

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

September/October 1994



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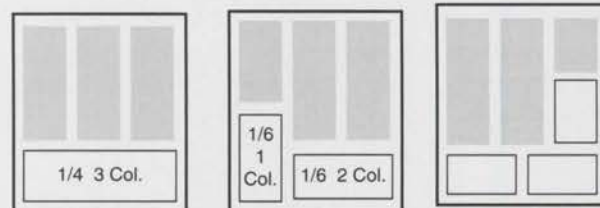
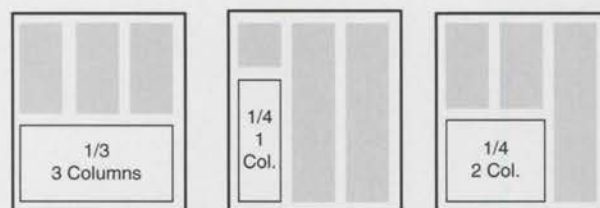
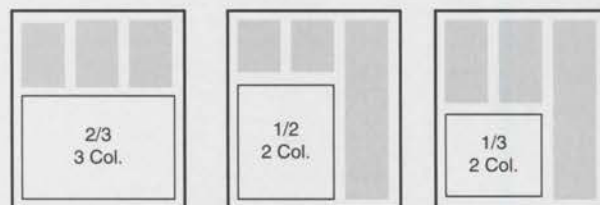
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1/3 (1 column)	2 3/8	10
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1/4 (2 columns)	4 7/8	3 3/4
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1 Col. Pro Card
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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 36, NUMBER 5

SEPTEMBER/OCTOBER 1994

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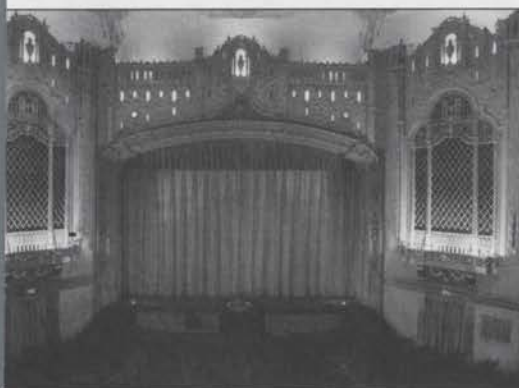
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COVER PHOTO:

The State Theatre in Monterey, California

Photo by James B. Toy

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 - ISBN - 0040-5531 (title registered U.S. Patent Office) is published bi-monthly by the American Theatre Organ Society, Inc., a nonprofit organization. Stephen L. Adams, President. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 1994. 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 ML 1T 334
(ISBN 0040-5531) Printed in U.S.A.

VOLUME 36, NUMBER 5
SEPTEMBER/OCTOBER 1994

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PRESIDENT'S MESSAGE



In real estate parlance, there is an axiom which states, "The value of a piece of property is determined by three factors: Location, Location and Location." In societies like ATOS, growth and progress toward goals, is also determined by three factors: Participation, Participation, and Participation.

As a direct result of hard work over the past decade, ATOS has grown to a stage where there are myriad opportunities for your participation. Each time you vote, renew your membership, attend a convention, or volunteer your time to a chapter project, you help to perpetuate a great legacy in American popular music. But these are just a few of the obvious ways that you can participate.

Some of you may harbor a long-standing desire to hold a board seat. Someone out there may be holding on to photos, letters, or mementos of enormous historic value. Surely someone has wanted to write an historical article for THEATRE ORGAN. I happen to know of at least one person out there who has a remarkable wealth of knowledge about Page theatre organs that should make its way into print. And then there is another fellow I know who is a good friend of an original installer of theatre organs who should be taping conversations with this old-timer.

You may think that your particular interest, knowledge, or acquaintances are of little consequence to ATOS, and if you do, I can assure you that you're mistaken. The profile of our membership is an awesome panoply of skills, experiences, and passions. Each of us has at least one

thing of great value to contribute to our font of knowledge or the quality of our organization.

To all of you who are reading this column who aren't faint of heart, I pose a challenge: I dare you to write to me before December 1, 1994, with an idea for a project you'd like to contribute to ATOS. It needn't be big, and if you're timid, it needn't garner any attention. But it should contribute to the knowledge, enjoyment, or betterment of theatre organs and ATOS.

There's the challenge. By participating, you'll join the ranks of Dave Junchen, Allen Miller, Bill Schlotter, Judd Walton, and countless board members, authors, editors and artists. All of whom have helped to paint a great picture of theatre organ on the blank canvas of our time. Your elected officials and ATOS staff cannot do it all. We must have your help. We need you to participate!

Stephen L. Adams

AMERICAN THEATRE
+ ORGAN SOCIETY

40th
Annual Convention

MUSIC
LIVE
IN
'95

DETROIT • MICHIGAN
JUNE 30th - JULY 6th

ATOS Sponsors Project to Preserve the History of Wurlitzer Installations

by William O. Schlotter

Wurlitzer, like most organ builders, kept records of their production of organs and the location of installations. Thanks to the superb research of Judd Walton and his staff at the California Farm Bureau in the 1970s this information was updated and published as the "Wurlitzer Opus List" in 1973 and 1976. Since that time, organs have continued to be relocated and modified. These changes, as well as new information from magazines, record jacket notes, convention notes and many other sources have been entered in P/C computer database. The database has entries for over 4400 Wurlitzer installation locations, and has been accepted by ATOS as the nucleus of their new project, "The ATOS Wurlitzer Opus Chronology." The chronology includes information on each installation of each opus and details of chamber analysis and factory and user modifications to the opus.

The project is being coordinated by William Schlotter (Bill), and he is seeking information to be incorporated into the database. Organs in the theatre or restaurant installations are easy to track through the articles in the ATOS Journal. The organs in churches, lodges and residences do not receive much publicity and are difficult to track. Often the only hint of the existence of a small home installation is a brief mention in the ATOS Chapter Notes of a concert on a Wurlitzer at the XYZ residence. Without the mention of an opus or a previous installation of the organ, it is impossible to determine which organ has been installed in the residence.

It would be most helpful if persons writing for the journal would try to include the opus or the original theatre location for the organ that they are writing about. Major articles should also include a detailed chamber analysis including information about changes to the opus.

The new database includes detailed chamber analysis of the original installation as well as current chamber analysis. Members who have information about any installa-

tion are encouraged to correspond with the director of the project. Each chapter is encouraged to find a volunteer to review and update the chronology for the Wurlitzer organs in their region. Owners of home installations are encouraged to provide information about the acquisition and installation of their organs. Each person will receive a printout of that opus chronology to review for accuracy and revision.

The ATOS archives has been provided with a current copy of the chronology and will make copies of the chronology and opus for any ATOS member.

Any ATOS member who would like to help with information about their region or their organ should write Bill Schlotter at 6203 Elderberry Drive, Oakland, CA 94611-1621 or telephone at 510/482-3183.

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WURLITZER OPUS LIST - FULL FORMAT 4MN CS ONLY - WM O SCHLOTTER - 7/23/94 - SORT BY OPUS #
2006 A SD          PARAMOUNT TH          TOLEDO          OH
PUB 1          4 20 BUILD 12/18/28 REINSTALL          ADD          WIRE SCH 987
SPECIAL/FACT CHANGES
STD MDL SPEC          (PUB 1/A)+16CF+VO&CE+ST+ST+16DI+16TB+TB+DU+QU+TUM+16TU+BT+CL+SX+OO
          (PUB 1/B)+OH+KI+VH+VH+CM+PI+MX+XY+GL+CR+SB+MA+TS

ORIG INST SPEC          MAIN+16CF+VO&CE+ST+16DI+TB+DU+16TU+CL+VH UNCL+PI+MX+
          SOLO+ST+16TB+QU+TUM+BT+SX+OO+OH+KI+VH+CM+XY+GL+CR+SB+MA+TS

ORIG SPEC SOURCE
CURRENT INST SPEC          MAIN+16CF+VO&CE+ST+16DI+TB+DU+16TU+CL+VH UNCL+PI+MX+
          SOLO+ST+16TB+QU+TUM+BT+SX+OO+OH+KI+VH+CM+XY+GL+CR+SB+MA+TS

CURR SPEC SOURCE
OWNER CHANGES          SOLO WATER DAMAGED 1993, REPAIRED 1960
NOTES          4 STAGE VACUUM PUMP FOR PIANO EXPRESSION, 1ST PERFORMANCE 2/16/29
LOCATION NOTE          3500 SEATS REDUCED TO 1250 FOR CINERAMA
ADDRESS          SOURCE T.O. JOURNAL          6/01/62
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2006 B SD IN STORAGE          GERALD BROOKINGS          H OLMSTEAD          OH
PUB 1          4 20 BUILD 12/18/28 REINSTALL          8/01/71 ADD          WIRE SCH 987
SPECIAL/FACT CHANGES
STD MDL SPEC          (PUB 1/A)+16CF+VO&CE+ST+ST+16DI+16TB+TB+DU+QU+TUM+16TU+BT+CL+SX+OO
          (PUB 1/B)+OH+KI+VH+VH+CM+PI+MX+XY+GL+CR+SB+MA+TS

ORIG INST SPEC          MAIN+16CF+VO&CE+ST+16DI+TB+DU+16TU+CL+VH UNCL+PI+MX+
          SOLO+ST+16TB+QU+TUM+BT+SX+OO+OH+KI+VH+CM+XY+GL+CR+SB+MA+TS

ORIG SPEC SOURCE
CURRENT INST SPEC

CURR SPEC SOURCE
OWNER CHANGES
NOTES          NEVER INSTALLED
LOCATION NOTE
ADDRESS          SOURCE
-----
2006 C OK          BERKELEY COMM. TH (NORCAL TDS)          BERKELEY          CA
PUB 1          Y 4 33 BUILD 12/18/28 REINSTALL          1/06/86 ADD          WIRE SCH 987
SPECIAL/FACT CHANGES
STD MDL SPEC          (PUB 1/A)+16CF+VO&CE+ST+ST+16DI+16TB+TB+DU+QU+TUM+16TU+BT+CL+SX+OO
          (PUB 1/B)+OH+KI+VH+VH+CM+PI+MX+XY+GL+CR+SB+MA+TS

ORIG INST SPEC          MAIN+16CF+VO&CE+ST+16DI+TB+DU+16TU+CL+VH UNCL+PI+MX+
          SOLO+ST+16TB+QU+TUM+BT+SX+OO+OH+KI+VH+CM+XY+GL+CR+SB+MA+TS

ORIG SPEC SOURCE
CURRENT INST SPEC          MAIN+CF&4CE+4HF+VI&CE+VO&CE+GA&CE+DI+OD+16TB+16TU+CL+KR+VH
          SOLO+16SG&CE+16HO+16TB+QU&CE+DU&UM+TUM+BT+16EH+SX+OO+16OH+KI+VH
          PERC/FOUND+16CF(12n)+16DI(18n)+16OD(12n TU DI)+TP+16TUM(12n)+XL(48n)
          +GL+CYP+TRB+TS TONE CHUTE ENCL+CH(W/DMPR)+HXL+CRV+MA+SB+SAB
CURR SPEC SOURCE          +TS(BBD,BSD+CY)SPKR SHLF+16TP(18n)+PI STAGE LOFT+32DI(12n)
OWNER CHANGES
NOTES
LOCATION NOTE
ADDRESS          SOURCE WOS          10/30/93
    
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So you can plan ahead, here are the locations of all known future conventions and regionals:

1994 REGIONAL CONVENTION
Buffalo, NY

Friday, Sept. 16 through
Sunday, Sept. 18, 1994

1995 NATIONAL CONVENTION
Detroit, MI

Saturday, July 1 through
Wednesday, July 5, 1995

1995 REGIONAL CONVENTION
Portland, OR

Friday, Oct. 13 through
Sunday, Oct. 15, 1995

1996 NATIONAL CONVENTION
Los Angeles, CA

Saturday, June 29 through
Wednesday, July 3, 1996

1996 REGIONAL CONVENTION
Phoenix, AZ

Friday, Nov. 29 through
Sunday, Dec. 1, 1996

1997 NATIONAL CONVENTION
Indianapolis, IN

Saturday, July 12 through
Wednesday, July 16, 1997

1997 REGIONAL CONVENTION
Unassigned

1998 NATIONAL CONVENTION
San Francisco, CA

Wednesday, July 1 through
Sunday, July 5, 1998

If your chapter would like to host a national or regional convention, contact Tim Needler for further assistance.

THANK YOU FOR ASKING

Last Spring, in conjunction with the annual ballot for the Board of Directors, we included a questionnaire which asked for your comments about ATOS. Your response, over 51%, was very gratifying. Not only did we receive the information to give us a cross section of our membership, but we also benefit from those of you who took the time to write your comments, concerns, and questions. We are, at this time, continuing to tabulate the data.

Starting with this issue of THE-ATRE ORGAN, we will include responses from various officers, board members, and committee chairpersons. Watch for more responses in further issues.

Qualified Candidates for the Board of Directors

Any member of ATOS in good standing for at least the past two (2) years can be a candidate for office. It is your responsibility as a member of ATOS to seek out qualified individuals and support them in their decision to be a candidate. The selection of candidates is from the bottom up, not from the top down.

Gift Memberships

We welcome gift memberships for friends, public libraries, schools, or any other entity which should hear of our organization. When providing a gift membership, please give the mailing address of the recipient and whether the gift is a one time membership or a continuing membership. If the gift membership is to be continued, the renewal notice will be sent to you if you so desire.

Membership List

Copies of the ATOS membership list were for sale at the Fresno convention. Additional membership listings are available for non-commercial use at twenty dollars (\$20.00) from the office of the Executive Secretary. Requests for non-profit or commercial use of membership listings will be reviewed on a case-by-case basis. When members renew, there is an option available whereby the member's name will not be included when the membership list is exchanged with other organ-related non-profit entities.

Late Renewal Notices

The renewal notices, along with all large mailings, are sent by bulk mail to help control our costs. We all hear the horror stories of the sporadic mail mis-handling by the postal service. To go to first class mailing would certainly result in higher costs. Renewal notices are mailed at least seven (7) weeks in advance of the expiration date.

State tuned for further responses.

Harry Heth, Executive Secretary

CHAPTERS, PLEASE NOTE:

ATOS is trying to make life easier for you, but we need your cooperation. ASCAP now requests that you submit all your event reports directly to ATOS. ATOS will handle the quarterly reporting and payments to ASCAP on your behalf. ASCAP is requesting that we "catch up" unreported events since January 1, 1993.

Harry Heth, Executive Secretary
P.O. Box 130463
Houston, TX 77219-0463

LETTERS TO THE EDITOR

To the ATOS Board of Directors:

Thank you for the \$500 awarded to me at the 1994 Fresno National Convention Awards Banquet in recognition of the continuing research and presentation of the "Organ Notes" Exhibit.

The \$500 award given to me last year for the project stimulated enrichment of the venues in the United States and a beginning phase of the international display of theatre organ venues. Both items were stated as an objective for the work for the year between convention exhibits.

On behalf of ATOS members and the theatre organ venues they represent, thank you for again providing a unique opportunity for the participation and the enlightenment of convention attendees.

The 1995 Detroit "Organ Notes" Exhibit will show continued growth towards the objective of raising awareness, stimulating interest, and extending knowledge beyond individual chapter and venue interests.

We are the American Theatre Organ Society, and these are the instruments which represent the hearts and souls of so many of our members. This exhibitor hopes to leave conventioners with a renewed enthusiasm for those whose interests are now better known, and for those who can grow to appreciate the scope of our organization.

Thank you again for responding to the special needs of the membership. Their desire to know has made the exhibit what it is.

Sincerely,
Marion Flint

Dear Editor:

I am an ATOS member for many years who is currently incarcerated. I receive no visits or letters. I am looking for anyone to correspond with who has a love of the theatre organ as I have for 30 years now, and who

will exchange letters sharing ideas and experiences with your favorite theatre organists, theatre organs you have heard, etc. I have helped restore two theatre organs in Massachusetts, so I can discuss that aspect of bringing one of these magnificent instruments back to life. Your letters will be greatly appreciated and help a lonely old man have something to do and look forward to. God bless you all. Many thanks!

Gene Bowers
Bay State Correctional Center
Box 73, 28 Clark Street
Norfolk, MA 02056

Dear Editor:

Video Yesteryear (Box 137, Sandy Hook, CT 06482) makes available dozens of silent movie VCR's, produced with a technique which allows almost flicker-free reproduction of these films at their original (slower) frame speed. Romantic scenes benefit from this because the actors move more gracefully, but some action sequences aren't what we have come to expect. Buster Keaton, who once bounded from deck to deck in *Steamboat Bill, Jr.*, now tugs himself laboriously upward, to the detriment of the comedic effect. The feats of Douglas Fairbanks, in *The Thief of Bagdad*, are not the magic they used to be. And the titles seem to stay on forever.

All of these movies have background music by Rosa Rio, who would be pleasant to hear if she had not used a Hammond. Hammond "organs" were never designed to accompany films. They should not be allowed within ten miles of a movie palace.

Some PBS stations show silents. One of the recent treats in my area was *The Mark of Zorro*, with Gaylord Carter playing an excellent Wurlitzer. Oddly, he was not acknowledged, nor were the latter-day producers of

the film, but the Mark of Carter was unmistakable. Wonderful stuff!

Sincerely,
Robert Gates
Mendham, NJ

Dear Editor:

I would like to contribute to Mr. Alan Ashton's letter on the von-Siemens-Wurlitzer at Berlin, Germany, published here recently.

In April 1987 the late Ralph T. Bartlett asked one of my fellow enthusiasts for a translation of the notes on the record sleeve (Heinrich Biethmüller at the Wurlitzer) and some information. This inquiry was forwarded to me and I made the translation. However, in my letter to Ralph Bartlett I disclosed that I was rather upset about the sound and the added instruments. Even today I think the picture of the console on the cover was the best of the whole thing but not worth the money that was paid for the album. In fact, this picture shows the console of this particular instrument. I had also reported to Ralph Bartlett about my correspondence with the museum and how it all came into being: the SIKORSKY company of Hamburg, a well-known German music publisher wanted to mark their company's 50th Anniversary. They hired both the organ and the organist for the recording session. They also insisted on an extra drummer to play with the organ and afterwards in a sound studio the synthesizer was added. The management of the museum could not at all influence the result. In later years more cassettes were produced under the museum's SIM label. Featured organists were Heinrich Reithmüller again and Robert Ducksch the then part-time resident organist at the Wurlitzer. In December 1990 Robert Ducksch recorded a compact disc on the museum Wurlitzer ("The Mighty

LETTERS continued.

Wurlitzer, Highlights of Movie Theatre Music," THOROFON Record Company, CTH2110) which is also available from the OLF and OHS. The notes in the booklet are printed in German, English and French.

Mr. Ashton must have mixed up some information. The K.O.C. (KINO ORGEL CLUB) group as such was never directly involved in the proceedings around Berlin Wurlitzer. And we never proposed to change the console. We offered the management of the German Film Museum at Frankfurt-om-Main to lend a hand and change the awful looking console of their 2/6 Wurlitzer organ (style 165, opus 1920). This, however, was always rejected. Policy of this particular museum seemed to be: Keep the white painted console as un-attractive as possible and hide it behind panels when not in use as if it was a shame to have a 1928 Wurlitzer theatre pipe organ available.

Sincerely,
Thomas Klose
4 Berliner Strasse
D-63150 Heusentramm, Germany

(Editor's note: We have asked Marvin Merchant to contribute his memories of this instrument which he restored. His story is in this issue.)

Dear Editor:

In the May/June issue of THEATRE ORGAN, there appeared in "Pipes and Personalities" a story which may infer some incorrect information for future historians.

"The Mighty Wurlitzer" deals with the transplanting of the famed Buddy Cole instrument to the UK National Motorcycle Museum. It mentions the fact that the instrument formerly owned by Cole was installed in a pizza restaurant (in Campbell, CA). Where historical information derails is when it is said nine-ranks of Robert-Morton pipe-work, were added upon placement in the restaurant.

Wrong! Cole had long since owned and installed in his home a 3/9 Robert-Morton. (The console of this organ is now owned by Sierra Chapter for their Fair Oaks

Clubhouse hybrid). Cole purchased the 3/18 Wurlitzer style 2660-special from the Los Angeles United Artists' Theatre. It was Cole that "married" the Morton and Wurlitzer. A number of (nowhere near enough!) records were made on this "married" instrument in Cole's studio before his 1964 death. One can only dream and imagine where Buddy might have taken the theatre organ.

My second item deals with the 3/14+ Wurlitzer now installed in the Maryland Theatre, Hagerstown, MD. While I do not see any need for another six-page epistle, I wonder if there might be a SHORT follow-up on this organ now that it is installed. Dr. Zuck wisely included a summary of ranks in the organ and the stoplist. However, there was no indication as to what pressures the organ plays on. I suspect this could be interesting while the Wurlitzer shipment list calls this opus 1044 a style 260, it is more appropriately a three-manual Special. The organ was installed in the Chicago Riding Club, a large arena where equestrian activities took place. It was played for many years by the late Mildred Fitzpatrick. In an early issue of Theatre Organ Bombarde which presently eludes me, an editorial letter was sent in telling of the organ when it was in Herb Shriner's home. Particular mention was made regarding the "... Solo String which sounded like a Post Horn, with all else in this [unique] organ [scaled] out from there ..." This is likely not the exact quote, but, close enough. With stops such as Military Trumpet, Military Flageolet and a few other equally subtle stops not usually found in a stock 260, I suspect this organ may be a true, one-of-a-kind special. Help from others more enlightened than I on this subject instrument, I hope shall reply.

Sincerely,
Thomas L. DeLay
Fresno, CA

Dear Sequoia Chapter Members:

Just a note to express our many thanks for hosting a wonderful ATOS Convention. We thoroughly enjoyed ourselves in the sultry, yet scenic and fertile San Joaquin Valley.

