chicken

Chickens six months old are the best. They must be thoroughly cleaned. Then rub salt on inside and outside and put your dressing in and sew it up. After dressing is in the chicken, dust or rub them with flour; have some sliced bacon ready and tie a piece on each side of the breast; then put in pan, add 1 pint of water, put your cover on, and roast in a well-heated oven.

Baste them often; have them a light-brown, which ought to take 1-1/2 hours; if not enough for gravy, add a little boiling water while basting. After you cut the legs off the chicken, scald them with boiling

water, take off the skin and nails; after that they are excellent to put in soup stock; also put giblets and the neck of the chicken into the stock.

## Roast Ducks

Be sure that the ducks are well cleaned and are young, which you can test if the skin under the wing breaks easily by punching your thumb in. Wash them off, and do not lay them in water so as not to draw the blood out. Put them on a platter and salt them inside and outside by rubbing it in, and after you have put in the dressing and they are sewed up, dust them with flour; put in pan and add some water (about 1 pint); cover and put in a hot oven; baste often and let them roast slowly about 2 hours. If ducks are fat you need no butter.

Apple dressing is the best. Add liver and heart of the duck in dressing, chopped fine. You need about 3 or 4 apples for 1 duck; cut them small, add about a handful of raisins and a handful of currants which have been soaked in hot water, a little sugar and a pinch of cinnamon; mix

it all well with the apples. If apples are very juicy add a little cracker meal or grated rolls; then fill in duck and sew it up. The same dressing is good for geese.

## Pigeons and Squabs

Must be young to be good. See that they are well cleaned inside and outside. Wash them outside, not inside if you have been careful; they are better if blood is not washed out. Then cut them in half, chop onions and parsley very fine, put butter in pan or dish you will cook them in; put the onion and parsley in and the pigeons on top; add salt and small pinch of pepper; cover them up and let them simmer about 10 minutes slowly. You can turn them over, then add hot water and a little red wine and let them simmer slowly until done. Chop heart and liver very fine and let simmer in a little butter. Add about a teaspoon of flour and a little water, and stir it with the pigeons and let cook a little to have a nice sauce.

Have ready some thin slices of white bread toasted a light-brown, on which you will put a part of the pigeon and then pour sauce over.

## Cooked Horseradish

Grate a thick root of horseradish; take a cupful and put it in a small pan; add enough beef broth; cook it slowly for about 15 or 20 minutes. Then stir a flat teaspoon of flour smooth with milk and stir into the horseradish; let it cook a few minutes, add a pinch of salt. Then when you take it up add a little sweet cream; if you have been using eggs, keep a little of the yolk out to mix with the cream; it makes it better. This is very good to be eaten with soup meat; a piece of soup meat of the short rib is the best.

Horseradish prepared the same way for a vegetable in a larger quantity is very good to be eaten with potatoes. Cut and slice the potatoes into pieces, boil in water, to which you add salt. Then take them out when done, with skimmer, put on a hot plate, and spread hot butter over them, with either breadcrumbs or finely chopped onions browned with the butter.



# LIVE, From the OHIO

A new recording featuring  
**CLARK WILSON**



At the **ROBERT MORTON**  
Ohio Theatre, Columbus, Ohio

*"... magnificent variety, wonderful selections, Clark Wilson at his best!"*  
Tom Brand, Editor, ATOS International News  
*"In short, this album is theatre organ at its best and is highly recommended."*  
Ralph Brudny, Reviewer for LATOS

They're Either Too Young or Too Old  
Tom, Tom, The Piper's Son  
Un Bel Di "Madama Butterfly"  
Promenade • Selections from "South Pacific"  
Prelude To Act III "Lohengrin"  
Ohio Medley • More Than You Know  
Belle of the Ball • Mississippi Suite

Now available on stereo cassette - \$12.00 + \$2.00 U.S. postage.  
Foreign orders, \$2.00 additional.  
Digitally Mastered.  
High-Quality Real Time Duplicated.

T-V Recording • Box 70021 • Sunnyvale, CA 94088-4021

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

## Advertising Rates

### Black & White - 1 Time

Inside Front Cover .....	\$280
Inside Back Cover .....	.280
Outside Back Cover .....	.315
Full Page .....	.255
2/3 Page .....	.175
1/2 Page .....	.160
1/3 Page .....	.115
1/4 Page .....	.110
1/6 Page .....	.90
1/8 Page .....	.80
Column Inch .....	.35

*Bleed accepted for full page advertisements only.*

Special positions -- 15% above space rate.  
Four Color Full Page .....\$725  
(Other sizes on request)

### PRO CARDS

6 issue contract .....	\$.85
2 issue contract .....	.40

Camera ready copy is requested. Typesetting, photo reproduction, layout, proofing, cropping, reversing, bleed layout and any other mechanical costs requested by the advertiser or agency will be charged by the publisher at nominal rates.

### Mechanical Requirements

Trim Size -- 8-3/8 x 10-7/8

Top Margin 1/2"

Bottom Margin 3/8"

Side Margin 9/16"

**Bleed:** Add 1/8" on TOP, BOTTOM and OUTSIDE MARGINS for trim. Keep reading material at least 1/4" inside the trim.

## Ad Space Sizes Available

	Width	Height
Full Page Bleed	8-3/8	10-7/8
Full Page Regular	7-5/16	10
2/3 Horizontal (3 columns)	7-5/16	6-5/8
2/3 Vertical (2 columns)	4-7/8	10
1/2 Horizontal (3 columns)	7-5/16	5
1/2 Vertical (2 columns)	4-7/8	7-1/2
1/3 Horizontal (3 columns)	7-5/16	6-1/4
1/3 Horizontal (2 columns)	4-7/8	4-7/8
1/3 Vertical (1 column)	2-3/8	10
1/4 Horizontal (3 columns)	7-5/16	2-1/2
1/4 Horizontal (2 columns)	4-7/8	3-3/4
1/4 Special	3-5/8	4-1/8
1/6 Horizontal (2 columns)	4-7/8	2-3/8
1/6 Vertical (1 column)	2-3/8	4-7/8
1/8 Horizontal (2 columns)	4-7/8	1-7/8
1/8 Vertical (1 column)	2-3/8	3-3/4
Pro Card	3-5/8	2
Vertical Pro Card	2-3/8	3-1/2

## CLASSIFIED AD RATES

30¢ per word, minimum \$5.00 - members  
40¢ per word, minimum \$5.00 - non members

## Send Ad Information to:

ALVA JAMES  
5807 S.W. 52nd Avenue  
Portland, Oregon 97221-1720  
503/245-5972

## Chapter Correspondents: Send information and photos to:

ATOS EDITOR  
5028 S.E. Woodstock, #4  
Portland, Oregon 97206-6100  
503/774-0026  
FAX 503/777-8081

## DEADLINES:

**Chapter Notes:**  
November 10 for  
January/February  
January 10 for March/April  
March 10 for May/June  
May 10 for July/August  
July 10 for September/October  
September 10 for  
November/December

## Advertisements:

Due 5th of December,  
February, April, June, August  
and October



### GIVES NEW LIFE TO THE CLUB

Bob Ralston's splendid performance at the Temple Theater not only made over 1000 folks very happy, but he also revitalized an ATOS chapter that many of us had long ago given up for dead.

Dolton W. McAlpin, *MCATOS*, March 1992

### GETS BETTER EVERY TIME

There are many artists on the theatre organ circuit, most of whom are very good; however, Bob Ralston falls into a select group of great ones, who progressively improves every time you hear him.

Fran Verri in "*Pipes of PATOS*" May 1992

## BOB RALSTON

17027 Tennyson Place, Granada Hills, CA 91344-1225

All fees are fully negotiable. You can afford Bob Ralston, and your chapter will make a handsome profit. Call for details: 818 / 366-3637

# Classified Ads

## FOR SALE

THE ORGAN LITERATURE FOUNDATION, world's largest supplier of organ books and recordings, offers Catalogue "BB" listing 761 books, 550 theatre organ recordings, 3652 classical organ Lps, Cassettes and CDs, etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. 617/848-1388.

CONN 643, Type 3, Thea, rhythm, internal Leslie, 25 pedals, 2 man, \$2300, 610/495-6317 after 7:00 PM EST.