The convention was a smashing success and you can pat yourselves on the back for a job well done. The Holiday Inn seemed to be a perfect choice; friendly staff, convenience, and affordable. Plenty of time between concert venues was greatly appreciated.

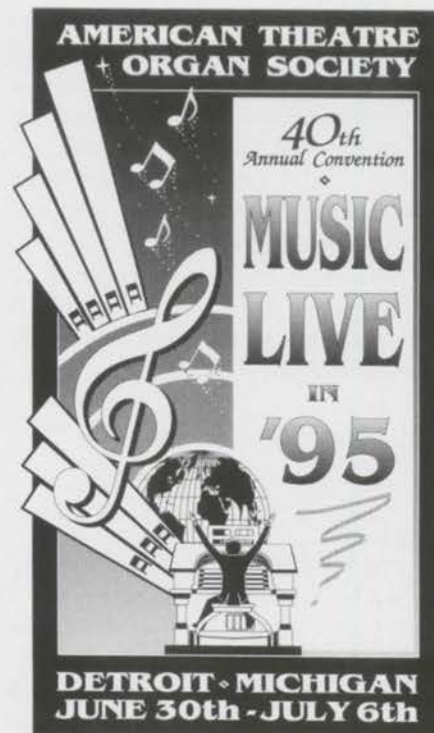
Artist selection and matching to their respective instruments is always a difficult task. Yet, it appeared to be effortless in this case.

Lest we forget our transportation! Unlimited congratulations for the foresightedness of including handicap-type buses. Nobody can say they missed an event due to their disability. Again, our unlimited thank you for hosting a lasting and memorable contribution to the world's greatest sound of music: THEATRE ORGAN! Our wish for continued success.

Jim and Cyndae Koller

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



Journal of American Organbuilding

Quarterly Publication of the American Institute of Organbuilders

This publication is devoted to the dissemination of knowledge regarding the design, construction and maintenance of pipe organs in North America. Although primarily a technical journal for the benefit of organbuilding professionals, it is also a valuable resource for architects and project consultants, church musicians, building committees, seminary and university libraries, and anyone involved with the design or renovation of contemporary worship space.

Far from being the "lost art" that the average person believes it to be organbuilding in the United States and Canada is maturing and thriving in hundreds of small and large shops throughout the continent. At the same time, serious challenges lie ahead for those promoting the pipe organ in an era of limited budgets and competing options. Readers of the *Journal of American Organbuilding* will benefit from the thoughtful exchange of information and ideas intended to advance this time-honored craft.

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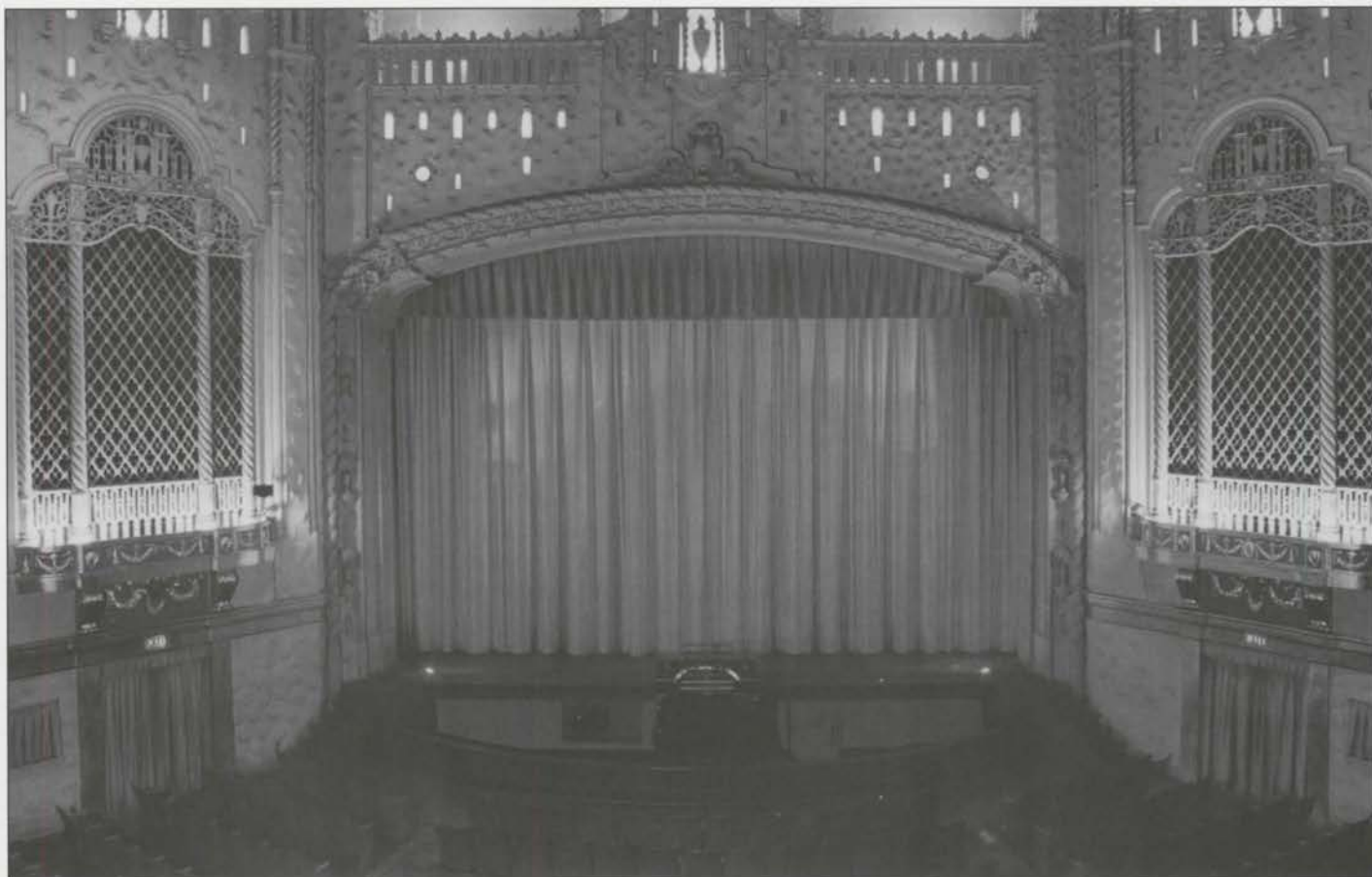
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THE STATE OF THE STATE

by Tom DeLay

All photos courtesy of Jim Toy, State Theatre Preservation Group

Monterey, California, is a very historic, late 1700s city on California's spectacular central coast. For those of us fortunate to be natives of this town, it always draws us back like a magnet.

For years, there are vivid memories of a beautiful 1926 theatre, designed by the Reid Brothers of San Francisco. I can recall asking, as a kid, what the beautiful grilles were for on each side of the stage. I can also recall as vividly my mother's reply; "... oh those are for the pipe organ ..." Pipe organ? Why would they ever need a pipe organ in a theatre; this isn't a church. Well, such were the thought processes of a six-year old kid.

The semi-atmospheric State Theatre opened in August of 1926 as the Golden State Theatre. In the mid-1930s it became, as we know it today, the State Theatre. The theatre opened with a 2/8 standard Wurlitzer style F, opus 1334. The organ was unusual

only in the fact that the Solo division was installed on the stage right side with the Main on the opposite. It is still fondly remembered by area old-timers. The organ was opened by Morte Mortensen who was brought in from the East. If anyone has any knowledge of this lady, we would all like to know any history about her. In later years, the organ was played by Pauline Hellam who had a fairly large music library. A good portion of this library was acquired by the late Jim Roseveare. Upon Rosy's untimely passing, the library now resides under the eyes of Jim Riggs in the Paramount Theatre collection in Oakland. Many other organists are remembered including Danny Danziger and Bud Buttle. The career of opus 1334 ended in the late 1940s or early 50s when a huge roof leak over the Solo accomplished major water damage. The Wurlitzer was determined to be inoperative and sat until late 1953 when it was

purchased by the late Bob Jacobus to install in his Vallejo home. As he and self-confessed partner-in-grime, Judd Walton, were representatives for the Wicks Organ Company; it was decided Bob would sell his carefully preserved prize and install a classical organ for sales purposes. Judd had his excellent style E installed so 1334 went up for sale. It was purchased by Ken and Doris Ensele and installed in a special outdoor studio in their Napa, California home. It is now in a studio/barn at their home in Oregon.

Not surprisingly, the State, now owned by United Artists, remained without a Wurlitzer until mid-1992. Through an interesting series of circumstances an organ was finally allowed to be installed in the UA State.

The organ now in the State is opus 1887 from the San Francisco Parkside Theatre. The organ remained in the Parkside (nee Taraval) from 1928 to 1938. It was removed and "rebuilt"

as a "Hope-Jones" Concert Organ and sold as a church organ for a big \$3000 in May 1938. The organ was stripped of its percussions (save Chimes and Chrysoglott), backrail, and all second touch stops and second touch key springs. Fortunately, none of the pipework, chests, regulators or tremulants were changed. The organ was installed in a small Presbyterian Church in Salinas, California; it must have really rattled the timbers of this old church. In fact, when it was moved in 1950 to a much larger edifice, it was felt the old organ would be more than adequate. Wrong! The new installation was a physical disaster with air-conditioning ducts and concrete beams run directly in front of the swell shutters. The effective shutter opening for each of the four sets of shutters was a mere 2-1/2' by 3'. The 16' pedal Tuba Profunda was all that carried the congregational singing. Yet, the organ had a magnificent tonality — just horribly buried. In 1972, a high school student, now this writer, took on the task of "restoring" the organ. Well, we must all begin somewhere and sometime! At least the organ was retained by the First United Presbyterian Church — a church which no longer exists.

With musical tastes changing as rapidly as they did through the 1970s and 80s, it is amazing the organ lasted in the church until 1989 when it was purchased through a long-standing right of first refusal by this writer.

Through three long years, the organ languished in storage until we became aware of the efforts of the State Theatre Preservation Group headed by ATOS member Martin Schmidt. As one thing led to another, we were approached about placing the organ in the State while plans continue towards the future in purchase of the State by the STPG as a civic performing arts facility.

Examination of the State was made in January 1992. Both chambers were found to be in reasonable condition as was the blower room. The biggest surprise, however, was discovering the original organ, opus 1334, was installed on a hydraulic lift. Several old boards were removed

from the floor of the orchestra pit and, behold, the old lift platform came into view. The thing was frozen solid. The tired old thing was finally broken free from a rusted and frozen guide rail. Through four-person-power, the lift rose very freely up to its height of 4'. Much noise of water

was heard gurgling as the lift was lowered down. Closer inspection revealed the lift to be sitting in about 4' of smelly salt water — Monterey is about 15' above sea level — with the foundation of the theatre at sea level. Through much heavy effort, the lift ram was pulled out expecting the



Tom DeLay attempting to engineer the installation of the Vibraphone. It cleared the ceiling with 1-1/2" to spare. Sometimes you get lucky ...



Bob Sanders uses his extreme patience to clean Wurlitzer buss bars and spreader pins.



This is how we unwrap our pipes. L to R: Ernie Smith hands up a Tuba pipe as Bert Robinson watches. Bob Sanders and Kiyoshi Graves unwrap other crated pipes.



Ernie Smith hands up an English Horn pipe to Jim Riley. Bob Sanders continues to unwrap pipes. Martin Schmidt is almost out of the photo, but an important link in the chain of pipe passers.



Jim Riley on the relay platform outside the Solo Chamber.

At right: Ernie Smith and Bob Sanders work on the restored lift platform.





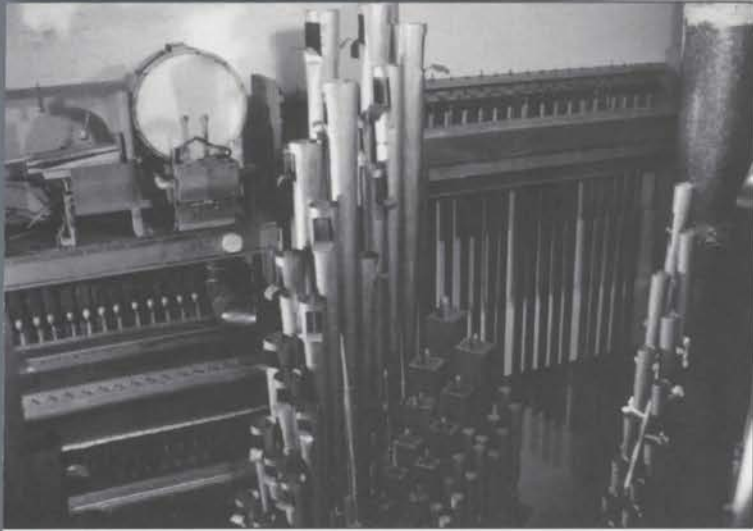
A view of the Main Chamber bass pipes. At right: Solo chamber showing, L to R: Oboe Horn replaced with Orchestral Oboe, Kinura, English Horn, Vox Humana, Tibia Clausa, Harmonic Tuba. 8' basses are in the distance.

unit to be ruined. No so! It was made of solid brass with not a lick of rust damage. The galvanized plumbing was destroyed, but the lift was more than salvageable! The unit was fully taken apart and releathered (!). It should be pointed out the ram packing is the same as used on windmills and is still highly available. New salt and brine resistant plumbing was installed by our crew, in this case headed by Ernie Smith and his future son-in-law Russell. The crew consists of Ernie, Bert Robinson, Martin Schmidt, Bob Sanders with this writer as organ crew chief. The entire project has been a labor of love, with no expense to UA or the State Theatre. Thanks to the efforts of present UA State manager Brad Johnson, the organ project seems to have inspired much restoration around the theatre. A great deal of this has taken place in the lobby with the restoration of the gold leaf work. The auditorium is also in the early stages of

the same treatment, restoring the gold work, organ chamber grille lighting, footlights, and as much of the auditorium neon lighting as possible. The venerable old theatre is virtually intact, except for the dividing of the balcony for two small theatres in 1976. All architectural ingredients remain intact. While the walls and the balcony in general will take a fairly large amount of effort to return to one auditorium, it is not the difficult task it might be.

During the summer of 1992, the console was fully restored to Wurlitzer standards. The backrail was also built from scratch with a new channeled pneumatic rail for 33 stops. No portion of the organ utilizes solid-state. The console and relay are fully restored original electro-pneumatic units. All regulators and swell shade actions were also rebuilt during the summer of 1992. The relays were restored during the summer of 1993, just prior to their

hoist onto a platform 8' up, backstage. These relays are huge! This organ was factory prepared for what Wurlitzer called an 88-98 player. This results in the Solo manual relay containing a keyer of 85 notes and two stop-switches for each Solo manual stop pitch. Thus, for example you will find a separate "bass" and "treble" switch. This makes for a relay about the size of a standard style 260 three-manual relay. You learn who your friends are when it comes to moving a pneumatic pile such as this. Ernie Smith, the jack-of-all-trades boss of the crew, also had to take the blower room door frame apart. It is a bit tough to get a 33" wide blower through a 30" door. You cannot tell the old 1926 door and frame was ever removed. Often assisted by ATOS member Bert Robinson, we came to call them the Ernie and Bert Organ Company ... with no apologies to the PBS children's show Sesame Street!



Solo Chamber view showing the percussion tower.

The organ crew is best described as diverse. All are ATOS members, Bob Sanders is a physical scientist with the Naval Postgraduate School in Monterey; Bert Robinson is a research technician specializing in lettuce with the U.S. Department of Agriculture in Salinas. STPG President Martin Schmidt is a freelance computer technician, Ernie Smith can do anything from building a house to restoring pipe organ lifts. Anything in between is no major problem for Ernie. Wurlitzer owner, this writer, is a full time organ technician, not having enough sense to know the difference between hobby and full-time work.

The organ became playable in late December 1993. The organ was broadcast live over Monterey's KNRY AM 1240 on Sunday morning January 16. "Way Back When" host Ed Dickenson gave a great plug to the project this morning. Ed's Big Band program has been a favorite with the State crew for some time. It turns out Ed is also a theatre organ aficionado having attended many programs at the late San Francisco FOX with its 4/36 Wurlitzer.

The organ is astounding in how it reacts with the hard-surfaced walls of the auditorium. The organ explodes forth from the chambers through shutter openings which measure 12' wide by 10' high. With no drapes or fabric on the walls, the house is very live. It also makes for a difficult organ installation as EVERY slight noise generated by the organ, wind or mechanical, is far more inexcusable than usual. As a result the organ must now begin to undergo a major amount of "shakedown" to get

rid of all extraneous noise.

Work on the organ continues at present. The organ is fully playable with the exception of the traps and vibraphone. By late spring these will be in operation; all would be complete were it not for the fact said owner of the organ felt the

"need" to have 15 hours of back surgery at Stanford University Hospital! Tonal regulation will take place during the summer of 1994 with a grand opening of the organ by Tom Hazleton in September.

Big things are in order for this small Wurlitzer. In addition to being the focal point for the STPG, it is expected to be used for many silent film programs for various non-profit groups. A new ATOS chapter, Golden State Chapter, has been formed around this instrument, as well as others in the area.

Will the group kick back and relax when the State organ is finished? Heck no; the 3/11 Wurlitzer once in the San Francisco El Capitan Theatre is due for installation in the nearby FOX-California Theatre in Salinas, as is the 2/8 Wurlitzer once in the San Francisco Amazon Theatre in Bert and Jeanne Robinson's Salinas dance studio, and the restoration of the 2/5 Wurlitzer factory installation in the ancient 1794 San Carlos Cathedral in Monterey. With any spare time, who knows what we might get into!



State Theatre Preservation Group Vice-President Jim Toy's wife Heidi tries out the Wurlitzer. Heidi is a Monterey area piano teacher.

Thirty Years Ago In The Journal

*Edited by Paul J. Quarino
From Volume VI, No. 3*

TOURING BRITISH THEATRE ORGANS

by Lloyd E. Klos (from information supplied by Daniel O. Schultz)

This story tells about Danny Schulz and family touring England in October of 1962 visiting six theatre organs and three cathedrals. Danny speaks very highly of the COS hospitality and fellowship. Includes five pictures, one of Compton metal Tibia Clausa pipes.

ANN LEAF "the mighty mite of the mighty Wurlitzer" WOWS 'EM AT THE SAN FRANCISCO PARAMOUNT WURLITZER

by Jim Roseveare

A descriptive review — actually names some song titles and registrations used. They had problems with films and projectionists in 1964, too. Jim tells all about the mishap.

QUESTIONS AND ANSWERS

by Judd Walton

Answers the question: How does a pipe organ tremulant work?

EDDIE WEAVER CONCERT AT THE BYRD THEATRE

by Ray Brubacher

The opening sentence reads — Richmond, Theatre Organ Capital of the World. The article tells all about the 11:00 p.m. concert presented by the Byrd Theatre, the Richmond Organ Enthusiasts Club and the Potomac Valley Chapter, ATOE.

In the July/August 1994 Journal in 30 Years Ago I asked you to guess who some of Mildred Fitzpatrick's students were. Here are some better known former students: Irma Glenn, Bud Taylor, Edna Sellers, and Helen Anderson (Mrs. Jesse Crawford).

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

1994 CONTESTANTS FOR THE 10TH ANNUAL NATIONAL YOUNG THEATRE ORGANIST COMPETITION

by Dorothy Van Steenkiste

The Cameo performances of our Intermediate and Senior winners of the 1994 competition, together with the concert of Chris McPhee, the overall winner of 1993, is a program that will long be remembered. All three performances were outstanding.

Lyn Larsen, as Emcee, presented the three young artists. Their musical performance commanded a standing ovation from the audience.

With the talent that was shown, we are confident that the theatre organ world will continue to grow. These young adults are working very hard at producing excellent programs.

We were very sorry that our Junior Winner, David Eaton from England, was unable to attend the convention.

Russell Holmes, our Senior Winner this year, is the first contestant to win in all three categories. (Junior Division - 1989; Intermediate Division - 1990; Senior and Overall - 1994). Congratulations Russell ... we look forward to 1995 when you will be playing a full concert at the convention in Detroit, Michigan.

Rules and Regulations for the 1995 Competition will be sent out in August. Be sure and encourage your young organists to enter the competition. Contact your teachers, schools and music studios.



**SENIOR WINNER
AND OVER-ALL
WINNER**

RUSSELL HOLMES
*Sponsored by
London and South
of England
Chapter*

Russell, 20 years
old, is currently
s t u d y i n g

Business and Finance at Derby University in England. Most of his spare time, however, is devoted to

music and he played his first theatre pipe organ at age 13. Russell is the first young organist to win all three divisions of the ATOS Competition. In 1989 he won the Junior Division and in 1990 the Intermediate Division and on both occasions he was invited over to America to play at the Annual Convention. Two cassette recordings made on an Allen 4600 digital theatre organ, is enjoying considerable acclaim in the U.K. and is being broadcast frequently nationwide on BBC Radio. In 1994, while on a tour, Russell was able to perform four concerts in the United States. As a church organist, during school breaks Russell also enjoys playing cocktail piano. Next year, during his University break, Russell is booked to play several concerts in the United States, including a prestigious engagement at the Kirk of Dunedin in Florida.



**INTERMEDIATE
WINNER
HEATH (WHALE)
WOOSTER**

*Sponsored by
Australia/Felix*
Heath Wooster is
sixteen years old.
AT the age of
eight Heath
began lessons

with Mr. Addam Stobbs. Heath gained an international award for musical excellence from Yamaha and the Australian Guild of Music and Speech. At the current time he is studying for a Proficiency Diploma. Heath enjoys playing a variety of electronic and theatre organs as well as piano, synthesizers and midi-music. Because of his performing both locally and interstate many times, he has been invited to talk about theatre organ on radio. As a member of TOSA he was selected to perform in the 21st National Theatre Organ Convention held in Adelaide. With an ATOS Scholarship awarded

in 1993 he continued his studies with Dr. John Atwell. Currently he is on the committee helping plan the 23rd National Theatre Organ Convention 1995 to be held in Melbourne, Victoria, Australia. Heath is a keen photographer and has won many awards for his work. He hopes to pursue his studies in both music and photography as a career.



**JUNIOR WINNER
DAVID EATON, JR.**
*Sponsored by
London Chapter*

David Eaton is
thirteen years
old. He started
playing the elec-
tronic organ at
the age of seven
and gradually

broadened his studies to include piano, classical organ and, most recently, theatre organ. In July of 1990 he was one of the youngest winners of the ATOS London Chapter Young Organist of the Year Competition. While studying with his organ teacher, John Norris, and his piano teacher, Geoffrey Molyneus, David has achieved distinctions in all of his Associated Board of the Royal Schools of Music examinations up to and including Grade 8 on classical organ and piano. Currently, David is continuing his studies on classical organ with Anne Marsden Thomas at St. Giles Cripplegate in London.



JIM ROSS
*Sponsored by
River City Theatre
Organ Society,
Inc.*

*Entry in the
Intermediate
Division*
Jim is 18 years
old. He is a
member of the

River City Theatre Organ Society in

Omaha, Nebraska. He has been enjoying theatre organ music since he was nine years old. Jim is from Underwood, Iowa, and is currently a student at Iowa State University majoring in English and hopes to become a high school English teacher. Jim is kept busy playing for churches, school events, and giving concerts at nursing homes. Other than music, his hobbies include creative writing and reading.



KYLIE MALLET
Sponsored by
Australia/Felix
Entry in the
Senior Division

At twenty years of age, Kylie has obtained her Proficiency Certificate with the Australian

Guild of Music and Speech on Electronic Organ and is currently studying for her Associate Diploma on Theatre Organ — the first person in Australia to take this examination on Theatre Pipe Organ. She has been studying electronic organ for nearly eight years, playing theatre pipe organ for six years, and is also studying piano and has learned Classical Pipe Organ. Kylie is a relief organist for several churches near home. Kylie does a lot of charity work, playing concerts to raise funds. In 1990 she was chosen by the South Australian Division of TOSA as the young organist to represent South Australia at the Melbourne Convention of TOSA in a concert. In 1993 Kylie undertook a six-and-a-half week tour of the United States and had the opportunity to play as many as 238 theatre organs. She is currently teaching eight students on piano and electronic keyboard organ. Besides her music, Kylie works full time (5 days a week) with a public relations company, has just completed a study course in Psychology, and for leisure ice skates twice a week.

RYAN HEGGIE
Sponsored by Australia/Felix
Entry in the Junior Division

Ryan is fourteen years old. We didn't receive a resume on Ryan but his application states that he is a student at Brighton Secondary School in Adelaide. Pamela Buccini is his organ teacher. He has performed in several local competitions but this was the first time he entered the national competition. Ryan also studies violin. Ryan recorded his tape on the 4/24 Wurlitzer Theatre Organ in the Capri Theatre in Adelaide, South Australia.



BERNARD ANDERSON, JR.
Sponsored by
Garden State
Chapter
Entry in the
Senior Division

Bernard is twenty years old and attends Middlesex

County College in Edison, New Jersey. He has been playing the organ since he was five years old and for the last four years he has been a student of Ashley Miller, A.A.G.O. His recording was made on a 2/7 Wurlitzer Theatre Organ located in the Union County Arts Center, Rahway, New Jersey. Bernard is a member of the Garden State chapter and of the New York State Theatre Organ Society. He enjoys serving on the Board of Trustees of the NYSTOS. As far as his future plans, he hopes to finish his schooling at Rutgers College and become a music teacher in a Junior High School.

Final Results of the "Hobbyist Division"

We had three winners. They each submitted a tape with two of their favorite selections. The tapes were numbered and sent to the adjudicators.

The first place winner, **Juan Cardona, Jr.** of Newtown, Connecticut, was presented with a plaque at the ATOS Banquet in Fresno, California. Plaques for the other two winners, Second Place:

Jeffrey J. Cushing, Ann Arbor, Michigan, and Third Place: **Tim Versluys**, Phoenix, Arizona were presented to a representative from their chapter.

The Board of Directors voted to continue the competition in 1995. Be sure and encourage your members to enter. Rules and regulations will be sent out to all chapters in August.

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.

In addition to the above winners, we had entries from Great Britain, Australia; Wheaton, Illinois; Centerville, Ohio, and St. Louis, Missouri.



Juan Cardona, Jr. First Place Winner in Hobbyist Division.



David Ambory, Motor City President, presents Second Place Hobbyist award to Jeffrey Cushing.



Madeline LiVolsi delivers Third Place Hobbyist award to Tim Versluys.

1994 YOUNG THEATRE ORGANIST ADJUDICATORS

by Dorothy Van Steenkiste

A VERY SINCERE THANK YOU TO OUR ADJUDICATORS.

Those of you who were unable to attend the convention this year in Fresno missed hearing two very capable young gentlemen play the Fresno Pacific College 3/20 Hybrid theatre organ. You would have been very proud of the two winners you selected in the Intermediate and Senior Divisions. We were sorry that the Junior winner (David Eaton from England) was unable to attend.

Together with a concert by Chris McPhee, our overall winner of the competition in 1993, the program was outstanding.

All of you have spent a great deal of time evaluating the tapes of all the contestants and writing helpful comments which have been sent to each contestant.

These young people have a great deal of talent and they are encouraged to continue their study of the theatre organ by the wonderful support you have given them.

This year the overall winner was determined in Fresno at a private performance before three different adjudicators. They were Paul Quarino, Jeff Weiler and Byron Melcher. Russell Homes, Senior Division, was determined overall winner. We appreciate their taking the time to do this. Their written comments were given to the contestants.

THE GOALS OF OUR ORGANIZATION:

"Preserving the tradition of the theatre organ and furthering the understanding of this instrument and its music through the exchange of information.."

Committee Members: Brian Carmody, Melissa Ambrose Eidson, John Ledwon, Jack Moelmann, Jim Riggs, Steve Schlesing, Donald Walker and Bob Wilhelm.

Note: Written comments of all the adjudicators are sent to all the contestants. Also: A final copy of the numerical valuation of each contestant is sent to each adjudicator and all committee members.



KARL COLE

As a recording artist Karl Cole has recorded several albums. Recently one album was selected to be used in the United States Air Force Chapels throughout the United States. As an entertainer Karl includes exciting keyboard arrangements, wit, and audience participation in all of his performances. His Karl Cole Keyboard Shows, performed in many states around the country, have received standing ovations.

COMMENTS:

Being a judge for the 1994 ATOS Young Organist Competition made me think back to the years when I was a teenager. I remembered that Theatre Organ was enthrallment. The chances of playing one was very slim. How fortunate our young competitors are to have a theatre organ at their fingertips but equally important is the ATOS competition that urges our young to get involved. In this world of turmoil and unrest the friendly sound of the theatre organ is needed and most welcome. Thank you for asking me to be a judge.



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 has worked extensively in mastering silent film accompaniment with Gaylord Carter, the "dean" of theatre organists, who proudly claims Chris as his protégé. 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.

COMMENTS:

I was pleased to have been an adjudicator for the competition this year and look forward to hearing great things from the winners. I want to encourage those who did not win or did not compete this year to keep polishing their skills for next years competition.



JOHN B. LEDWON

John Ledwon, past President of the American Theatre Organ Society, has been active in the theatre organ field for many years. While not an active concert organist, Mr. Ledwon does, on occasion, perform publicly. He is an advocate of performing a musically balanced program that includes current contemporary music. John considers himself the curator of a piece of musical Americana in respect to his four-manual, 52-rank Wurlitzer presently installed in his Agoura, California, residence. Mr. Ledwon has recently released three Christian music cassettes. These are the first recordings on his Agoura Wurlitzer. John welcomes guests who wish to view the instrument.

COMMENTS:

It has been a distinct honor to have been an adjudicator for the Young Organists Competition. This year, as in the past, we have been fortunate in having several talented young people enter the competition. While they can't all win, they are all winners in our eyes just because they have taken upon their shoulders the burden of carrying the theatre organ into the 21st century. Thank you, and much success in your future years!



BOB RALSTON

Bob Ralston's 20 years of weekly appearances on the beloved Lawrence Welk Show — still in reruns in most major U.S. cities — have made his name a house-

hold word to senior citizens. But he appeals to people of all ages who enjoy the great tunes of George Gershwin, Jerome Kern and Irving Berlin, magnificently played with style and flair. A graduate of the University of Southern California, Bob Ralston played several years with the Freddy Martin Orchestra at the Coconut Grove before joining the Welk organization. Bob Ralston is now staff organist at Founder's Church in Los Angeles. You can hear him most Sunday mornings playing a 15-minute pops prelude on one of the world's finest theatre pipe organs — a 4/31 Wurlitzer.

COMMENTS:

How wonderful that the American Theatre Organ Society sponsors a Young Organists Contest. It is similar in many ways to Lawrence Welk's outstanding Youth Opportunity Program, of which I was a part for twenty years. The survival of the ATOS is dependent upon introducing young people to this great art form. The annual Young Organists Contest is a splendid opportunity for young talent to develop their skills, to be critiqued by seasoned professionals, and to broaden their exposure in the world of theatre pipe organ music. Each person who participates will become a better musician just for having entered. The winner, of course, will receive national attention and be virtually assured of a career as a major ATOS artist.



JOHN SENG

Seng's musical talents encompass many areas of the modern keyboard. His musical authority is equally assertive on a piano, organ or complex synthesizer. Billboard Magazine has described Seng's talent as a refresh-

ing modern approach from a traditional instrument. Starting in the last sixties, Seng became involved in the writing and production of radio and television commercials. Credits include national themes for MacDonald's and United Airlines. His Columbia Record Album "Dream Awhile" was used as theme music on the Today Show for twelve years and has received more "air play" than any organ recording. His developmental work on the world's first polyphonic synthesizer, the Yamaha GX-I, won him international acclaim from the entire music industry including technical sound designers and fellow musicians.

COMMENTS:

What a delight and challenge it has been to be an adjudicator in the celebration of the 1994 Young Organists Competition. Hearing young people play these venerable instruments is an inspiration and further reinforces my belief that things are indeed healthy in Theatre Organ Land! I was extremely cautious during repeated listening to the audition tapes. Two factors made this imperative. First was the obvious diversity of talent and musical styles. Second and more crucial was "separating the music from the instruments." Any performance will sound better on a Rolls Royce 4/96 Wurlitzer than an "out of tune" 2/10 Louisville Uniphone. Kudos to all of you who sent tapes. I look forward to meeting and encouraging all of you.



PATTI SIMON

Patti Simon, originally from Seattle, Washington, has been in Colorado for the past 14 years, having moved there to work for the Organ Grinder Restaurant.

She is on the staff of the Denver Paramount Theatre, and teaches theatre organ in private lessons and workshops. Patti regularly performs theatre organ concerts, both solo and with Ragtime pianist Dick Kroeckel and has been featured at both National and Regional ATOS Conventions. She has released three recordings. She assists her husband, Ed Zollman, in their business, Colorado Pipe Organ Service, and

when not working enjoys her china and doll collections, and interior design.

COMMENTS:

I was very pleased to be asked to act as a judge in this year's Young Theatre Organist Competition, and in listening to the tapes which were submitted by the entrants, I was pleased to hear some very fine young talent. In my comments I hope I was encouraging to them all, while also hoping to provide instruction in areas where I thought it could be helpful. The young talent needs encouragement and fostering in the ways of any of us with ATOS can provide, while at the same time providing instruction where necessary. Certainly, we all know that no one benefits by being told only what is wrong and praise unlimited without instruction is not beneficial either. As a private instructor, I hope I have always delivered the proper balance. The young people who enter the competition are depending on all of us with ATOS for the help we can provide. Their teachers must prepare them and their music to be judged. This is vital to their success. Those of us who are active in the technical capacity must also provide help. This means the student should be able to perform on instruments in good tune and maintenance. Because each student is required to perform one classical or transcription piece, the tuning of the instrument is vital. It is difficult for the judges to consider the student's registration if the organ is badly out of tune. I would encourage any chapter sponsoring a Young Artist to do the absolute best in preparing the instrument for the student's recording. We want to give these future pros all of the support possible in their efforts.

ANOTHER SUCCESSFUL YEAR!

Congratulations to all the contestants, and thank you to all the adjudicators for their help and comments.



Close up of console ... BEFORE.

Berlin Memoirs

by Marvin E. Merchant

It was kind of a fluke the way I found the Siemen's Wurlitzer. My first weekend I went to a German church close to the barracks, hopefully to see and hear a German pipe organ. I couldn't speak any German, but was introduced to Pablo Sosa and his wife, who were students in Berlin from Argentina and spoke some English. I became friends with them and went to visit them at their apartment several times. In the course of conversation I showed them pictures of the Wurlitzers in the Metropolitan Theatre in Boston and Radio City Music Hall in New York. When Pablo saw the pictures he told me there was one of these organs in a library (Siemen's Home) where he did reference work close to his apartment. Several weeks passed and he finally took me to see the organ; sure enough, there was the fire damaged console on the stage covered with a black velvet cover. Pablo acted as my interpreter which allowed me to negotiate with the German Government that allowed me to repair the organ.

I started one night (90% of the

work was done at night while music hall was not being used) with broom, dustpan, and bucket cleaning charred wood, plastic, and metal from inside Horseshoe of console. I had never taken a console apart before!

I finally got the console opened up and removed the contact strips from under the four manuals to get them out of the way. I contacted a manufacturing company in Berlin to see if they could and would do the rebuilding of the fire damaged keys for me. I had terrible time trying to convince the two Gentlemen from the Berliner Klavierture Fabrik that all of the keys were the same length, and not different according to the length of the keyframes!

I made the backrail in the craft shop at the barracks, literally by hand, and fitted the new backrail stopkeys into place.

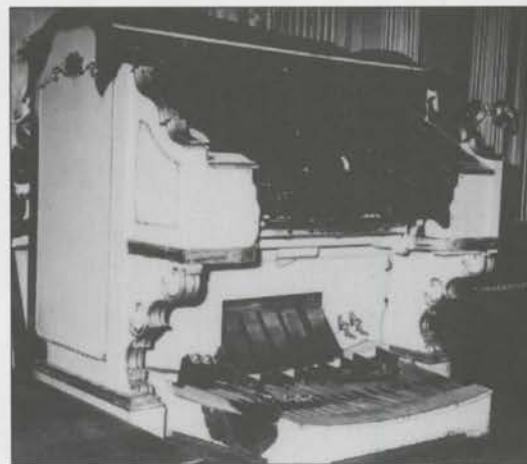
Finally, the first two manuals were ready to be picked up, and installation in the console began, which included the tedious job of installing the double rows of contacts on the two lowest manuals. About two weeks later, the last two manuals were ready to be picked up and installed.

All of the new stopkeys (195) were hand-drilled and fitted around the bolsters. (I made a wooden jig, which I still have, to hold the stopkeys while drilling necessary holes and fitting each one).

Luckily, before the blowers were

turned on I inspected the chambers, and found that the large 16' Diaphones had pulled loose from the wall in the Main chamber and were leaning precariously over the pipes on the manual chest! I secured them back into place to prevent any damage.

To get the organ to play before all the stopkeys were installed, the



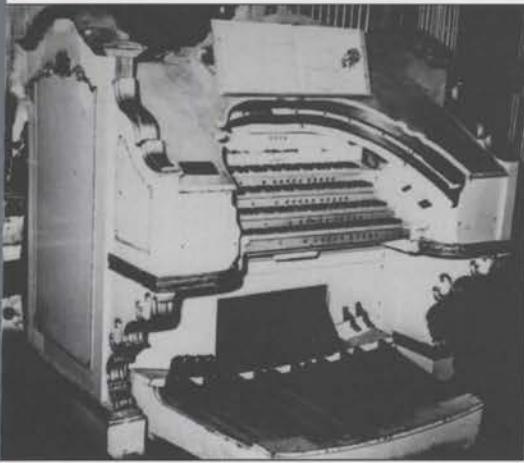
View of console before Marvin Merchant began restoration.



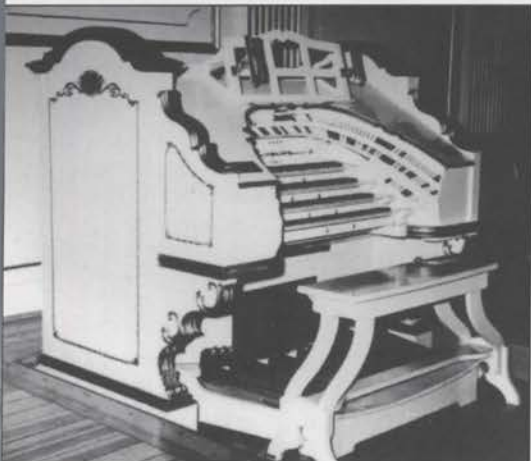
Author Merchant working on broken wires and/or contacts.



Two manuals installed



Four manuals installed with backrail.



FINISHED AT LAST!



Heinrich Reithmueller at the Wurlitzer circa 1955.



Rare tuned tympani in Berlin Wurlitzer.



Overall view of organ in Berlin Museum.

crescendo pedal was used to turn on an assortment of stops.

Once when I went over to take measurements on something for the console, the Berlin Symphony was rehearsing in the music hall and the lady, Frau Dressler, who fixed coffee and sandwiches for the members of the orchestra, greeted me and said, "There is an American here today conducting the Symphony, and would you like to meet him?" I said sure. I finally got to meet him during a break, introduced myself to him and told him about working on the organ and talked about where each of us was from in the U.S. I didn't realize until later that it was Aaron Copeland, a name I was unfamiliar with, having NO musical background!

Later when my work on the organ was finished, the German Government presented me with a "Certificate of Gratitude" for doing the work on the organ.

After the presentation I told a gentleman from the government that I had always wished I could have purchased the organ before I did the work on it. He told me that I could have bought it for about 100 DM (\$250). Hindsight is always 20/20!

Later, after I returned to the U.S. and separated from the Army, I found that a Musical Instrument Museum in Berlin wanted the organ

to install in a museum that was to be built, literally around the Wurlitzer! I am glad that the organ is in a good home and can be seen and heard from now on.

I found copies of newspapers in the Solo chamber on a steam register behind the 16' Tibia pipes. The word "Wurlitzer" was hand written in pencil in the upper right hand corner of the March 15, 1929 issue of "The Evening News" from North Tonawanda, New York, and a copy of the *Wall Street Journal*. I figure that the papers were taken by or sent to the Wurlitzer installation crew to keep them informed of current events of the day.



Organ in Museum -- Note ATOE decal.

3/13 WURLITZER

HOME OF DR. DEE & CHARLOTTE WILLIAMS

AURORA, COLORADO

by Dr. Dee Williams



Barry Baker at the grand piano. Some of the ranks can be seen in the background behind the glass wall.

Our Mighty Wurlitzer was built in 1926, opus 1300, originally a Style E, installed March 1926 in the Boulevard Theatre in Long Island, New York. This was a small neighborhood theatre where the organ was used to accompany silent films. After 1929, it was used less and played as people arrived and departed from the movies as well as at intermission. In the early 1940s it was also used for the Saturday night sing-along and when drawings were held to give away prizes. It gradually fell silent and sat unused for the next 20 years. It gathered lots of coal dust and the leather on the pneumatics deteriorated.

In 1960 it was removed from the theatre and stored in a garage where it suffered further damage from weather and water while stored for another 18 years. In December 1978 I learned of this Wurlitzer from Biff Butler in New York. After several phone calls, I purchased it from Robert Hutchinson. Biff loaded everything into a 22' truck and arrived in Denver on February 10, 1979. Many friends helped me move

everything into the garage and basement.

I had no idea of what everything was but I started with small parts and began rebuilding. Several thousand leather pneumatics had to be recovered, and there were many hours spent cleaning components. My mother-in-law spent time refinishing wood pipes while I spent a year just straightening and polishing other pipes. Ed Zollman and his wife, Patti Simon, of Colorado Pipe Organ Service, soon joined me and began to direct the project. We enlarged the organ console by adding another keyboard, many more stops, and began shopping for additional ranks.

Considerable thought had to be given as to how and where the instrument would be installed. We did not want to make drastic structural changes to our home and had to consider how the organ was going to fit into our lives. It was decided that because we had a comfortable eating area between kitchen and den, the dining room could be sacrificed for the single chamber. The dining room



Barry Baker at the console.

sits two steps from the living room, so the chamber would be easily seen and the shutters could be installed at the height Ed recommended. The appearance of the pipework had always been important to me as I wanted the chamber to be behind glass. Upon making the decision regarding chamber space, Ed did the chamber layout and console specification.

Months were required for wiring before I finally heard about the possibility of using a computer. Dick Wilcox designed the system and I flew to California in January 1983 to see the first test model. After returning I sold the two original Wurlitzer switch stacks and relay switching systems and placed my order for the computer system with Devtronix. This forced Devtronix into the organ computer business, but since I was the first customer I had to wait another 16 months for delivery. Ed and I kept busy getting everything ready.

Ray Devault and Tim Rickman of Devtronix arrived to help install the system and Dick Wilcox came to program the computer. James Bratton and Dick Kroeckel helped with the grand piano. The organ was played for the first time on May 16, 1984. Final voicing and tonal finishing was done by Ed Zollman. Friends Ivan Duff, Joel Kremer, Duane Searle (also pipe organ owners), and many others gave time, help, and encouragement in the entire project.

The Wurlitzer is a great source of enjoyment and I am always pleased to share it. The Rocky Mountain Chapter ATOS frequently sponsors events at our home and uses the instrument in their Meet The Artist Concert Series where an artist is brought in to perform a concert, and a reception is held following the concert where the guests can meet the artist. We always have a houseful for these events.