30 NOTE ARTISAN ORCHESTRA BELLS and 25 Note Vibraphone, 616/561-5318.

WANGERIN 2/5 complete pipe organ. Includes Oboe. \$2,500. Replacement cost \$40,000. (Barton & Wangerin built for each other in the 1920s). Would consider trade of electronic organ synthesizer or what have you. Bill 815/755-3799 Chicago area.

WURLITZER 3/14 CONSOLE .Mahogany, panel, refinished medium brown, Releathered pneumatics. Ready for your living room. Easy removal. excellent, now playing. just wire it in. Includes relay, bench music rack. \$6000. 801/251-3271 days, 801/582-3039 eves.

WURLITZER orch oboe, kinura, 16' open, 16' tuba, vdo & vdoc, vox, marimba, chrys, glock, xylo, chimes, toy counter, 7 1/2 hp spencer, shades. 801/251-3271 days, 801/582-3039 eves.

SMALL PIPE ORGAN for home installation. Please write Robert Stelhorn, 192 Collins Ave. Smyrna, DE, 19977-1742

WURLITZER ORCHESTRAL OBOE 8' 10"wp, good cond. from Op1405, \$1600 pick-up only. Page walnut theatre bench, \$75 pick-up only. Nearly new electric pedal relay w/ Wurlitzer spreaders, \$75. Wurlitzer swell shoe, \$125. Dave Geiger, Columbus, OH 614/888-9809 Evenings.

PIPE ORGAN FOR SALE Custom-built, 7 ranks, unified, low pressure, 2-manual, remote, horseshoe console, includes shades, chimes and 16' electronic bass. New Oak and Glass enclosure 5' x 12' x 8' hi. Recently restored and voiced for residence or small church. Full Price only \$17,500. Shown by appointment in San Marcos, CA. Res 619/744-6072. Played daily. Easy to move. SASE for picture and specs.

Z-TRONICS electronic relay for 8 rank organ, capable of expansion, current technology, never used or installed. \$1900. Call Bob Zat 206/329-1826

T.O. JOURNALS, BOMBARDE, 1959 thru 1993, Console Feb 81 thru Aug 84, all in very good condition: \$150 US, OBO. Wm. Hale #118-10584, 153rd St, Surrey, B.C., V3R 9V1, Canada 604/583-4802.

THE ENCYCLOPEDIACAL HAMMOND ORGAN GUIDE New - Extended- Unique! Wilfred Hosteland, Vakleivasen 184, N-5062 Bergen-Bones, Norway.

CONN 651 3 Manual/Pedal, 2 Expression pedals, movable platform, Conn External speaker. \$4500. Bob Vogel, 718/727-9864.

WURLITZER STYLE 235, 3 manual, 12 rank hybrid, plus new toy counter. James Atkins, 4014 Fayette Ave, Louisville, KY 40213 502/366-8963.

CONN 650 Theatre Organ, Type II, 3 Manuals.\$4900. Located on Cape Cod. James Ramsey 508/896-3854.

MOLLER THEATRE CONSOLE: 3M,112 stopkeys, quarter sawn oak stripped and disassembled for refinishing. Keys recovered and metal parts replated. Needs some additional work. Buyer to remove. \$900 o.b.o. Call Jeff Taylor Milwaukee, WI 414/442-9332

NO "MIDDLE MAN" to pay when you buy direct from factory. Cast Iron and all steel housing blowers from 1/2 hp through 10 hp. All American made with stock item industrial grade motors. 2 year guarantee. Lowest factor-direct pricing. White Blower Mfg. Co. 2940 Webster Rd., Lansing, MI 48917. Phone 1-800/433-4614. Call for our new catalog with no obligation.

BEST LITTLE WURLITZER: Late model style 150 (2/5). Opus 2017, re-leathered, excellent condition with extras. \$10,000 503/771-8823.

3/13 ROBERT MORTON: Beautiful white and gold double rail console, 189 stops, 10hp Spencer, 4-16 s, post horn, 2 pianos, 6 tuned percussions. Ready for inspection. \$20,000 503/771-8823.

1928 2/4 WICKS, ideal for smaller home installation, No traps, regulator and chests professionally rebuilt, Pipe work in very good condition. Needs relay and cosmetic restoration of console. Organ in storage in my home. I need the space. Make offer! Ned Niemiec, 508/946-3496.