A JOB WE ARE PROUD OF, FRIENDS WE ARE FOND OF

by Patti Simon

Ed and I began working for Dee and Charlotte Williams in approximately 1983, when we first went to their home to advise on chamber location and installation. I could not believe Charlotte was willing to sacrifice her dining room, but that was only the beginning of seeing the enthusiasm Dee and Charlotte possessed for the pipe organ. We have fond memories of the entire restoration process and the time shared with them and their family.

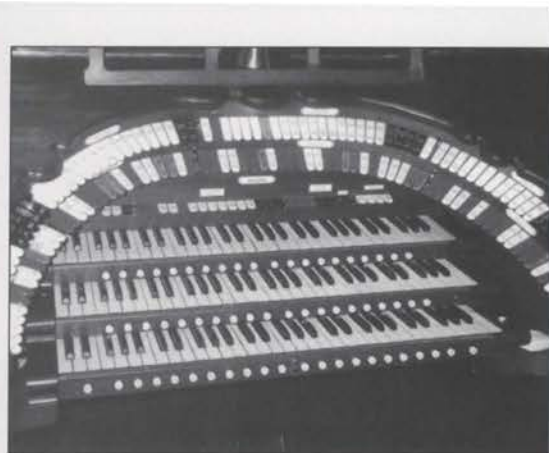
We have attended so many events at their home and the enthusiasm is contagious. Dee's expertise with computers, though not required to operate the system, does enable him to clearly explain to all visitors exactly what the computer program does on the pipe organ. Each and every organist who has played there has been able to set the 20 pistons per manual quickly and easily in order to have their own combinations.

Dee, who has a dental practice, jokes that he was qualified to shine those pipes, and the hard work created a chamber that always earns oohs and aahs from visitors. Also, by having the chamber visible to the living room area, it eliminates visitors wanting to enter the chamber, which is a good thing as the 13 ranks create a very tight space. Ed says one more pound, and he won't be able to tune the organ.

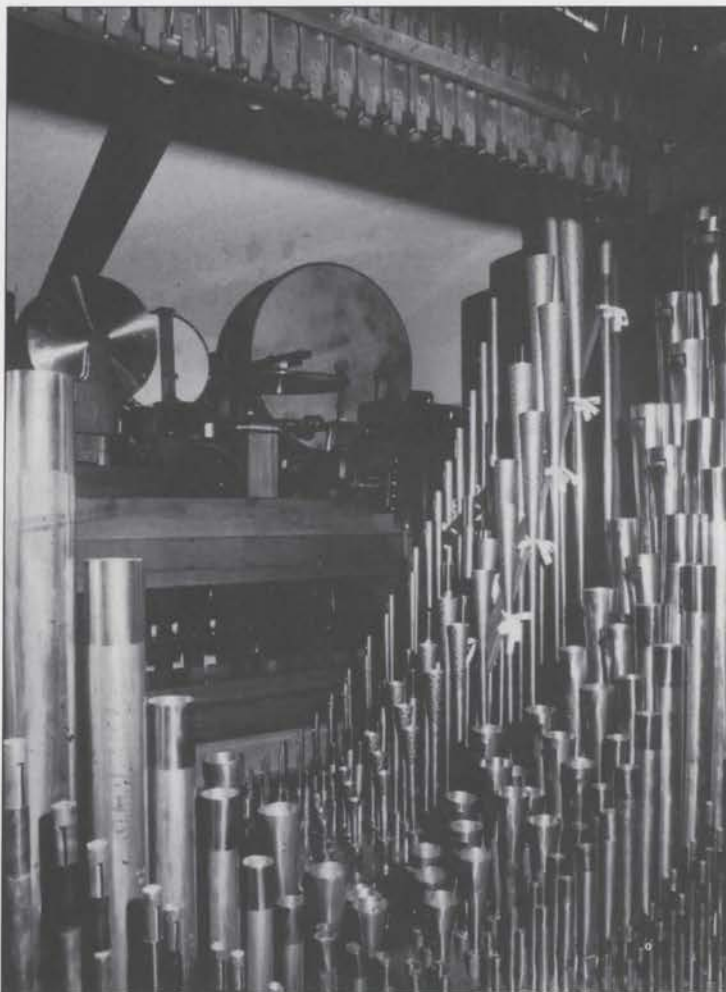
When travel brings ATOS members to the Denver area, with some notice Dee is always generous in sharing the instrument. Somehow this busy family always has time to visit with other theatre organ enthusiasts. They are special friends!



Dr. Dee Williams and ATOS Young Artist Winner Chris McPhee who was visiting before returning to Australia.



184 stop tabs and 60 double touch pistons give full unification and great flexibility.



Left to Right:

Orchestral Oboe
Clarinet
English Post Horn
Style "D" Trumpet
Open Diapason
and Violin

Chrysoglott above

Harp and Toy
Counter behind

RANK ANALYSIS

16 - 2	Concert Flute	8	English Post Horn 10" - Trivo Co.
	Wurlitzer, Boulevard Theatre	8	Krumet
4	Flute Celeste - Wurlitzer		Wurlitzer, Coliseum Theatre, Seattle
8 - 2	Tibia Clausa	8	Orchestral Oboe - Trivo Co.
	Wurlitzer, Boulevard Theatre	8	Clarinet - Trivo Co.
16 - 4	Open Diapason		Chickering Grand Piano
	Wurlitzer, Boulevard Theatre		Chrysoglott
8 - 4	Open Diapason		Wurlitzer, Boulevard Theatre
	Wurlitzer, Boulevard Theatre		Xylophone
8 - 4	Horn (Violin) Diapason - Austin		Wurlitzer, Boulevard Theatre
8 - 2	Violin		Glockenspiel
	Wurlitzer, Boulevard Theatre		Wurlitzer, Boulevard Theatre
4	Violin Celeste		Cathedral Chimes
	Wurlitzer, Boulevard Theatre		Wurlitzer, Boulevard Theatre
8	Vox Humana		Drums/Cymbals
	Wurlitzer, Boulevard Theatre		Wurlitzer, Boulevard Theatre
8	Trumpet (Style D)		Toy Counter
	Wurlitzer, Boulevard Theatre		Wurlitzer, Boulevard Theatre

LYN, RON, AND TOM: ARRANGERS! CONDUCTORS!

by Harry Heth



Artists at the Hopeful Heart benefit.
L to R: Lyn Larsen, Peter Mintun, David Ault, Ron Rhode and Tom Hazleton.

Bo Hanley photo

June 12, 1994.

Down a gently winding lane in the northwest suburbs of Chicago begins an odyssey not to be forgotten. Upon entering the Place de la Musique, we are greeted by a vision normally found only in those large coffee table books.

After leaving the foyer, strolling down the avenues of musical instruments, steam engines, and other artifacts takes us to a gentler time. The items on display are not just for looks, they all work!

Finally, upon entering the Main Salon, we see still more musical instruments ranging from petite to massive. At the appointed time, after some brief opening remarks, we were under the spell of Lyn Larsen, Ron Rhode, and Tom Hazleton, all in

full control of an 80 piece orchestra. During Lyn's portion of the program, ranging from soft romantic to full-bore sonics, we were treated to separate solo performances by Peter Mintun, piano, and David Ault, vocalist, accompanied by Lyn and the orchestra. Ron gave us a touch of opera and a rip-snorter written by Richard Purvis. Tom Hazleton played a "Heart" Medley and improvised on a theme submitted by Lyn on the spot.

This afternoon-long affair was a benefit for the Hopeful Heart Concert for Life '94. During the intermission, we were treated to a bountiful meal under a big-top situated on the lawn near the Place de la Musique.

This 80 piece orchestra is the

grand unit orchestra as created by David Junchen and realized by a large group of talented and dedicated people. The five-manual console controlling the 80 ranks of pipes is most impressive; the dynamic range under the control of the conductor (organist) goes from a bare whisper to a mighty crescendo. In conversations with Dave Junchen during the design phase, it was apparent he was striving for an instrument of color and dynamic range. Dave was always listening to suggestions, but his knowledge and experience are what produced this instrument.

A profound note of thanks to Mr. and Mrs. Jasper Sanfilippo for sharing their home with us for this spectacular.

Hopeful Heart "Concert For Life" Defies Description ... Impressions of a Wonderful Day

by Allen Miller

Certain things in life are not easily put into words. When we are constantly bombarded with superlatives, it is hard to describe an experience which really is more wonderful than any other, but we can always try.

Entering the Marion and Jasper Sanfillippo Place de Musique, one is instantly overwhelmed. It is truly a "palace" in 1920s movie theatre style. Directly ahead of the entrance is the flared grand staircase, with its carpet pattern woven with a complementary flare so as to draw the eye to a grand orchestrion artfully placed at the first landing.

Peripherally, the eye is titillated by smaller orchestrions along the side walls, and if one isn't completely overwhelmed and happens to look up, a brand new touch, the ceiling is a full skylight in the grand style of Louis Comfort Tiffany.

Upon entering either the first or second floor, one is surrounded by mechanical musical instruments of every type, each restored to a perfection which is probably better than factory new. The auditorium is large, like a movie palace, and the centerpiece is a perfect reproduction of a five-manual Wurlitzer console behind which is a replication of the grand drape of the Chicago Paradise Theatre (except at 110% scale because the Place de Musique "stage" is that much larger in area!

The organ is installed in four chambers behind the drape, which is actually theatre scrim, so it is completely acoustically transparent. The console is on a life AND turntable so that it may raise from the depth and also turn separately or at the same time in a "corkscrew effect."

The main artist of the afternoon,

Lyn Larsen, started "Hopeful Heart" as a foundation to benefit those in he arts who are facing life-threatening and terminal illnesses. Primary focus is on those with cancer, AIDS, stroke, etc. All proceeds from the concert were to benefit this cause. The event raised over fifteen thousand dollars.

At exactly 1:30 p.m. the console rose out of the depths to a rousing "Hallelujah" which happens to be the opening "cut" on the first recording Lyn made many years ago. Followed by "Nevertheless" we were treated to many beautiful sounds including a haunting Main Tibia which my ear guesses is one of the beautiful small sets made by Murray-Harris of Redwood come to rest in an appropriate instrument. Also special were the untremmed Clarinet and Horn Diapason combinations, an Erzähler Celeste, and a wide variety of Tubas and Trumpets carrying the melody.

Jesse Crawford's arrangement of "I Love To Hear You Singing" featured the 25" Solo Tibia at one point. This is the best example of such a set I have ever heard. The 25" Tibia is

really a regular 15" Solo scale Tibia, just placed on 25" wind and regulated accordingly.

"Willow, Weep For Me" was especially beautiful, and ended with Carlton Smith's new Splash Cymbal, perfect for recreating those 1930s band sounds. Then Leroy Anderson's "Phantom Regiment" marched from the distance on one side, right through the room and exited on the other side, building to full organ from nothing, and featuring everything from Cor Anglais and French Horn to the two (yes, two) en chamades, the Trumpet Imperial, and the appropriately named copper Bugle Battaglia.

I had thought about how wonderful it might be to hear Lyn play "The Last Spring" on this ... one of few organs which would do it justice. Lyn must have read my mind, and he did it beautifully, showing off all of the really soft stops, Erzählers, Flauto Dolces, and Ethereal Dulcianas. Also the Cor Anglais and French Horn and luscious string and Vox Humana choruses. "Sounds from Heaven!" YUM!

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- 1 YEAR —
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SAMPLE ISSUE
- RATE CARD

The organ's designer, David Junchen, wanted it to be capable of all variety of voices, building from absolutely nothing to an astonishing level of excitement never unpleasant to the ear. Lyn Larsen's tonal finishing has carried that wish out. The Ethereal Dulcianas sounded as if from a distant church ... with the swells and doors closed. Were they really still playing?

After the "Washington Post March," Peter Mintun, San Francisco's Grand Pianist joined Lyn for a medley from *Shall We Dance* and a piano/organ duet on "Drifting" which was the theme of the movie, *Auntie Mame*.

"Slaughter On Tenth Avenue" featured all of the resources of the organ again, including the Skinner Erzahlers and Vox Humana, right up to full organ with the 32' Diaphone and 32' Bombarde (Trombone?) shaking every wall and rafter.

Now, whereas the "Place" is Marion and Jasper's idea of a "rumpus room" their idea of an "Intermission" was a full catered buffet in a "circus" tent in the yard near the lake with a Wurlitzer 155 band organ playing in the background. With a 60 acre back yard, one can do those things! All I could think of was that I could only concentrate on the "little" things, like the gorgeous table centerpiece floral arrangements built up upon music stands (with music). Stunning! Ah, what can be done from something as simple as those little packets of Evon's nuts they serve on airplanes.

Serving nearly 500 people including most of the "giants" of the theatre organ world is no mean feat, and intermission ran a bit longer than expected, but as soon as Marion had rung her school bell and all were seated, Lyn continued with "In The Good Old Summertime," the haunting "theme from *Shindler's List*, and Zez Confrey's little played "Jaywalk."

"Un Bel Di" again featured various softer stops and solos from at least two beautiful Tubas and a wonderful Chinese (Japanese?) gong. After a jazzy "Opus One" Lyn was joined by lyrical tenor David Ault singing "Whistling In The Dark"

from *Darling Lily*, then David's own song, "When We All Pull Together" which he wrote for HEAL L.A. The song and David's voice were to me reminiscent of Barry Manilow (and that can't be bad) and Lyn at the organ played the perfect orchestral backgrounds.

I might mention that during all of the duets, the console was dropped from its normally elevated foot above the stage to about 18" below the stage, which focused attention on the soloists AND provided Lyn with a better view for following the soloists. More churches should have this feature!

Ethel Smith made "Tico Tico" famous and Lyn performed it to perfection. The organ made a rhythmic tinkling sound which was too soft for finger cymbals, so I don't know if it was an intended effect or an extraneous sound, but it added to the rhythm.

Then Lyn brought out the first "surprise" in the form of Ron Rhode, who played "The Nun's Chorus" from *Casanova*, followed by Richard Purvis' "Tocatta Festiva" both pieces unannounced. Ron seemed a bit nervous. Although his own piston combinations were loaded into the console via a cassette deck located in the floor, it is admittedly difficult to step into another performer's program and be perfectly comfortable. Ron's performance was flawless even though he did a lot of hand registration as he was playing.

The second "surprise" was a performance by Tom Hazleton. Tom played a medley of tunes, all of which had "Heart" somewhere in the title, including words like "Zing," "Peg," "Dear," "Stood Still," "At Thy Sweet Voice," "One Love," "Belongs to Daddy" and of course, his favorite, "Left in San Francisco." Special effects included the Deagan Tower Chimes and the Vibraphone.

Lyn then submitted a 10 note theme upon which Tom improvised in various styles including a hymn tune, choral prelude, and of course the requisite toccata. While the initial tune quickly dissolved into something else, it was a wonderful end to the afternoon.

Lyn finished by playing his own

composition, "My Hopeful Heart" which was the inspiration for the name of his foundation.

So for those elusive words of description ... Impressive, Tangy, Big, Subtle, Gorgeous, Emotional, Bells, Thunder, Hopeful and "From The Heart," the second of a promised annual event was a shot in the arm to this listener, and an event never to be missed if at all possible.

I might note that as great as this organ has become, I personally found some of the "warmth" which captured my ear last year to be missing after nearly a year of further tonal finishing. Perhaps it is possible to adjust the balances of an organ "too perfectly?" During a tour of the chambers, I was struck by the sight of dented pipes which had otherwise been refinished, and a large number of reed pipes which had silver tape holding their tuning scrolls in place. This detail seemed totally incongruous given the overall appearance of the instrument, and especially the "spit and polish" restorations characteristic of the rest of the Sanfillippo musical collection. In all fairness, the organ is not quite finished, and as one approaches perfection, little things seem to stick out more obviously.

Setting the very minor flaws aside, there just is not another "Wurlitzer" style theatre organ anywhere of concert proportions which makes any more beautiful music or is so incredibly quiet when not being played. Considering the enormity of the entire project, the results simply boggle the mind. Yes, there is a good word of description. "Boggle."

An inaugural CD is presently being prepared. A contribution to "Hopeful Heart" or purchase of one of Lyn's Hopeful Heart recordings will place your name on the announcement list for next year's exciting event. don't miss an opportunity to support a great cause and share an incredible musical experience.

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ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

Four Exercises in One

For anyone learning to play popular music on the organ, all musical problems can be solved by reducing them to short, easy, repetitious exercises.

The following exercise is designed to accomplish four things at once:

1. To present all 12 major and other chords in the way that they will be most useful to the organist.
2. Pedal practice.
3. Develop coordination between both hands and left foot.
4. Ear training — learn the sound of each chord.

The right hand plays the notes of the chords, one at a time.

The left hand plays the accompaniment chords between the two F's near middle C.

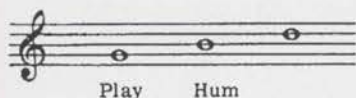
The pedal bass notes are the 1st and 5th of each chord.

Begin with the C major chord in 3/4 time:

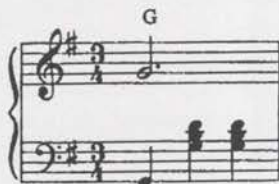


Exercise #1

As you practice this exercise, listen carefully. All major chords sound the same. Practice singing or humming 1 - 3 - 5 starting on any white or black key. When you can play the C chord in 3/4 time easily, play a G and hum the 3rd and 5th.



Then practice the G Chord the same way.



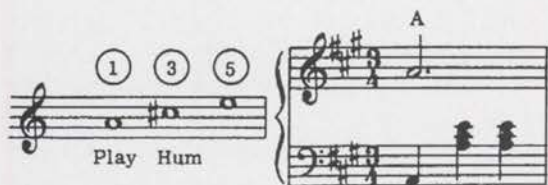
Continue as in Exercise #1.

Then continue around the circle of 5ths, practicing all 12 major chords in 3/4 time.

D A E B F#(Gb) Db Ab Eb Bb F



When you can play all twelve major chords easily, change each one to Minor and practice the same way. Lower the 3rd in both hands — this will not affect the pedals 1st and 5th.



This is all very easy, and you will never have to refer to chord charts again.



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"AN ACRE OF SEATS IN A PALACE OF SPLENDOR"

LIBERTY

Seattle, Washington

Opened:

October 27, 1914

Capacity: 2100

Architect:

Henderson Ryan

Organ:

Wurlitzer 3/17

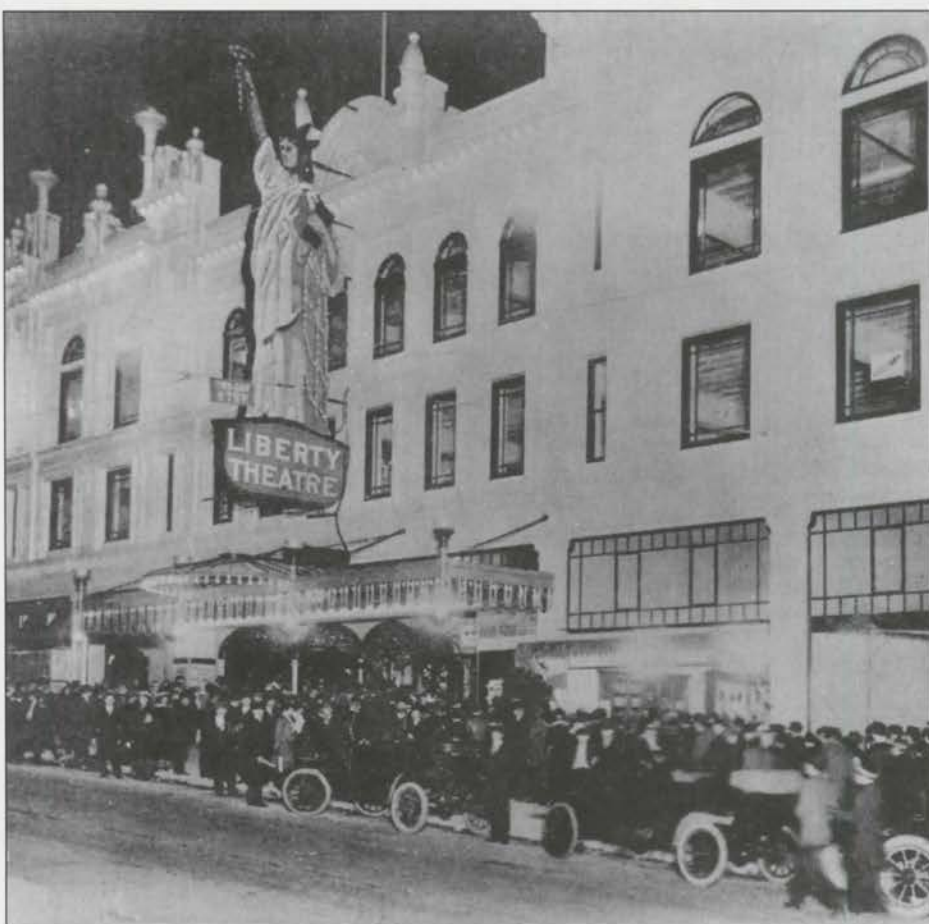
Opus 42

Mark the date, theatre organ lovers, and raise a toast to a theatre and organ of surpassing importance: the one given credit by Farny Wurlitzer for having finally established the Unit Orchestra as the standard for motion picture theatres.

Concrete proof of how far the movies had come in a dozen years, the Liberty and its contemporaries were the first generation of movie houses able to rival in location, size and quality the established legitimate and vaudeville theatres. We know now how much more was to come, but this takes nothing away from the impact these places had in their prime.

Exhibitors C.S. Jensen and J. Von Herberg built the Liberty on First Avenue, directly opposite the Pike Place Public Markets. First Avenue, then and for years to come, was a great boulevard of amusements, but it was Fifth that got most of the later palaces, and the Paramount went up on the far side of Ninth. This left the Liberty far behind, a fate common to many of the pioneers. It was among the first of Seattle's to go, in 1954. The site remains vacant.

On the inside, it was of its times. Main-floor projection booths and ramps to the balcony were all the rage: the Liberty featured both. The auditorium, except for the proscenium, was boxy and clearly built for



Opening night, showing a few of the 12,000 patrons who passed through between 2:00 p.m. and closing. General admission was 10¢, loges cost a quarter.

Theatre Historical Society of America photo

movies. There was no orchestra pit, only a shallow, railed depression for the console, a sign of what the owners expected from their \$27,000 organ.

Oliver Wallace is the organist most closely associated with the Liberty, but it was Henry Murtagh who performed the opening chores, to great acclaim. The Seattle Times reported: "Such a magnificent volume of organ melody has never before been heard here." Was the Liberty the first Wurlitzer Jesse Crawford heard and played? Probably: he was then playing in Seattle, with star billing, and there were no other Wurlitzers anywhere in the Northwest.

However many subsequent orders the Liberty organ may have been responsible for, nobody ever bought

another very much like it. A perusal of the stoplist reveals an instrument quite different from the semi-straight Styles 6 and 35 which were standard in the 'teens and evolved into the Style 260. All ranks in the main part of the organ are unit, but only the Tuba Mirabilis appears on both the Great and Solo manuals: the full organ can be brought together only with couplers.

The installation was equally unconventional, at least for a three-manual. Above the proscenium were the Main, Foundation, Tuba and Percussion chambers. The echo spoke into the ceiling well back in the house. On their sides behind the sidewall grilles were the 32' Diaphones. The openings adjacent to the proscenium were originally open

galleries. In the left one sat the piano and electric bells: the one opposite was used as a platform for soloists. The openings were later filled in and the other grilles altered to match.

The organ was removed when the theatre closed and moved, sans Echo, to Pacific Lutheran University. In 1974, Balcom and Vaughan removed and rebuilt it for First Church of the Nazarene, Spokane, Washington, where it is still playing. *Steve Levin*

Wurlitzer Opus 42, Liberty Theatre, Seattle (1914)

PEDAL

- 32 Diaphone
- 16 Bombarde
- 16 Ophecleide
- 16 Diaphone
- 16 Tibia
- 16 Diaphonic String
- 16 Clarinet
- 8 Tuba Mirabilis
- 8 Octave
- 8 Tibia
- 8 String
- 8 Diaphonic String
- 8 Clarinet
- 8 Flute
- Bass Drum / Kettle Drum
- Snare Drum
- Crash Cymbal / Triangle
- Great to Pedal / Solo to Pedal

ACCOMPANIMENT

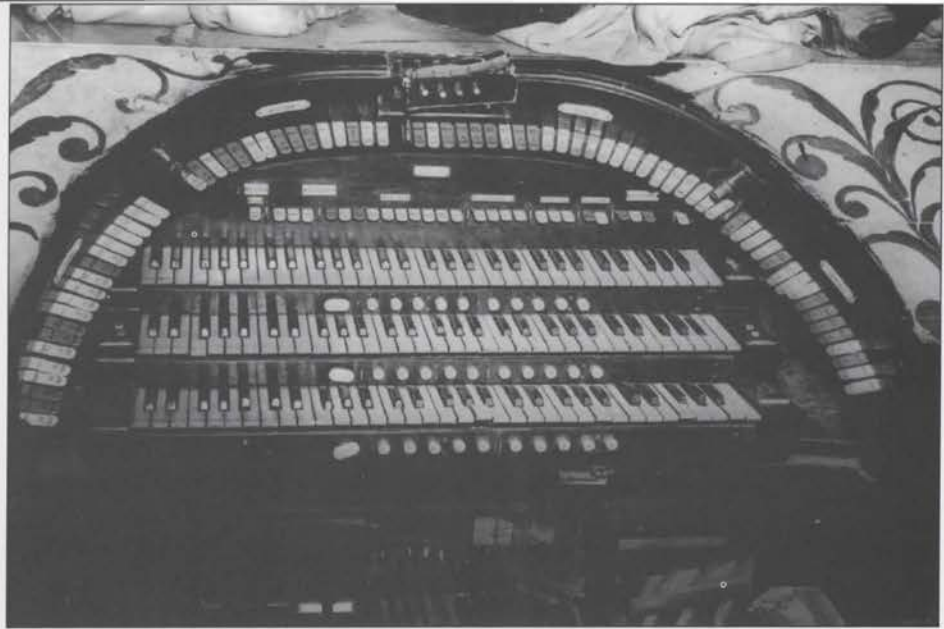
- 32 Diaphone 2T
- 16 Diaphonic String
- 8 Tuba Horn
- 8 Diaphonic String
- 8 Clarinet
- 8 Oboe Horn
- 8 Viol de Orch
- 8 Flute
- 8 Krumet
- 8 Kinura
- 8 Vox Humana
- 4 Violin
- 4 Flute
- 4 Kinura
- Harp / Chrysoglott
- Accom. Octave
- Snare Drum
- Tambourine / Castanets

ACCOMPANIMENT SECOND TOUCH

- 16 Bombarde
- 16tc String
- 8 Tuba Mirabilis
- 8 Diaphonic String
- 8 Tibia
- 8 String
- Glockenspiel / Xylophone
- Cathedral Chimes / Triangle

GREAT

- 16 Bombarde
- 16 Diaphone
- 16 Tibia
- 16tc String
- 8 Tuba Mirabilis



The Liberty organ was almost too much for its own console. Note the side-mount piano levers, and the swell couplers -- shown here broken loose -- notched into the lid. Just barely visible is the roller board for the controlling-type swell indicators. *Bill Bunch Collection*

Collection

- 8 Diaphonic Diapason
- 8 Tibia
- 8 String
- 8 Orchestral Oboe
- 8 Kinura
- 8 Vox Humana
- 4 Clarion
- 4 Piccolo
- 4 Kinura
- Glockenspiel
- Xylophone
- Great Octave
- Solo to Great

SFORZANDO (Great)

- Tuba
- Foundation

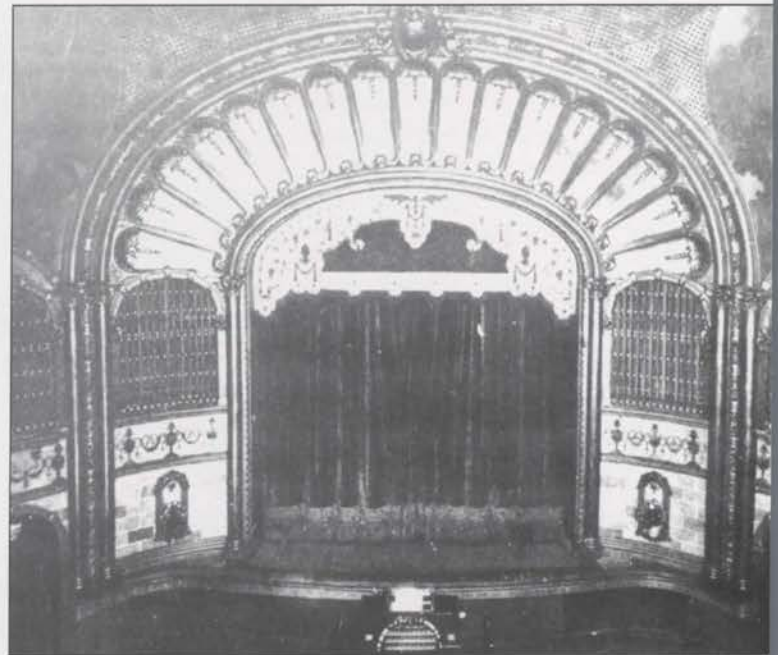
ECHO

- 8 Trumpet
- 8 Strong
- 8 Vox Humana
- Echo to Great
- Tremulant

SOLO

- 16 Ophecleide
- 16 Diaphonic String
- 16 Clarinet
- 16tc Krumet
- 8 Tuba Mirabilis
- 8 Tuba Horn
- 8 Diaphonic String
- 8 Clarinet
- 8 Oboe Horn
- 8 Viol de Orch
- 8 Flute
- 8 Krumet
- 4 Clarion
- 4 Violin
- 4 Flute
- 2-2/3Twelfth
- 2 Piccolo
- Glockenspiel

- Xylophone
- Cathedral Chimes
- Harp
- Orchestra Bells
- Chrysoglott



This later view of the proscenium shows the added and modified grilles described in the text. See the 1916 catalog for partial view of the original treatment.

Theatre Historical Society of America photo

NOTES: 1. This specification was winkled from console photographs taken in 1954 by Bill Bunch. No warranties are expressed or implied. 2. "Diaphonic String" is what Wurlitzer was calling the Horn Diapason right then.

PIANO

- Pedal
- Accom.
- Solo
- Mandolin
- TREMULANTS
- General
- Vox Humana
- Foundation

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

FOR THE RECORDS

RALPH BEAUDRY, EDITOR

PHANTOM OF THE ORGAN: THE MUSIC OF ANDREW LLOYD WEBBER — Frank Pellico

Webber is undoubtedly the 1990s E.T. Paul! While there is no denying the mass popularity of his musicals around the world, take away the words, the super stars who sing them, and the "special effects" stagecraft and what do you have left?

Chicago's popular organist, Frank Pellico, is heard playing 12 of Webber's most loved melodies in this 56-1/2 minute album. Because of the orchestral quality of the music, Pellico has chosen to record this album using both the Hammond X-66 and Yamaha US-1. The result is a near-constant barrage of heavy beat drums and basses, wordless choruses of oh-h-hs and ah-h-hs, massed strings and string celestes, some brass solos here and there, and an exceptionally good piano. Oh yes, occasionally you'll hear an "organ-tone" passage.

There are three selections from *Phantom*, two from *Jesus Christ Superstar* and one each from *Aspect of Love*, *Starlight Express*, *Cats*, *Joseph and the Amazing Technicolor Dreamcoat* and *Evita*.

Midway through the album is a welcome relief from the pomposity of most of the music with Webber's delightful, Latin-beat official theme for the '92 Barcelona Games ("Friends For Life") and, toward the closing, a Morzartian "Variations 1-4" from *Song and Dance*.

Those who really want to wallow in Webber's music will be delighted to know this album is recorded in Surround Sound. If you have the necessary decoder, you can surely drown yourself, and your family and friends, in this aural extravaganza. It is, however, "Fully compatible with

conventional stereo systems."

Some young (under 45) listeners assure me this is "their" kind of music and they thought Pellico does a magnificent job in every way. So, if you really like Webber, order a cassette for \$12.95 or a CD at \$17.95 (both postpaid) from "Heritage House," P.O. Box 1724, Roswell, GA 30077.

FIRE AND ICE — Frank Pellico

Frank is the lucky organist who, for the past four years, has "accompanied" the Chicago Black Hawks hockey team's home games on the giant six-manual Stadium Barton. This 51-1/2 minute album has the 15 selections he regularly plays during those hockey matches.

The organ heard on this album, however, is not the big Barton but rather the 4/33 Krughoff residence Wurlitzer which, under Frank's skilled "hoof and hand virtuosity" (as Ben Hall might say) comes off as punchy, bright and brassy as the Barton! A suitable substitute, indeed! So, let's make one thing clear: this is NOT background music! No sir! So, if you turn up the volume, the only things missing are the screams of the crowd and the smell of hot dogs and beer!

Opening with a 30 second "Fanfare," it's on to "Rock and Roll (Part II)," and "Here Come the Hawks" with all stops out and siren flourishes. Next up is "Beer Barrel Polka" in a super-deluxe 6-1/2 minute arrangement including a chorus of "Too Fat Polka!" The theme from *Zorba* is followed by that great floozie, "Sweet Georgia Brown" and "What a Felling" from *Flashdance*.

"Take Me Out To The Ballgame," complete with the requisite "Charge," is followed by a number titled "Taka-Taka-Taka" which sounds like a combination of "Zorba" and "Have Nigilah" (heard later on the record).

Two *Rocky* themes, "Gonna Fly Now" and "Eye of the Tiger" precede a brisk "March Medley." (The liner notes have a minor boo-boo here for Frank plays the real Marine Hymn, "From the Halls of Montezuma" not the "Battle Hymn of the Republic").

The album tapers off with a quieter "Fiddler On The Roof" and closes with the late Al Melgaard's composition, "My Vision." Like his "Phantom" album, this was recorded in Digital Surround Sound for those who possess the necessary equipment. Even without that feature, "Fire and Ice" can provide the thrill of being there live to root the Black Hawks on to victory!

Cassettes are \$12.05 and CDs are \$17.95 (both postpaid) from "Heritage House," P.O. Box 1724, Roswell, GA 30077.

50 OLD TIME MUSIC HALL HITS

— Nicolas Martin

Let's face it; the title isn't completely accurate! Yes, they are all music hall hits, but, there are 54 of them on this 61 minute cassette! Again it's Nicolas Martin at the 3/19 Wurlitzer in Turner's Musical Merry-Go-Round in England. (For information on the organ see our review in the May/June issue).

This album is one of 20 Nicolas has recorded during his 11-year tenure at Turners! And, once again, it's eleven medleys with from four to six selections in each. While it's mostly played in "Blackpool" style, there is nice variety of tempos and registrations in each medley.

And, once more, it's played for dancing, finger-snapping and toe-tapping. There are many well known tunes in this collection ("In the Good Old Summertime," "When the Red, Red Robin," and "Teddy Bears Picnic," but a great many will be unfamiliar to American listeners. "Berlington Bertie from Bow," "The Sun Has Got His Hat On," (one of the wildest titles ever) and "Maybe It's Because I'm a Londoner" are some of the obscure selections.

But, it's great fun to be introduced to some "new" titles (such as "Nice People" and "On Mother Kelly's Doorstep") which are well worthy of full-blown arrangements.

Cassette only at \$15.00 (airmail postpaid) from Lawrence Whitfield, Apt. 422, Golden Sands I, P.O. Box 9168, Dubai, U.A.E. (Mr. Whitfield can accept personal checks in U.S. dollars).

THE COMPLETE FAREWELL TO THE FOX

Stephen L. Adams, Guest Reviewer

Long absent from the theatre organ market, Fantasy Records has returned with a compact disc reissue of their 30 year-old landmark LP series, FAREWELL TO THE FOX. "The Complete Farewell To The Fox" CD marks the 30th anniversary of a great loss to San Francisco, and indeed, the arts community.

As one who frequented the venerable Fox Theatre in its final decade, and who has cherished his well-worn LPs for almost 30 years. I was thrilled to learn of Fantasy's plans to reissue the recordings in compact disc format. Indeed, this CD is the perfect companion to George Wright's recently released CD of recordings cut during the 1950s. With both in one's library, there's no better way to relive the Fox experience.

Kudos are due Frank Killinger and Phil De Lancie. Frank for creating master tapes of superb fidelity, and Phil for his sensitive re-mastering for the CD format. I can find no important aural differences between the original pressings and the CD, except for the absence of surface noise and scratches on the CD. Liner notes and pictures are lifted directly from the sumptuous original albums, and a summary of selections is given on the back of the box.

In recent times, there have been many spirited debates over whether recordings currently available are faithful to the in-person sound of the 4/36 Wurlitzer and Fox acoustics. In truth, the Fox Wurlitzer sounded different in every seat in the house, as do most theatre organs. The Fantasy recordings tend to favor a studied intimacy with the chambers, and a modest sense of the house. This provides a perfect vehicle for the artist and the organ, yet with gentle reminder of the cavernous house into which it spoke.

Doubtless, many today are only subliminally aware of organists Tiny James and Everett Nourse. Unless, of course, you happen to hail from the San Francisco Bay Area. While not the touring concert artists we've come to know today. Tiny and Everett were among perhaps a dozen

celebrated local artists whose music charmed and tantalized generations of organ enthusiasts over more than 40 years. Although Tiny is now deceased, Everett still lives in the Bay Area.

San Francisco has always been blessed with organbuilders of world-class caliber. And the Fox Wurlitzer received the best maintenance money could buy until it was removed in February, 1963. Careful listeners will note that the organ is perfectly in tune with itself and to the tuned percussions. Even the piano is flawless. Regulation of the reeds is a treat for the voicer's ear, making the union of organ to microphones, an uncommonly fine experience.

In a day when heroic transcriptions of orchestral works are deftly and effortlessly performed on awesome hybrid instruments in perfect acoustical settings, The Complete Farewell To The Fox may leave some listeners wanting for a full organ or even mezzo registration. But the charm of this CD lies in the selections, ensembles, impeccable musicianship, and breezy style. And for a diminishing few, the charm also lies in poignant memories evoked by hearing the Mighty Wurlitzer at San Francisco's Fabulous Fox once again.

Compact disc only at \$20.00 post-paid (California residents add sales tax) from: F and A Enterprises, P.O. Box 940, Alameda, CA 94501.



BOOK REVIEW

THE SHOW STARTS ON THE SIDEWALK: An Architectural History of the Movie Theatre, Starring S. Charles Lee

by Maggie Valentine

While perhaps not so well known as other movie palace architects, Simeon Charles Lee (1899-1990) has finally had his innovative career well documented in this new book from Yale University Press.

In Ms. Valentine's 194 pages of text she has combined his biography with an analysis of his business and architectural thinking, and placed

them in the social, economic and political context of the 100 year history of motion picture theatres.

Lee's work was almost exclusively confined to California and his total 300 new or remodeling projects ranged from his "traditional" Tower and Los Angeles theatres in downtown LA (which were followed within a few months by his design for the one and only automated theatre ever built — the Studio in Hollywood) to the stylish art deco or streamlined Alex, Academy, and many Fox and Tower theatres throughout the state. His last house was the 1950 Ken in San Diego.

The book is illustrated with 142 photos, drawings and plans (some in color). Since the majority of Lee's work came after the advent of sound, his designs were to meet the needs of the 30s and 40s. One of his innovations was to incorporate auto parking with the entrance to the theatre.

Also, as fewer traveled downtown for movies, he designed neighborhood theatres which stood out from the surrounding areas with towers, fanciful marquees and other innovations which acted to naturally draw the public into the theatre. The title of this book is his fundamental philosophy of theatre design!

This book is a thoroughly delightful study of 20th Century theatre architectural history. While it is filled with facts and figures, Ms. Valentine has entertaining style of writing and she has peppered her volume with fascinating tidbits of theatre history not found in other books. An example is her explanation of how coconut oil found its way into popcorn!

Although much of Lee's correspondence, files and architectural drawings were accidentally thrown out when he gave up theatre architecture at the age of fifty, Ms. Valentine held numerous interviews with Lee himself in the five years before his death and had access to the extensive Lee collection at UCLA. Her statements are supported with 13 pages of footnotes and a six-page bibliography. (Sorry, theatre organs are mentioned only in passing.)

Although your bookstore may have to order it from the publisher, the list price is \$35.

PIPES & PERSONALITIES

Dan Bellomy at the Paramount

Dan Bellomy opened his concert May 14, at the Oakland, Paramount with the rousing "Cosi, Cosa" from the Marx Brothers 1934 film *A Night At The Opera*. Next came "Through The Eyes of Love" from the movie *Ice Castles*. This was a lush ballad featuring breathy Tibias with wood harp accompaniment building to a full orchestral interlude and then diminishing to a single high note with chrysoglott accents and glockenspiel finale.

"Teach Me Tonight" was done in Dan's very jazzy style with lots of syncopated staccato melody punctuated with Post Horn riffs and unexpected chord progressions. Very lively! "When You Wish Upon A Star" was buttery smooth and featured more of Dan's unusual (but nice) chord progressions. Next, from the show *Me And My Girl* a tune called "Doing The Lambeth Walk" — a bouncy little ditty with a British flavor. "The Shadow Waltz" was presented in pretty much a traditional manner the first time through. Then exceptionally lush with Tibias and vibraphone for the close.

The jazzy "I'm Beginning To See The Light" featured an active walking pedal line and great improvisations on the melody. If this one didn't have you tapping your toes you'd better check your pulse to be sure you're still alive! Dan followed this with the romantic and pleasing ballad "This Is All I Ask."

Next, as Dan described it, "the most classical thing I'm going to play tonight ... about four minutes of playing as fast as you possibly can and hope to God that you make it ... 'La Danza'." (He made it — in 1

minute and 57 seconds — he must have been smoking the keyboards and pedals more than usual!) "Our Love Is Here To Stay" was another very pleasing ballad. To close Act I, Dan's show stopper was "Put On A Happy Face." Somewhat reminiscent of Ashley Miller's arrangement but with many Bellomy twists.

Act II started with an upbeat version of "The Most Beautiful Girl in The World" which transitioned into a raucous "Lover." Next, dedicated to an unnamed friend, Dan played a moody "Ruby" with lots of key changes, strings, vibes, etc. "There'll Never Be Another You" was swingy and jazzy with more of Dan's great work on the pedal line. "If I Loved You" received a traditional treatment with many mood changes from lovely hollow sounding Tibias, to grand full orchestral registrations and ending softly with chrysoglott punctuations. "Honeysuckle Rose" was upbeat and kicky.

Next, for the first time in public, Dan played "Sun and Moon" from *Miss Saigon*. He started with a harp vamp leading to a Trumpet solo with the harp continuing to accompany with an added flute. The bridge featured strings building to the refrain with strings and Tibias. The second chorus was more ethereal and led to a triumphant passage followed by the plaintive harmonic flute resolving to strings for the ending. This was my favorite of the evening.

Next, for Peter Botto, Dan played his own "whacked out" version of "Willow Weep For Me" featuring his own harmonies and syncopation coupled with a lot of Larry Vannucci style "Whore-house" registrations. "The Days of Wine and Roses" started with a surreal Trumpet and vibraphone passage followed with a biting reed (musette?). Then a waltz passage leading to full organ, the harmonic flute and a 2' Tibia glissando for the finish.