THE WORLD'S LARGEST PLAYING ORGAN NEEDS YOUR HELP! Quarterly Restoration Newsletter for \$12/yr. Donations to Friends of the Wanamaker Organ, 2803 St. Mary's St., Ardmore, PA 19003.

LIST OF USED PIPES AND PARTS. SASE Piano and Organ Shop, 125 W.S.B. St., Gas City, IN 46933 317-674-4942.

CONN 651, 3 Manual/full Pedalboard. Two expression pedals, Tibias on one. Unit self contained but has numerous pre-amps. Easily modified to speak thru out-side amps and speakers. Have Conn Parts. Box, 2 Conn Pipe Speakers and Leslie type rotating speaker. \$5,000. for all FOB Ft. Myers, FL Harold Imhoff 813/936-5441.

ALLEN ADC4500 THEATRE ORGAN Three Manual, ornate horseshoe console, 32 note AGO pedal, 54 stops plus traps, card reader, Double memory capture (28 pistons), ARTE, four adjustable tremos, 4 external walnut cabinets. \$18,000 or best offer. Vince Parks, PO Box 460567, San Antonio, TX, 78246-0567, 210-681-7095.

4/20 WURLITZER Theatre Organ. Considering serious offers. Chris Feiereisen, 1801 Johnstone Drive. Manitowoc, WI 54220 414/684-1444.

ALLEN MODEL ADC 4600-TH 3 manual Digital Computer Theatre Organ, MIDI sequencer, auto rythms, traps, sound effects, four external cabinet R15 speakers. Ready to inspect. \$20,000 219/926-6143.

ALLEN THEATRE DELUXE 3-manual for sale by studio musician. This is the one with the wonderful strings and celestes. Three external speakers, all in wonderful condition as is the console. 818/996-6181 Asking \$7,500.

FREE AUDIO-VIDEO CATALOG CD's, AUDIO & VIDEO CASSETTES: Classical, 2-Organ, Gospel, Theatre, and Instructional. Write to: ALLEN ORGAN ACO., P.O. Box 36, Macungie, PA 18062-0036 or Phone 610/966-2202

## RECORDINGS

"BILLY LIVE AT WICHITA POPS: Sensational LP album, Rave reviews, worldwide. An experience you will long remember from Billy Nalle and the great Wichita Wurlitzer. Postpaid: USA \$11.50. Billy Nalle Music, Suite 2205, 400 West Central Avenue, Wichita, Kansas 67203.

## WANTED

FIELD-COIL SPEAKERS and tube-type amplifiers wanted. Jensen, Marantz, McIntosh. Western Electric, Altec, Etc. FREE QUOTE. Sumner McDanel, 1-800-251-5454.

CHRYSOGLOTT OR GLOCK BARS to play manual keys 50-56 at 4' pitch. Will consider complete Wurlitzer chrysoglott. Dave Geiger, Columbus, OH 614/888-9809 Evenings.

FANCY LARGE WURLITZER CONSOLE, will consider complete organ. Wurlitzer drapes, Wurlitzer advertising/promotional items. Write: PO Box 66261, Portland, OR 97266.

PIPE ORGAN TECHNICIAN. Due to increased demand for our consoles and custom additions to pipe organs, we are expanding our personnel in these areas. We are looking for an energetic individual with experience and knowledge relating to pipe organ construction and technology. Apply to Allen Organ Company, PO Box 36, Macungie, PA 18062-0036.

WANT BOTTOM OCTAVE (12) pipes and chest of Wurlitzer 16' Tuba or equal. Can use 10 or 15 in. wind pressure. Equipment must be in good condition. Gordon A. Johnson, 2931 Dara Drive, Marietta, GA 30066, 404/565-2424 If I'm not there please leave your name and phone number on the answering machine.