To close, Dan played "It's Today" from *Mame*; a suitably stirring curtain closer. The audience wouldn't led him go so he returned to play "Something Wonderful" from *The King And I*. It was indeed Something Wonderful! Thanks for a great evening, Dan!
Bert Atwood

Jeff Weiler Named Artist-in-Residence

Wichita Theatre Organ, Inc. (WTO), is pleased to announce the appointment of Mr. Jeff Weiler as its new Artist-in-Residence. Jeff has relocated to Wichita, Kansas, from his former home in Chicago. The Artist-in-Residence position has been vacant since Mr. Billy Nalle retired in 1985. Mr. Lyn Larsen of Phoenix, Arizona has been Principal Guest Artist of WTO since 1986 and continues in that position.



Jeff Weiler

Mr. Weiler, who is classically trained, has performed at theatres, concert halls, arts centers, and churches throughout the United States. He specializes in accompaniment of the great silent films of the 1920s era. He has composed over thirty original scores for such films, including *Nosferatu*, *Queen Kelley*, *Robin Hood*, *Phantom of The Opera* and most of the Buster Keaton and Charlie Chaplin films. Jeff holds a Master of Music degree from Northwestern University and is nearing completion of his Doctor of Music degree at Northwestern.

Asked about relocating to Wichita, Jeff said, "Mother Wurlitzer and some special friends have drawn me to Wichita. Who could resist that kind of invitation? The chance to play this great instrument on a regular basis is a dream come true."

Jeff is scheduled to perform Saturday, March 11, 1995 in Wichita accompanying *Wings* (1927), the winner of the first Academy Award for Best Picture. The show is part of the 23rd Wichita Pops season which

commemorates the 50th anniversary of the end of World War II.

Mr. Weiler will also perform for banquets, luncheons, conventions and other private functions at Wichita's Century II Exhibition Hall. He plans to make compact disc recordings on the Wichita Wurlitzer. Karen Coup, Business Manager for Wichita Theatre Organ, Inc., said "We are delighted that Jeff has chosen to Make Wichita his new home and look forward to enjoying his work as Artist-in-Residence."

Wichita Theatre Organ, Inc. is a non-profit organization. The Wichita Wurlitzer is the former world famous New York Paramount Theatre Pipe Organ. Its magnificent, powerful sound has thrilled audiences for seven decades.

For further information, please contact: Central Ticket Agency 316/263-4717 for ticket information or Karen Coup 316/838-3127 or Richard Harris 316/265-6579 for other information.

Allen Miller at Shea's Buffalo Grrrrreeeaaattt!!!

So marvelous, in fact, that I clean forgot to make ANY notes on ANYTHING until about somewhere in the middle of the second number after intermission — don't know what jogged my mind then ...

Four of us, an 84, two middle ahems and an 11-year-old made the one day road trip to Buffalo and we landed right at the door with time to spare. It was interesting to note that in the entire audience of over 900 in attendance, there were only four (very) young folk to be seen; the oldest being 11 but maybe I missed some — I hope.

The concert celebrated the tenth anniversary re-dedication of this famous 28-rank Wurlitzer in Shea's Buffalo Center for the Performing Arts.

Broadway and movie music dominated the program — made my day — BUT for variety we were treated to an original composition by Lyn Larsen, "There's A Place in My Heart For You" which possesses a lovely

flowing theme and a complete satire on E.T. Paull's "The Burning of Rome" — ah yes, visions of many circus parades danced in the memories of our group.

The sounds of the organ were clear, joyous and colorful. The horns as pure as any I have heard; the 32' rumbled when asked but did not overpower the music. I, for one, certainly appreciated Allen's sense of appropriate volume. We never wished to head for the next block to escape and protect our ears nor strained to pick up the finest of notes — musical OR bird calls. "Quiet Village" was entrancing and memorable, as was Grieg's "The Last Spring." To my ear, registrations, rhythms, and arrangements were all on the mark and every element judiciously used with nothing overdone.

Allen's obvious delight in playing the instrument came through from his opening number, "There's No Business Like Show Business," to his encore, "Tritsch Tratsch Polka." Every piece was introduced by a bit of historical fact, personal anecdote or observation which added tremendously to the audience's appreciation of the performer's sense of humor and the music.

The only thing I would have liked was a bit more information about the instrument itself especially since Allen was and is so personally involved with its restoration and upkeep. But, I also realize that he was there to play the beast not hold a seminar about the place and instrument. Allen played for the better part of two and a half hours all the while dancing on one foot! and the crowd didn't want to leave. AMAZING!

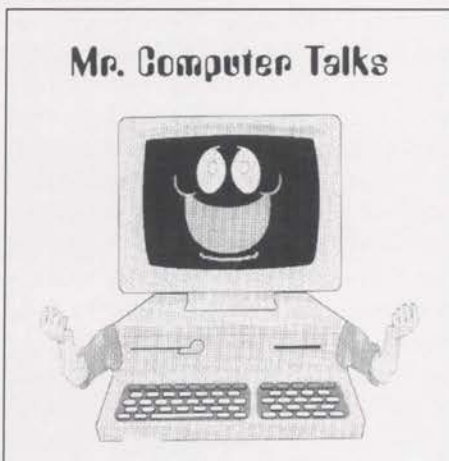
Kathy Langerlan

A Rocky Mountain Adventure

by Sandra Hein

David Love, president and motivating force behind the Rocky Mountain Chapter of ATOS, quailed as he regrouped his thoughts to consider his next move. Earlier in the year, he and his two cohorts, Jay Hein and Twyla Landau, had laid plans, plans of adventure and excitement. They, like the missionaries of

old, had hoped to bring knowledge and education to those who led a very different sort of existence. But that was some time ago, and now the full burden of reality ... and their folly ... lay heavy all about them. With waning confidence, they found themselves in an unfamiliar neighborhood, as strange and mysterious as discovered by any previous expedition and outnumbered by the natives ten to one. How did this situation come to pass? How did our doughty president and his colleagues find themselves among masses of elementary students of the Denver Public Schools with nothing but a few pipes and a slide whistle between them and the utter havoc that only third and fourth graders can evoke? The roots of this puzzler lie some months back as a germ of an idea of past president, Twyla Landau.



In the fall of 1993 Twyla Landau, contact person for RMCATOS, received an application from Young Audiences asking our chapter to become a part of the CityArts On Tour. We would receive a small amount of money if we "took our act on the road." Twyla, always eager to find sources of revenue for RMCATOS, sent the application back with the answer, "Yes, we will participate." THEN, Twyla called David Love saying, "I know we do not have a plan, but ..." David suggested that we call Jay Hein, a computer program developer. Jay produced a "hands-on interactive multi-media" plan which was faxed to Young Audiences. Needless to say, they readily accepted the plan. After Twyla attending monthly meetings



Above: David Love, CityArts on Tour Mascot, Twyla Landau. At right: David Love, Twyla Landau and Jay Hein with students.

with our group of twelve organizations we were "ready for the TOUR."

The purpose of the CityArts on Tour program is to present, in a day long workshop environment, a wide range of cultural and artistic experiences to schools that are unable to find the funding for an arts program in their curriculum. Classes are suspended for the day as students engage in a number of hands-on workshops. These experiences included karate, puppetry and theatre as well as the more traditional school offerings of music, dance and art. Each workshop consisted of three different groups who expose students to their own particular field of expertise. The students combined those skills they had learned in a performance for their families that evening. RMCATOS worked loosely with the Jan Justis Dance Company and the Art Students League to present a third and fourth grader's version of a silent film called *Teddy at The Throttle*. This is a classic with a villain, a hero, a faithful dog. Of course, no silent film would be quite complete without a damsel tied to the railroad track with the 8:20 just around the bend.

As the day began, the students broke off into groups to learn the various aspects of the art, dance and music that would come together to become *Teddy at The Throttle*. In the art workshop students painted scenery and back-drops. In dance class students learned acting methods to enable them to play the major roles in "Teddy," including a delightful train made solely of third graders. What role did RMCATOS play in this

melodrama? It is at this point we once again join our hapless president in his encounter with the school children.

David began his program with tales of a time when there was no television, no videos and when movies could be experienced for a dime (the latter inducing gasps of disbelief). David's tour of history was often interrupted by "Chip, the Computer," an intricate animated computer program designed and developed by another RMCATOS member, Jay Hein. Dave and Chip, who chose to give his talk from a movie screen, intrigued the children with an introduction to the theatre pipe organ, its inner mechanisms, and the role it played in the budding film industries of the 1920s. In preparation for the evening performance, there was much hands-on experience with the many pipes and traps. The students leaned to play "Twinkle, Twinkle Little Star" on the pipes provided. They again viewed the short, *Teddy at The Throttle*. Surprisingly, many were already familiar with the concept of silent films. For the children, the highlight of the organ demonstration occurred when they were asked to provide the sound effects for the film. This entailed a variety of torture implements such as zip whistles, train whistles, slide whistles, traps, pipes and tambourines into the hands of thirty over zealous eight year olds. Along with the mechanical sound effects, there were a dozen barking dogs and hapless maidens yelling, "Help me, help me!" Usually by this time in the program, the teachers had determined it

to be an excellent time for a coffee break. Fortunately for all involved, Twyla, a retired veteran of the schools, maintained a semblance of order in the ranks. Everyone was able to survive the day unscathed.

News From Allen Organ Company



The Cathedral of Our Lady of Lourdes, Spokane, Washington, is the recent recipient of a new and large Allen installation. The Cathedral has very special organ requirements and chose Allen to do the custom work. The Cathedral's installation includes a Kimball Pipe Organ originally installed in the Gallery in 1914, as well as a Gorman transept organ installed in 1973. Allen not only supplied two new consoles, but also augmented and broadened the scope of the existing instruments with Allen digitally produced voices. The new installation includes two identical custom made three-manual consoles: one placed in the gallery, and the other in the transept. Either console can control both pipe organs, the Maas-Rowe Carillon, as well as the 58 digitally produced stops supplied by Allen. Both consoles include full MIDI capabilities.

Our Lady of Lourdes origin dates back to 1881 when Jesuit Father Joseph Cataldo converted a carpenter's shop near Spokane Falls into the Church of St. Joseph. Five years later a large brick church dedicated to Our Lady of Lourdes replaced the original church. The present Cathedral Church was completed in 1905. In 1913, Our Lady of Lourdes became the Cathedral of the newly created Diocese of Spokane.

The dedication of the magnificent new instrument was played by world-renowned organist Carlo Curley. This installation adds to a growing list of churches that have improved their pipe organs with Allen consoles and digitally produced sounds.

"Mr. Theatre Organ", Tom B'hend, Dies At 76 After Brief Illness

Editor of *ATOS International News*, Tom B'hend, died at Huntington Memorial Hospital, in Pasadena, California, on Thursday, June 9th at 2:40 P.M. Born October 20, 1917, he was only 76 years old. He was a noted magazine and book publisher, as well as a prolific writer. Funeral service and interment were held Wednesday, June 15th at Forest Lawn Cemetery in Glendale, California.

He initially became ill on Friday, May 27th, suffering from an extremely sore throat. Visits with the doctor brought about treatment with antibiotics. Later the next week, the pain had subsided, but he developed laryngitis and an inability to swallow. By the following Monday, June 6th, he was admitted to the hospital for further evaluation.

During the first week and a half of illness, he had been unable to eat or drink very much. This weakened condition also brought on an esophageal infection. Doctors determined that it was heart failure that claimed his life, though no autopsy was performed.

News To Cease; Was Founded By Tom B'hend

The ATOS Board of Directors, in consultation with Tom B'hend's family, have agreed not to continue publication of the monthly newsletter he started. All agreed it would be impossible for anyone to step into his shoes and attempt to duplicate his unique writing style and sense of how to

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August/September 1994

Number 12

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Devotee of the Theatre Organ and Movie Palace; Publisher, Editor and Author Extraordinaire

by Preston J. Kaufmann

I know I am not alone in the knowledge that Tom B'hend's passing is a loss to a great many. He did so very much for theatre organ and movie palace preservation efforts. His interests in these fields started long before he began publication of *The Console* magazine in 1962.

There was always a great love for the lavish movie palaces, majestic organs and orchestras,

Fanchon & Marco stage shows and Hollywood movies of the Twenties and Thirties. This early exposure shaped his later work.

At his 75th birthday party, I made a toast. I'll paraphrase some of those words, which can only begin to sum up my feelings and love for this wonderful hu-

man being: "To a modest yet vibrant man, ever so ready to help others, working for the common good, giving of his time and talents so unselfishly. Yet so young at heart, full of energy (and at a moment's notice, prepared to dispatch one of his famed letters or

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Man of Principle—A Tenacious Individual

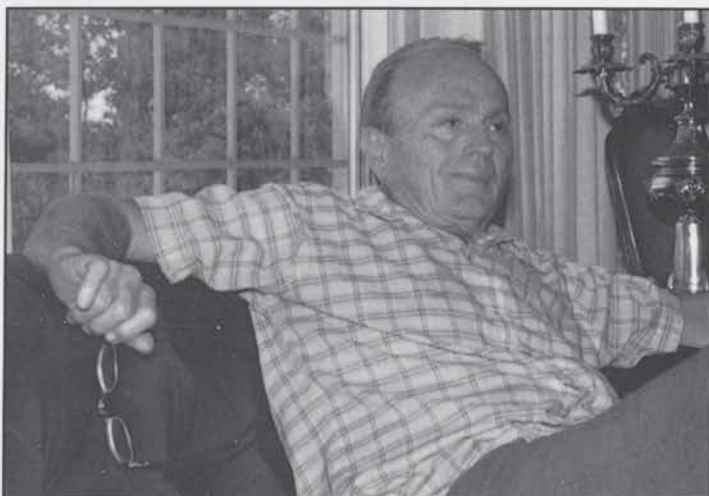
by Vern Bickel, Past President of ATOS

No one contributed more to the American Theatre Organ Society, and to the theatre organ movement, over the years, than you, Tom B'hend. You were truly the World's Greatest Theatre Organ Enthusiast! Your vast knowledge of theatres and theatre organs made you the ultimate resource for countless pipe organ enthusiasts around the world.

ATOS will not be the same without you, Tom. Your contributions to our society over the years have been priceless. In my opinion, no one will ever be able to take your place.

Tom, you never missed attending an ATOS Board of Director's meeting, except when you were too ill to travel. Your valuable input at these meetings will be sorely missed. Your newsy, down-to-earth articles, which have chronicled the events of the theatre organ move-

—See TENACIOUS, Page 8—



Tom B'hend relaxes in the living room of his home at Pasadena, California; photo was taken within the last several years.

ATOS HONORS THE LATE TOM B'HEND AT FRESNO MEET

Upon hearing of Tom B'hend's passing, ATOS quickly moved to nominate him to their Theatre Organists' Hall of Fame. The award was accepted on his behalf by Preston Kaufmann on July 3rd, at the annual banquet. This year's convention was held in Fresno, California.

Kaufmann spoke to the attendees, with his speech including a brief outline of Tom's contributions to the theatre organ movement. He also offered his appreciation to ATOS by stating: "I wish to thank the American Theatre Organ Society for adding Tom to their Hall of Fame. In reviewing a list of past inductees, I believe he is the only non-organist to be included in this roster. It is unfortunate he can't be here in the physical form to



Here are two views of a very young Tom B'hend. On the left, he is on the beach at Santa Barbara, California, age 18 months. At right, in an undated photo, he rides a tricycle.

Publisher

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news stories). One with friends the world over, who have great admiration for all he's accomplished. And I, his life partner, am so grateful for all Thomas has done to enrich and nurture me in our mutual interests."

Beginnings

History tells us he was born October 20, 1917, in Hereford, Texas, the son of Edna Mae Mullen B'hend (born in Grand Forks, North Dakota; 1892-1944) and Otto B'hend, an electrical contractor (born in Chaux-de-Fonds, Switzerland; 1880-1950).

When he was about a year old, they stayed in Bisbee, Arizona, while his father installed electrical mining machinery. Some time later, the young family moved to Hollywood, California, where the father's brother, Fred and two sisters, Alga and Marie, lived. For a time, they also stayed in Santa Barbara, where Tom appeared in a few silent films.

The family settled in Pasadena

about 1920, before the birth of his sister, Adah. They resided at 437 North Michigan Avenue, from which the father conducted his electrical contracting business, known as B'hend Electric.

Childhood

Throughout his youth, Tom attended the movies. He enjoyed looking in the stage door of the Colorado (Academy) Theatre in Pasadena and watch the load-in and rehearsals of the latest Fanchon & Marco stage show. Usually on Sundays, he attended downtown Los Angeles' great movie palaces, sometimes getting into the next show by slipping pass exiting patrons.

Among his hobbies were building model theatre stage sets, complete with organ grilles, orchestras and of course, an organ console. There was also an interest in model railroading.

He attended Jefferson Elementary, Marshall Junior High (graduating February 2, 1934) and Pasadena Junior College (graduating from the lower divi-

Tom B'hend's Baby Statistics

Those cute baby books many of our parents have can provide some interesting insight into our early days. Here's what Tom B'hend's book tells:

Born October 20, 1917 at 1 P.M., in Hereford, Texas, Deaf Smith County. The attending physician was Dr. G. F. LeGrand. Baby's weight was nine and one-half pounds, with a height of 19 inches.

His first outing was on November 17th in Frank Lambert's Oldsmobile, going to Mrs. George Karr's for dinner.

Baby's first tooth appeared June 18, 1918. He learned to creep about July 25, 1918. Baby's first pair of shoes were worn on October 19, 1918, while that first birthday was spent in Tucson, Arizona, during a rainstorm. His first few steps were made on December 11, 1918.

The book notes that on August 10, 1919, at East Lake Park, in Los Angeles, Thomas had his first merry-go-round ride. His father also taught him how to "handle a kiddy-karr" on the same outing.

sion June 19, 1936). Later, he took courses at Woodbury Business College, and soon thereafter, or concurrently, gained employment with the *Los Angeles Examiner*, working in the morgue or research library as assistant librarian.

Early Publications

Interest in writing and publishing probably has its roots in Tom's editing the De Molay's Pasadena chapter newsletter, *Crown Cryer*. Chapters of the Order of the De Molay were sponsored by a Masonic body, and members were Master Mason's sons and "their chums", ages 16-21. He also served as a master councilor, a position conferred on January 31, 1938.

Starting with an issue dated March 9, 1936, he began this newsletter, serving as manager and publisher. It was mimeographed and looked a lot like early issues of *The Console*. Subscriptions were only 5 cents per

issue or 50 cents a year. It was produced in an office built "in one of the B'hend garage stalls". The last edition published by Tom was dated June 20, 1938.

A few highlights tell the reader a bit more about him. From the July 6, 1936 issue: "Some of us pranced to a drama before going to the dance. . . . After the play was over, the eight socialites . . . were wedged into the B'hend chariot, which resembled the stateroom scene from *A Night At The Opera* . . ."

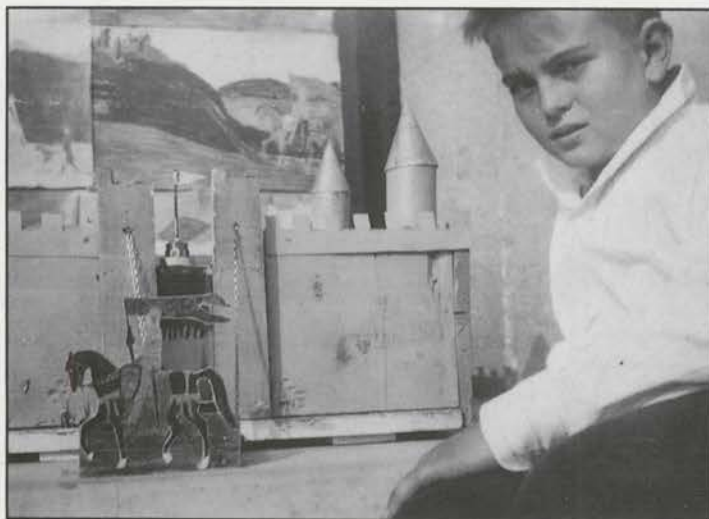
One columnist joshed about Tom in the February 7, 1938 issue: "Tubby, I mean Tommy, has threatened me with horrible results efen I didn't give out, und zooo I'm gifting oud. Tom B'hend, ye olde publishing house man, took the little bantam rooster (Wes Harmon) and the boss of the rag, Johnnie Reifsteck, over to Alex. G. Cochran for a wisit. . . . Johnnie said something vaguely about the scarcity of gas in the B'hend Chariot. Phooey. . . ."

Military Service

Military service found him a member of the Army's Squadron A 301st AAF Base Unit at Avon Park, Florida, where he attained the position of Staff Sergeant. Among the decorations and citations he received were American Defense Ribbon, American Theatre Ribbon, Victory Metal and Good Conduct Metal.

He enlisted on November 24, 1941, with induction a short time later at Fort MacArthur, California. Basic training was received at Jefferson Barracks, Missouri, followed by assignment to MacDill Field, Tampa, Florida. From here, he went to the Bombing and Gunnery Range Detachment

—See PUBLISHER, Page 3—



At less than ten years of age, Tom was building models—in this situation, a castle made out of old crates. At right, a view taken on stage at John Marshall Junior High, circa 1933 or 1934.

in January of 1942. The Detachment moved to Avon Park, Florida, on February 25, 1942.

He was first promoted to Corporal on October 17, 1942, to Sergeant on January 15, 1943 and then Staff Sergeant on May 25, 1943. For a time, he was studying to become an aerial photographer, though the official record shows his principal military occupation to be a public relations specialist.

Tom B'hend's military "publishing career" began in April 1942 when he started a column entitled "Detachment News" for the weekly *Avon Park Times* (later the *Sun*), continuing until August 1942 when the Detachment moved from the local armory to the range. Though still working as a company clerk at the base, for four weeks after moving to the range, he published a mimeographed newsletter. He officially became editor of the printed base paper, *High Score*, on September 17, 1942.