# SHUFFLE BACK TO BUFFALO

buffalo area chapter atos  
northeast regional convention  
september 16-18, 1994

ACCOMPANIMENT

- |                  |                |
|------------------|----------------|
| 8 Post Horn      | Second Voicing |
| 8 Tuba Horn      | 8 Trompete     |
| 8 Diapason       | 8 Principal    |
| 8 Tibia Clausa   | 8 Bourdon      |
| 8 Clarinet       | 8 Krummhorn    |
| 8 Violin         |                |
| 8 Violin Celeste |                |
| 8 Flute          |                |
| 8 Vox Humana     |                |
| 4 Octave         |                |
| 4 Piccolo        | 4 Koppelflöte  |
| 4 Viole          | 2 Super Octave |
| 2 Piccolo        | IV Mixture     |
| Solo to Accomp.  |                |
| 8 Piano          |                |
| Chrysoglott      |                |
| Snare Drum       |                |
| Tom Tom          |                |
| Tambourine       |                |
| Wood Block       |                |
| High Hat         |                |
| Cymbal           |                |

SOLO

- |                                       |                |
|---------------------------------------|----------------|
| 16 Post Horn                          | Second Voicing |
| 16 Trumpet                            | Brass 1        |
| 16 Tibia Clausa                       |                |
| 16 Saxophone                          |                |
| 16 Solo Strings                       | Brass 2        |
| 8 Post Horn                           |                |
| 8 Trumpet                             |                |
| 8 Tibia Clausa                        | Orch. Oboe     |
| 8 Kinura                              | Orch. Clarinet |
| 8 Clarinet                            |                |
| 8 Saxophone                           |                |
| 8 Solo Strings                        | Orch. Flute    |
| 4 Piccolo                             |                |
| 2 <sup>2</sup> / <sub>3</sub> Twelfth |                |
| 2 Piccolo                             |                |
| 1 <sup>1</sup> / <sub>3</sub> Tierce  |                |
| 8 Piano                               |                |
| Xylophone                             |                |
| Glockenspiel                          |                |
| Chrysoglott                           |                |
| Chimes                                |                |

# THE GREAT SOUNDS OF THE THEATRE CAN BE YOURS

Now you can enjoy the magnificent sounds of the theatre in your own home with two new theatre organs in Allen's celebrated Master Design Series. Both the Theatre II and the Theatre III feature Allen's state-of-the-art digital tone generation, Total MIDI™, classical second voicing, and digital reverberation. The beautifully crafted horseshoe consoles can be finished to match any decor.

Allen puts the majesty of the theatre at your fingertips.

For recording and free literature use our reply card in this issue.

GREAT

- |   |                |
|---|----------------|
| 16 Tuba                                   | Second Voicing |
| 16 Diapason                               | 16 Bombarde    |
| 16 Tibia Clausa                           | 16 Gemshorn    |
| 16 Violone                                | 16 Bourdon     |
| 16 Vox Humana                             |                |
| 8 Tuba Horn                               | 8 Trompette    |
| 8 Diapason                                |                |
| 8 Tibia Clausa                            | 8 Rohrflöte    |
| 8 Orchestral Oboe                         | 8 English Horn |
| 8 Violin Celeste II                       |                |
| 8 Vox Humana                              |                |
| 5 <sup>1</sup> / <sub>2</sub> Tibia Quint |                |
| 4 Octave                                  |                |
| 4 Piccolo                                 | 4 Spitzflöte   |
| 4 Viole                                   | 2 Super Octave |
| 2 Piccolo                                 |                |
| 1 Fife                                    | IV Mixture     |
| 8 Piano                                   |                |
| Xylophone                                 |                |
| Glockenspiel                              |                |
| Chimes                                    |                |
| Solo to Great                             |                |

PEDAL

- |                  |
|------------------|
| 16 Tuba          |
| 16 Diaphone      |
| 16 Tibia Clausa  |
| 16 Violone       |
| 8 Post Horn      |
| 8 Tuba Horn      |
| 8 Diapason       |
| 8 Tibia Clausa   |
| 8 Clarinet       |
| 8 Cellos II      |
| 8 Flute          |
| Accomp. to Pedal |
| Great to Pedal   |
| 8 Piano          |
| Bass Drum        |
| Cymbal           |

TREMULANTS

- |         |  |
|---------|--|
| Main    |  |
| Solo    |  |
| Tibia   |  |
| <hr/>   |  |
| MIDI    |  |
| Solo    |  |
| Great   |  |
| Accomp. |  |
| Pedal   |  |



Copyright © 1991  
Macungie, PA 18062-0036  
215-966-2202