It was a one-man job. He started with a four-page, four-column format, using the antiquated facilities of the Avon Park *Sun* some 11 miles from the post. He had no photographer, thereby

GRADUATION REFLECTIONS

Further insight into Tom B'hend comes from the time of graduation from John Marshall Jr. High School, in Pasadena. The school's mid-year book, "Marshall Senior-1934" carries a date of February 2, 1934. Here are a few highlights:

"Boys' Who's Who: Class Gold-digger—Tommy B'hend.

"Last Laugh—Ha! Ha! (class will): Thomas 'Mae West' B'hend, is leaving with a small sigh of contentment, and a large sigh of longing, his Mae West figure to Paul Tubman. We hope Paul will except this great sacrifice.

"Favorite Pastime: Cartooning; Future Ambition: To be manager of the Follies [a burlesque theatre in Los Angeles].

"Reveal All Test: 16) Who is the fellow in the 10-2 class that is attempting to be a second Elmer Morton [cartoon artist of the day]? (I'll give you a hint: remember those eye brows).

"Songs Personified: Tom B'hend—'Puddinhead Jones'."

using mostly mats he found lying around the shop, or what Camp Newspaper Service might send.

The paper was written during off-duty hours until November 17th, at which time he was transferred and assigned full-time duty in the Public Relations section during establishment of the base S-2 Office. The Post Exchange council approved the expenditure of \$20 per week for newspaper "cuts" on January 20, 1943 (later upped to \$30). This was the first money allotted for such purposes. It also became a five-column newspaper at this time and within a month, Tom got his first assistant.

In July of that same year, so much copy was gathered that the paper was increased from four to eight pages. Circulation soared to 5,000 and one time, it reached 6,000 copies. For about six months, it ran to 10 pages an issue. The last edition was published during September 1945.

Return to Civilian Life

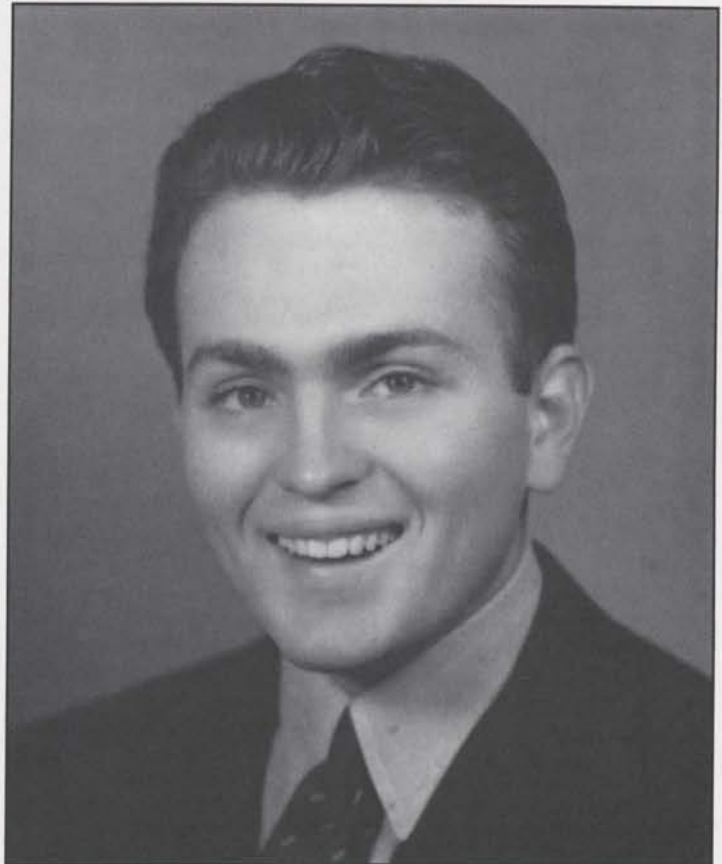
Following discharge on December 1, 1945, he returned to Southern California. He married Myra Elizabeth Higley Keables (1918-1966) on January 5, 1946. He had known her in years previous due to their parents being friends. They honeymooned in Palm Springs and first lived at her parents home (410 Bella Vista) in Pasadena, and later at 80 Bonnie Street. They eventually had a home built in 1950 at the end of East Orange Grove at 3305, also in Pasadena. She passed away in December, 1966.

Though it is believed he may

have returned to the *Examiner* for a short while, his father-in-law suggested he work in the produce market. He apparently started in this new endeavor during July 1946, based on his initiation into the teamsters union. Employment with West Coast Banana began on March 28, 1948, a firm (through its subsequent incarnations) he worked

for until retirement in 1982.

Prior to his organ publications, there was ample time to devote energies to various hobbies. These included construction of doll houses, miniature theatres to decorate the mantle at Christ—See PUBLISHER, Page 4—



A very dapper Tom B'hend, taken about the time of graduation from high school in 1936.



A gathering of the B'hend family with close friends, and future in-laws, the Higleys, about 1938. Left to right in the top row, Myron Higley, Otto B'hend (Tom's father), Elizabeth McMullen (mother of Edna), Edna B'hend (Tom's mother), Mrs. Myron (Myrtle) Higley and Tom B'hend (age 21). In front row are Tom's future wife, Myra Higley, Ruth Waind (a cousin) and Vivian Higley (future sister-in-law).

Publisher

—continued from page 3

mas time and model train setups. His artistic side also came out in doing sketches, designing various decorative elements and wood carving.

He also gained public speaking experience by belonging to Toastmasters. And sure enough, this provided an opportunity to produce a small newsletter for them.

Organ Publications

Looking back on his contributions to the theatre and organ worlds, he started by publishing in 1962 a monthly newsletter for the Los Angeles chapter of the American Theatre Organ Society. And the rest, as they say, is history. He produced *The Console* magazine for 23 years and some 6,600 pages. During that time, he received no remuneration for his editorial efforts—he again, practically produced the magazine single handedly.

Later, ATOS asked him to edit a four-page newsletter, which he named *ATOS International News*. In this eight-year endeavor, he again volunteered his editorial services. Concurrent with holding office in the Theatre Historical Society, he decided to start in August of 1991, a theatre newsletter, *Los Angeles Metro*

Newsreel, with subscription funds unable to cover his labors.

For just the Spring 1964 edition of *Theatre Organ*, Tom was its editor. Differences in opinion with the then president of ATOS on how to produce the publication caused him to return his energies to *The Console*.

Though he had taken piano lessons, he considered his organ playing to be “noodling” and rarely played. Should there be a sing-a-long at an organ concert, he enjoyed belting out the tune.

B'hend/Kaufmann Alliance

His 21-year association with this writer started off innocently enough. Tom received a letter dated February 14, 1973, from a 17-year old living in the San Francisco Bay Area; he was doing research for a book on the San Francisco Fox Theatre. Noted theatre historian, Steve Levin, had suggested the communication. After an exchange of letters and phone calls, we met on April 17th of that year when I visited Los Angeles.

In time, the realization came of our various mutual interests. I moved to Pasadena in June of 1974, which enabled Tom to guide me in the Fox project. It came to be released in 1980, the first book from our newly formed business partnership known as Showcase Publications. I also worked with him on *The Console* and *International News* in vari-

ous capacities over the years.

Tom introduced me to the broad spectrum of personalities, events and history making up the theatre organ world. He helped me take an active role in ATOS and LATOS. Then there was our devotion to vintage theatres. I kept abreast of what was happening in these arenas through all the phone calls and correspondence we received—the source of much historic material, current news happenings and of course, the latest rumor.

From 1977 until his death, Tom and I resided in a home built in 1918, which we were slowly renovating. Coincidentally, it is located further north on the same street where Tom grew up.

I'm sorry we couldn't have had more time together, in order to carry out the numerous projects we had outlined. I plan on bring-

ing as many of those ideas to fruition, as he wanted me to. This includes the Wurlitzer volumes of the *Encyclopedia* project, and then the various theatre histories. B'hend & Kaufmann Archives, with its extensive collection of theatre and organ memorabilia, will be maintained and expanded as he wished.

In my opinion, Tom B'hend did more than any other person to promote the theatre organ and historic theatres. The exception, of course, being the wonderful work of organists to bring their music and the mighty instruments to life for our enjoyment. Indeed, as his tombstone says, he was a “devotee of the theatre organ and movie palace—publisher, editor and author extraordinaire”.

I much appreciate the time we had together—it was an honor.

Little Round Man



From *High Score*, December 1944

A combination small town newspaper operator, country lawyer, horse doctor and slave driver, is wrapped up in one bundle of flesh and tagged S/Sgt. Tom B'hend—the “two-beer” man from Pasadena, California's Rose Bowl city.

Tom, known by many monickers, is perhaps best known as the “little round man”. He has been editor-in-chief of *High Score* since its beginning over two years ago. His energy has made the publication the success that it is. He always has an idea to work on—and some of his ideas have caused the “powers-that-be” to work on him.

He is sublimely happy when dressed in fatigues and wearing a floppy blue fatigue hat. He calls it his “crush special”.



Staff Sergeant Tom B'hend poses circa 1945 during military service. It was during this time he honed his publishing and writing skills, which would one day benefit his work on *The Console* and *ATOS International News* publications.

A "PERFECT" PAPER

by S/Sgt. Tom B'hend
Editor of *High Score*

(Editor's note: This story from the August 1944 edition of G. I. Galley aptly explains Tom's publishing philosophy, which he later applied to his organ and theatre magazines.)

Being a novice in Army publishing circles, I can cite only the experiences I have had as editor of the Avon Park [Florida] Army Air Field publication, *High Score* to form the basis of my opinion as to what makes a "perfect" paper.

To be perfect, a camp paper must headline and feature camp news and names. GI's are avid daily press readers and radio listeners and gain latest account of war and Washington news through the media. When they read their camp paper, they want to know what's going on in camp.

Coming shows, inauguration of new services for soldiers, promotions, revisions of camp rules—these are but a few of many stories worth front page play-up.

Be it vanity, pride or whatever you wish to term it, GI's like to see their names in print. And that brings up an item I consider important in the establishment of a "perfect" paper—squadron news. Such news has been frowned down by many editors because it is poorly written and sometimes incoherent. An editor, through working with his squadron reporters, can improve squadron news and make it a valuable part of his paper. . . .

A variety of one- and two-column cuts portraying action and spotted throughout a paper will always interest readers. Inanimate or staged photos should never be reproduced in a camp paper; space is too valuable.

Last, I consider makeup an integral part of any paper. A paper may be well written but if it lacks eye appeal it does not gain the prominence it warrants. Long columns of type discourage the average reader. By using bold face type in some paragraphs, or sub-heads, the editor can dress up his paper. Two- and three-column lead paragraphs attract attention. Small cuts used to illustrate stories liven publications. Planned layouts require a little extra time, but pay off in reader interest dividends.

Such are the opinions of this novice editor. Who'll tell me where I'm wrong?



Tom B'hend looks up from laying-out typeset copy for the next edition of *High Score*, the Army base newspaper. Photo was taken circa 1945.

Genuine Original; Not Easily Replaced

by Steve Levin, President Emeritus
Theatre Historical Society of America

Within minutes of our meeting nearly 30 years ago, Tom B'hend, ever the news-hound, was pumping me to do a piece for *The Console*. It's difficult to imagine a minute since that didn't find him running down one story or a dozen.

Tom on the chase was something to marvel at: he would show up somewhere and "spread out", as Ben Hall put it, "like an oil slick", getting into places nobody else knew about or could ever get at. He had pages to fill, and a day spent in his tow was never to be missed.

Tom relished commenting on the scene at least as much as documenting it; often enough he helped shape it. His direct way of putting things wasn't always to everybody's taste, my own included. But I've lived in a small place long enough to know that the town grouch isn't necessarily on the wrong tack. Go back over the issues raised by Tom himself, or by others from his pulpit, if you want to see just how much our small pond owes him.

Big frogs like Tom B'hend don't come along all that often, and are not easily replaced. Genuine originals never are.

SHREWD JUDGE OF CHARACTER

by John Leeming
Editor of *Cinema Organ Society Journal*

London, England—Although I only knew Tom B'hend for about ten years, and saw him only irregularly during that time, I had come to regard him not only as one of the handful of key figures in the theatre organ world, but as a very genuine and thoughtful person and a true friend.

I knew Tom as a tireless worker for all that he believed in, which was a great deal. He was a shrewd judge of character, and of the right and wrong of a situation; he would let nothing divert him from the support and pursuance of that which was right.

With his passing, the theatre organ world has lost a great leader,
—See SHREWD, Page 8—

Zest For Life Infectious; A Man of Action

by Simon Gledhill

(Editor's note: This piece is compiled from Simon's tribute given at his Oakland, Paramount concert on June 11th and a letter.)

When I first came over to America, I remember going to San Gabriel Civic Auditorium to try out the Wurlitzer organ. At one point, I had one of those mental blocks where I couldn't think of anything to play. All of a sudden this voice—which was Tom—came out from the audience: "Play some more of those 'Limey Tunes'. He loved British music.

I was determined to end the dedication on an upbeat note. I felt sure that this is what he would have wanted, and Tom particularly liked "Let's Break the Good News". This also served to make a musical reference to his work in conveying news and views of the theatre and organ scenes to an eager international readership over many years.

The other selection I played at the Paramount was "The Song Has Ended, But the Melody Lingers On".

Living so far away meant that I only saw Tom occasionally, yet whenever we met it always felt as though our last encounter had been only yesterday. Like so many others, I formed an instant rapport with him and have very happy memories of the times we spent together.

Tom's zest for life was infectious and wherever he went, the atmosphere was always charged with energy. He was a man of action, never afraid to "put his money where his mouth was", and you knew instinctively that if he was involved with a project, things would get done!

He was so much a supporter of the theatre organ scene and a tremendous booster of new talent. Tom's encouragement of my theatre organ career has been of inestimable value. Few others have done so much to promote my cause, both in the USA and further afield.

What more can I say? He was truly a very special person—a wonderful man who also left behind him a tremendous legacy of publications.

Dean Of The Theatre Organ

by Irv Eilers
Program Director

L. A. Theatre Organ Society

Unless he were possibly a government official, seldom in our time has anyone affected so many people's lives as Tom B'hend.

When you wanted to know how many seats in the New York Roxy Theatre or what kind of organ was in the Saenger Theatre, New Orleans, all you had to do was ask Tom. He was a walking encyclopedia on theatres and theatre organs. One would be hard pressed to find someone who could fill his shoes.

Few persons have such a host of friends, but he did have a few adversaries with his outspoken opinions. Tom's comments often created reactions such as related by a national ATOS member: "You couldn't love him without hating him, and you couldn't hate him without loving him".

When Tom disagreed with an issue, he would write in a forcible manner to express his opinion. I would say to him, "Yes Tom, the pen is mightier than the sword".

Dean B'hend—Dean of the Theatre Organ—as some of us affectionately referred to him, liked his music upbeat and peppy, as he detested slow tempos. At a recent concert by one of the country's top artists, his opinion of the performance was "it was a lot of noodling around". I reminded him that an organist can't keep up the tempos of E. T. Paul's "Midnight Fire Alarm" all through the concert.

Tom also liked an upbeat tempo in his driving. Many of us will long remember when riding in Tom's car, we practically pushed our feet through the floorboards because of his tailgating and impatience with other drivers, all the time cursing every one of them. After a few trips in his car, one of us would offer to drive.

Mr. B'hend was noted by his close friends as having a passion for parties and manhattans. Also he will be remembered by his storyline, "It has been rumored that..." I would ask him, "Tom, why don't you substantiate a story before you print it?" He'd

—See DEAN, Page 8—

Known For "Reliable Sources Report . . ." and "It Has Been Rumored That . . ."

by Jim Riggs

(Editor's note: The following tribute is excerpted from a dedication made during Jim's ATOS Convention concert on July 1st.)

If there was any one personality that was more pervasive than Tom B'hend, that was into everything about theatre organ, I don't know him. Tom really was instrumental in shaping the way we certainly think about our art. I for one will miss the hell out of him, I'll tell you that.

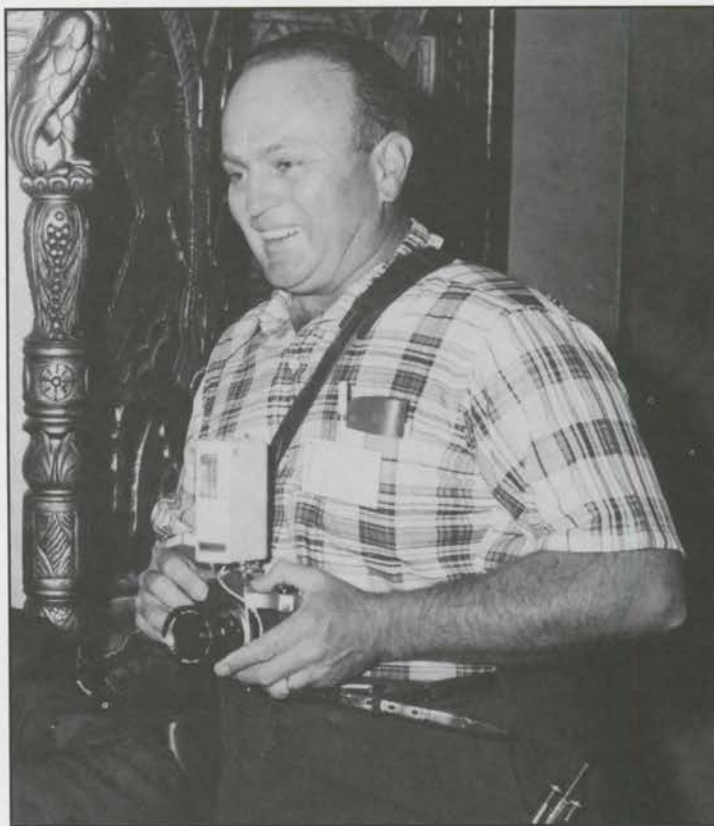
By the way, during the board meetings, Dorothy VanSteenkiste, the lady that she is, stopped the proceedings and asked us to gavel some silence in memory of Tom. However, it may be equally appropriate to gavel some music for Tom, since he enjoyed so many things. So Steve Levin and I got to thinking what sort of tunes would be appropriate for a memorial medley honoring Tom B'hend.

The sort of songs that help tell the Tom B'hend story—well, there are lots. We picked out a few that kind of relate to particular parts of his job as publisher of *ATOS International News* and before that, *The Console* magazine. I remember there were several phases he went through to get each issue out.

First of all was the news gathering. He put on his little fedora hat, sort of to speak, with the press card in it, and would write down all the little tidbits—juicy bits of gossip or what-not, that people would call him with. He was certainly the gossip central for ATOS—unofficially.

There is the old saying if you needed to spread some stuff around, the way to do it was either telephone or tell Tom B'hend. Certainly a lot of tunes suggested themselves, such as "Talk of the Town", or "Guess Who I Saw Today, My Dear?", "I Cover the Waterfront", "Whispering", "Can't We Talk It Over?", and "I Heard It Through the Grapevine".

After getting this raw material, he would sit down at his typewriter, or a word processor in later years, and write things out. Writing, pasting up the sheets and what-not, the whole nuts and bolts process of publishing was really close to Tom's heart. He loved that, and I guess



Tom B'hend at the Detroit Fox Theatre in 1967.

a song suggestive of that end of his business is "I'm Gonna Sit Right Down and Write Myself A Letter".

In recognition of both *The Console* and *ATOS International News*, we could play "The Black and White Rag" and "International Rag", the latter by Irving Berlin. Of course, Leroy Anderson's "The Typewriter" is a natural. Since his blood kinda ran black with printer's ink, "Inka Dinka Doo" is another, or "If I Could Write A Book".

He then would publish the thing and then would come the reactions. I think this is the part he looked forward to the best. Very often, he was—well most all the time—the main conduit for breaking news in the theatre organ world. Occasionally there would be those phrases, "Reliable sources report", "It has been rumored that". His telephone would then ring off the hook with people wondering with these particular song titles: "How Could You" or "Make Believe", "It's A Sin To Tell A Lie". Of course, you know the look Tom would get on his face. He'd get this innocent look, his eyebrows would go up and his eyes would

get real wide, and he'd say, "Oh, don't look at me, I just print what people send me". Of course, he'd be replying, musically speaking, with "Don't Blame Me" "Ain't Misbehavin'", "Taint So Honey, Taint So", "They Believe Me".

There was at least one poor soul that was last in the gossip chain, and he wouldn't get that little juicy tidbit. So after the issue was published, he'd call Tom B'hend and ask, "Is It True What They Say About Dixie?"

But now that he's gone, there's a vacuum. There will never be another like him, certainly as far as Tom goes. We have a lot of memories of you and will certainly miss you.

We all have grand recollections of his times at conventions, this little man prowling the halls of the hotel or theatres, carrying that big satchel and his breast pocket filled with—just filled with—well, if there was nobody at a convention that had a pocket pal, Tom always did.

I'd like to play three tunes now. Let us gavel a moment of music in memory of Tom B'hend, and always remember the good things he brought us. We'll celebrate a real productive life.

A Senior Statesman In American Organ Scene; Powerhouse Of A Man; Was Quick Witted, While Boundless Energy Always Belied His Physical Age

by Steve Bramall, President, Los Angeles Theatre Organ Society

I can't remember when I first met Tom B'hend. But it's of little importance: his name was legendary to me even in England—he was a senior statesman in that vast and, to me, unknown American theatre organ scene that one day I hoped to see and hear.

I do remember being somewhat awestruck when I finally did meet Tom—a powerhouse of a man who had done so much for movie theatre and organ preservation for so long, and for so little. That feeling faded into respect and admiration not only for his on-going achievements but also for his quick wit and boundless energy, which always belied his physical age. And I greatly admired his ability and willingness to look at things from a fresh perspective, to discuss new ideas and support those in which he truly believed.

So it was for me a special joy when we developed a friendship and mutual respect. I valued my conversations with Tom—I valued his time, his consideration, his wit. Especially his wit—often putting difficult, even ridiculous situations into context—a breath of fresh air in a world gone crazy. He had a wonderful no-nonsense approach to life that was so uniquely born of age and experience and yet unclouded by dogma or inflexibility.

Of course, Tom's contributions to the world's of theatre preservation and theatre organs will be sorely missed. His writing and publication skills alone are tough to replace, let alone his contacts and knowledge of people. You couldn't ask anyone to devote the time and effort that he so willingly and unselfishly gave.

But to me, the real loss is of a friend. A true friend who supported those in whom he believed, as a true friend should. It has been said, of course, that if he didn't believe in you, watch out! But then, no-nonsense cuts two ways! Thank you, Tom, for giving me so much. It was an honour and privilege to share part of your life.

I suspect that, wherever you are now, it won't be long before you are applying your talents and moving mountains—but not literally, I hope! Relax, soar with the angels, Tom—you've earned it. Till we meet again, thanks for the memories.

Keen Mind and Quick Perception; Innovative With the Printed Word

by Irvin R. Glazer, President Emeritus
Theatre Historical Society of America

I do not have to search for words when I think of Tom B'hend.

He was innovative with the printed word and a prodigious researcher with swift reporting abilities. His solo, one man operation, of producing the timely and informational *Console* magazine fascinated readers with current entertainment/organ stories replete with many pictures—an amazing singular effort. He continued this endeavor with his delightful and newsy insert in the journal of the American Theatre Organ Society. He gave freely of his time serving as officer and board member in his affiliations.

I remember a man whose keen mind and quick perception set him aside from others. His responses were resolute and courageous. In the world of theatre and music where we shared an intense mutual interest, he was a remarkable spokesman. His knowledge, memory and wit were entrancing to me.

I admired his forthrightness in standing up for what he thought was right even when massed opposition would have daunted a lesser person. He was a kind and considerate human being, but fearless in the face of inferior and erroneous publication. Sadly, where this superior talent should have been recognized and utilized, he was rejected by some. But not by me, or the majority of others.

His was a gregarious and charming personality yet with a no-nonsense approach. He brought a practical and knowledgeable approach to his many endeavors. Our relationship is of long standing. I am glad that, during his lifetime, I thanked him for the many times he helped me with my own projects and complemented him on his many individual achievements.

I have lost a friend, a helper and a dear person.

HONORS

—continued from page 1

accept this award, but I know he will be pleased to be accorded the honor of joining this distinguished list of musicians."



by Ian Dalglish
British Columnist for
The Console Magazine

Tom B'hend did such a wonderful amount of good for the theatre organ scene. He blew a wind of change. *The Console* meant truth and honesty.

He started me off collecting memorabilia on organs and cinemas and in a way through Tom I interviewed many famous organists and architects and people in the movie game.

It was all quite exciting. He wrote to me in 1963. I did separate articles before starting a regular monthly column in 1969.

How he and I got through it each month I don't know! He wasn't prepared to glide over awkward details and told the truth.

I had a great trip to see him in 1969 and had a whale of a time and seeing so many wonderful people and organs. All or many sadly gone forever.

Organ fans will all regret his passing I'm sure. As I said, he breathed new life into an otherwise boring hobby group. I want you to know I haven't forgotten Tom and those frenetic and happy years of *The Console*.

I'll miss him—we will all miss him.

Tireless In His Efforts To Promote

by John Atwell, Editor of *Vox*
Newsletter of the Theatre Organ Society of Australia

We heard recently of the death of Tom B'hend. He was always willing to publish details of theatre organ happenings in Australia and of Aussie organists who were touring in the United States.

Prior to *ATOS International News*, Tom used to publish *The Console*. If it was happening, and maybe if it was not quite happening that way, you would read about it in *The Console*.

Tom was tireless in his efforts to promote the theatre organ, even though he may not have seen eye to eye with everybody. His passing will create quite a gap in theatre organ publishing.

Tom was also a theatre buff and published a monthly theatre newsletter. In this capacity he recently wrote to this editor seeking further details on our *Vox* article about the refurbishment of the foyer at the Melbourne Capitol Theatre. Sadly, the reply is still in the computer awaiting completion.

It is the end of an era in theatre organ publishing. It is doubtful whether there will be another quite like Tom B'hend.

Service and Burial For Tom B'hend

Services for Tom B'hend were held on Wednesday, June 15th, 1:30 P.M., Forest Lawn Glendale, at the Church of the Reformation. Kyle Irwin was the organist, who played popular works on an Estey organ.

Officiating was Reverend Robert Bock. Eulogies were given by Steve Bramall, David Cameron, Irv Eilers and Ken Rosen. A message written by Edward Stout was read by the minister.

Pallbearers included Steve Bramall, David Cameron, Robert London Moore, James Person, Ken Rosen and William Schutz.

Burial was also at Forest Lawn, Meditation section, block 77, which is located midway between Freedom Way and Arlington Road.

ATOS International News
is published monthly by the
American Theatre Organ Society.
Editor Tom B'hend

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

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

"Encyclopedia" Project Will Still Be Continued

The passing of Tom B'hend has unfortunately added another delay to the Wurlitzer portion of the *Encyclopedia of the American Theatre Organ* book series. It will still be completed by Preston Kaufmann. Release of the first Wurlitzer volume is now scheduled for early in 1995.

Tenacious

—continued from page 1

ment, and the activities of most of all the personalities associated with the theatre organ field, will be missed by all of us who looked forward to receiving the next issue of *ATOS International News*.

Tom, you were a man of principle—a tenacious individual who would not capitulate in matters of principle. You would pursue a situation until you reached closure, no matter the cost. This character trait endeared you to many of us who worked with you over the years.

In addition to your devotion to ATOS, and to the theatre organ movement, you were also a true and loyal friend. I am so very grateful that you were my friend. I could never thank you enough for giving unselfishly of your time and talents every time I called upon you for help. I will miss your wit, your sense of humor, and your valuable assistance.

Tom, you live on in my pleasant memories of the times we shared. Most especially, you live on in your extensive writings which were published over the years in *The Console* and *ATOS International News*. You left us the legacy of a priceless history of theatre organs, artists, organ builders and venues, which will never be duplicated.

Thank you, Tom, for a life dedicated to the preservation of the theatre pipe organ and its music. Thank you for your friendship and support. Farewell, Mr. Theatre Organ, my friend.

DEAN

—continued from page 6

reply, "Then I'll have something to write about next month".

We had to be careful about being overheard by him at a concert or a story in one of his next editions of the *International News* might be attributed to you.

Tom B'hend, you were one of the most unforgettable characters some of us have ever met.

SHREWD

—continued from page 5

whose influence on the movements's development over the years has been of major significance. As time passes, it will be more and more difficult to identify people of Tom's character. I shall miss him.

WAY WITH WORDS

by Stu Green,
Editor Emeritus

Theatre Organ Magazine

Tom B'hend and I were adversaries years ago, but passing time took care of that. I always respected his ability in the publishing field as well as his way with words.

The hobby has lost a distinguished champion. I never knew a guy with such a wealth of theatre organ information stored in his head.

Tom Loved To Stir The Pot; Was The "Top Banana", A True Original

by Edward Millington Stout III

The sudden passing of Tom B'hend has not ended a 35-year friendship because the spark that was Tom B'hend will burn brightly in my memory for the rest of my days.

As I reflect back to the beginning of our association, I remember his willingness and ability to open all of the Los Angeles theatre organ doors for interested visitors. Throughout the years, hundreds of organ buffs were the beneficiaries of his hospitality and his sharing of the B'hend & Kaufmann Archives.

Tom's interest in the history and preservation of motion picture theatres led to his publishing the well known *Console* magazine, sometimes referred to as the *National Inquirer of the Organ World*. Every issue was a delightful mixture of gossip, commentary and feature articles. Tom loved to stir the pot and knew how to get an issue off dead center. He loved to laugh and regaled at the humorous antics of his friends.

The formation of his publishing partnership, Showcase Publications, with Preston Kaufmann, has resulted in the production of quality books relating to his passionate interest in theatres and pipe organs. Without Tom's love and encouragement, we would not have had the opportunity to enjoy the definitive book on the San Francisco Fox Theatre.

The partnership between Tom and Preston went far beyond their Showcase Publications adventure. They were devoted companions, who's affection and understanding grew stronger as the years progressed.

Like all of Tom's friends, I feel that "Chiquita" was the "Top Banana" and a true original. Thank God for the time we had with him.

Friendship and Wit

by Chris Elliott

Tom B'hend was such a tireless supporter of theatre organ, but I know he could never have reached the heights of excellence and productivity without Preston Kaufmann's devotion and support. Bless him for that vital partnership—the theatre organ world is richer because of it, and the many people (myself included) who have been touched by Tom's friendship and wit will be always grateful.

Wonderful Journals

by Lawrence Birdsong

The organ world will always treasure Tom B'hend's devotion to furthering the scope of information and love of the king of instruments and its music. Without his wonderful journals, much of the audience would remain largely uninformed about this part of their field of interest.

Those early *Console* issues set the stage for the active involvement of countless numbers of ATOS members, and the involvement crossed oceans. People looked to Tom to cover the news. And he never let them down!

Now, we look to Preston Kaufmann for continuing the course that has become so much a part of our lives.

Archives Valuable Resource; Used By Many In Field

The massive collection of theatre and organ memorabilia collected by Tom B'hend and Preston Kaufmann, will continue to be available to interested persons. B'hend & Kaufmann Archives will be maintained and enlarged by the surviving partner. In fact, the collection will be extensively drawn upon for the Wurlitzer section of the *Encyclopedia* series of books.

Conversion to a non-profit corporate setup for the Archives and possibly its related publishing division, Showcase Publications, is presently under investigation.

In an effort to insure the ability of the Archives to continue, a maintenance/acquisitions fund has been established. The current holdings consist of 1,000s of photographs, vintage programs, advertisements, old exhibitor trade magazines and other research materials. They are important to the completion of book projects Tom had planned.

Donations (funds or materials) may be made to "B'hend & Kaufmann Archives", and mailed to P. O. Box 40160, Pasadena, CA 91114. Inquires may also be made by calling 818/794-7782.

News

—continued from pg. 1

make both news and feature articles interesting.

This final tribute issue is being guest edited and laid-out by his longtime companion and associate in business affairs, Preston Kaufmann. Having worked with Tom in producing *The Console*, *LA Metro Newsreel* and *ATOS International News* since 1974, in various capacities, he developed an understanding of how Tom approached magazine production.

In its place, ATOS has asked Marion Flint to edit a bi-monthly newsletter, to be mailed between issues of *Theatre Organ* magazine. Her four-page publication will primarily alert members to upcoming concerts. Artists and chapters may send news of future shows to her at 151 Chapel Drive, Holland, PA 18966.

THE ETONES

Electronic Theatre Organ Owners/Enthusiasts

Some More of "This and That" for Your Electronic Organ

by Jack Moelmann

The Fresno ATOS Convention is now history and it was a good one: great organs, great organists, and HOT! We did have a meeting of the ETONES scheduled during the convention. It was well attended considering the hour, 5:00 p.m., while people were hurrying to get something to eat before the evening concert. We had several members of the ETONES, several who were interested in just what the group was about, and two people who were in the wrong meeting! We did get several new members to the group which is continually increasing in membership.

In trying to figure out what to talk about in this issue, I thought a couple of comments on questions from people might be in order so here we go:

What do I do to get rid of popping noises from things I have added to my organ? In most cases, the things that have been added to an organ might be percussions, bells, whistles, or other sound effects. If these are powered by a direct current (DC) power source, the solution is easy. Any device which has a magnetic-type coil associated with it such as a pipe magnet, relay, or whatever, the current in the device cannot change instantaneously so an arc appears at the switch. A diode, connected in reverse across the magnet, will give a place for the current to be discharged rather than across the switch contacts. This will eliminate the "pop" sound and will also help to protect the contacts themselves. In a pipe organ installation, arcing is one of the single most damaging things to contacts. Because there are no electronic amplifiers involved, there is no sound produced, but the arcing will damage the contacts over time.

Adding Reverberation to an Electronic Organ: Many of the newer electronic organs have a reverberation system included which will simulate the instrument being in a large room. Others do not. If you have an "audio out" in the organ, all that needs to be done is to go to your local Radio Shack and buy one of their electronic reverberation units, connect it through an amplifier to an external speaker system, and you now have reverberation which can be adjusted to your room. Even the original Hammond organs did not have reverb, an effect which was not really needed or desired in some of the jazz performances on the organ. But then came the PR-40 and HR-40 and other Hammond speakers systems which had the "R" in the model number which provided a "spring" reverberation system which, in my opinion, was excellent. Even on my Rodgers Theatre Organ, I have four Hammond "R" type tone cabinets with reverb systems, with four other types of reverb not including the reverb system in the Rodgers 340 organ itself.

Adding Higher Frequencies to Your Organ Voices: There are voices in an organ which produce high frequencies or high frequency harmonics. These are most noticeable in the strings, reeds such as a Kinura or Musette, even a Post Horn and particularly noticeable in non-tonal percussions such as cymbals and other effects from a rhythm unit. The easiest solution to this problem is to get a "high frequency" tweeter. The one that I use is called a "super tweeter" which I got from Radio Shack and I have about 10 of them on my organ. I want it understood that I don't own stock in Radio Shack (I used to, but don't mess around with too many

stocks anymore), but it is a convenient place to go and shop. Anyway, if you get one of those, it is a stand alone unit which is connected right across the two terminals of the speaker in the console or external to the console which you want to increase the brilliance. There are no cabinet changes even required. Some of the older Allen organs had the equivalent of this type of speaker placed in the top of the organ console so the organist would hear the high pitches of some of the percussions and voices in the organ.

Replacing Speakers in the Organ Console: And here I mean not replacing a bad speaker, but getting the sound out of the console itself. This subject has been discussed before, but adding additional speakers is easy. If you were to get a couple of stereo-type speakers (and I won't mention Radio Shack again) and just take a pair of wires from the terminals of that new speaker and connect them to the wires going to an internal speaker (after disconnecting the wires from the internal speaker) and placing the speakers around the room, there will be a whole new sound which will add a new dimension to your organ. This does not require an electrical engineer, just some common sense. This will not work, however, with a built-in Leslie as you need the rotating feature of the speakers.

Anyway, here are some ideas for your use. I would hope that you would write about what you would like to hear about. I am an expert at nothing, but if I can't help, I will find someone who can. Enjoy your electronic organ, practice, perform, and get the most out of it — you have a big investment there and it should be used.

CLOSING CHORD



Charles "Chuck" Kramarich

by Kathie Eitel

San Diego Chapter was saddened on January 22 by the death of organist-member Charles "Chuck" Kramarich. Chuck passed away at Palomar Medical Center in Escondido, California, after a long and courageous battle with cancer.

Born on April 1, 1950, in St. Paul, Minnesota, Chuck became totally blind at the age of two years due to Retinoblastoma (cancer of the optic nerve). Abandoned by his family after he lost his sight, Chuck was shuttled from one foster situation to another until he found a permanent home with the McKinney's in Minneapolis.

Mrs. McKinney discovered that Chuck was musically inclined and his social worker arranged for the state to fund piano lessons when Chuck was six. Enrolled in an experimental program to teach the blind mobility at an early age, Chuck was traveling by bus, along and with the aid of a cane, across town to take piano lessons when he was nine.

Two years later he heard a recording of Buddy Cole ("Autumn Nocturne") on the radio and shortly thereafter discovered a Hammond organ in the auditorium of his junior

high school. He asked his social worker if he could switch from piano to organ lessons, but the request was denied. So he taught himself to play by applying what he knew of the piano to the organ. By age fourteen Chuck was playing solos on a Moller pipe organ during services at his church. He was also organist for a gospel team, but he continued piano lessons (at the state's insistence) until he was eighteen.

He left home at that time and worked as an organ demonstrator and medical transcriptionist. In 1974 Chuck had his first contact with a theatre pipe organ which was located in a pizza parlor in Roseville, Minnesota. He recalled "It took two days to come back down to earth after that experience!" But he did not have the opportunity to play another Mighty Wurlitzer until he moved to San Diego, and in 1984, joined the Theatre Organ Society of San Diego.

Chuck made his debut on the Wurlitzer in the California Theatre, San Diego, in October 1986 and played several more concerts, plus a number of mini-concerts, on this organ. He was also organist for two shows at the California Theatre, "The World of Magic" in 1985 and "Altars of the World" in 1986. Chuck made the first commercial recording of San Diego Chapter's California Theatre Wurlitzer and was one of four organists chosen to play during the Final Curtain concert when the theatre closed in 1990.

In addition to being organist for several North San Diego County churches, Chuck was a member of a dance-band trio, "B.J. and the Sharps," and the country-western "Music Express." He traveled extensively in San Diego County giving concerts in churches, retirement homes, music stores and private homes. He was a member of the North County Blind Activity Center for many years and spoke to school children about life as a blind person. An avid Ham Radio operator, Chuck worked as a Traffic Controller at the Miramar Air Shows, parades, bicycle races and other public functions. In 1993 he was named "Ham of the Year" by the Escondido Amateur Radio Society.

Those of us who knew Chuck were constantly amazed by his abilities and touched by his positive attitude. He had many painful medical problems throughout his life, but he never complained or felt sorry for himself. He never let blindness get in the way of his enjoyment of life. Chuck is survived by his son, Ryan, of Columbus, Ohio, and by his many friends and fans.

Grant I. Whitcomb



His Journey:
July 25, 1923 -
June 17, 1994

by Irvin R. Glazer
Grant Whitcomb, sales executive for the Ballantine Brewing Company, was born into an appreciation of the musical

arts. Both his mother, Ruth, a choral director and music teacher, and father Clifford, were professional singers appearing on Broadway with Eugene Ormandy in the pit, and touring in major musicals such as The Ziegfeld Follies. Grant grew up backstage.

Born in Hackensack, New Jersey, he became a largely self-taught musician and acquired a love for the pipe organ when he built a Schober-made instrument from a kit. His proficiency gave him concert artist ability. Prior to his several years as a published critic for the concerts held by the John Dickinson Theatre Organ Society, one of the most highly regarded organizations of its kind in the United States, he appeared as a soloist during the formative years. His critiques evidenced his innate understanding of the instrument, the artist, and the musical techniques. Enos Shupp, current reviewer, states that, "Grant was an excellent writer and a very knowledgeable reviewer. Everything he wrote had a professional sheen."

He had been a member of the boys choir at The Grave Church School, NYC and at The Mt. Herman Prep., Northfield, Massachusetts. His schooling as an English major at Harvard University and NYU was

interrupted by service in the Army Air Corps. As a first sergeant in the Second World War, he was part of the secondary force of The Normandy Invasion. Subsequently he served in The National Guard until 1952 and became a member of The American Legion.

In addition to his Dickinson association, he was a member of the National American Theatre Organ Society and served the Delaware Valley Chapter of the Society as both director and president. He created and implemented their "LIFT" publication/newsletter.

For the Niagara Frontier, New York chapter, he served as president and was chairman for the Buffalo, New York based 1994 National Convention of ATOS.

A prolific writer, he was a frequent contributor to the Theatre Organ Journal and The LIFT, drawing on his vast musical knowledge and his alternate hobby of the history of the movies from silent days to the present. I talked to Grant as frequently as twice a week with questions and observations about music, theatre and current events. He was always able to help and guide me and I learned to admire his wit and quick mind enjoying the conversations which sometimes were hours long. His home is filled with musical instruments, records and cultural treasures.

He was a long-time friend of celebrated Philadelphia theatre organist, Leonard MacClain and married his widow some time after MacClain's untimely death. He is survived by his beloved wife Dorothy (Dottie), who is also an accomplished organist; sons, Mark I. and John, daughter Ann Margo and two grandchildren, Elijah and Alicia.

*Sleep after toil, port after stormy seas,
Ease after war, death after life does greatly please — Edmund Spenser*

Harvey Heck

by John Ledwon

Harvey G. Heck, well-known Southern California organ buff, passed away July 6, 1994. Harvey was born in Hollywood, California, on October 67, 1916 and attended



Fairfax High School.

Harvey was on the leading edge of the theatre organ hobby, purchasing and removing his first theatre organ in the early fifties. This instrument was the style 260 Wurlitzer from the Hollywood Egyptian Theatre which he then installed in his Tarzana home.

Always in pursuit of a better sounding instrument, Harvey learned voicing from several leading Southern California organ men including Leland Haggart. He became extremely adept at voicing reeds, even voicing a rare Serpent rank for his home installation that eventually grew to 28 ranks. As Harvey's Wurlitzer grew, he located and restored the four-manual console from the Missouri Theatre in St. Louis. His tremendous technical ability and excellent voicing and regulating skills produced one of the finest home theatre organ installations in the country. This now enlarged instrument became Mecca for all organ buffs and organist who ventured into the Los Angeles area in the 60s and 70s. Harvey sold his Tarzana instrument to Bill Brown who installed it in his 7th Avenue Pizza parlor in Phoenix in the early 70s.

Harvey's life was centered around the theatre organ, so upon moving to Agoura he again began the installation of another Wurlitzer. Always a superior craftsman, this instrument is a tribute to his unerring skills in theatre organ restoration and voicing and will soon be installed in a performing arts center in Bakersfield where thousands will be able to share in his talent to restore theatre organs.

Harvey loved theatre organ like no person I have known. He was a giving man: Giving of his talent, giving of his wisdom and, most impor-

tantly, giving as a friend. Talking to or going over to Harvey's with a problem was like going to a university. He would listen, analyze, and quickly arrive at a solution ... even if it meant his totally rebuilding something or making something from scratch. Harvey, friend, mentor, all around good guy, we'll miss you dearly.

Harvey is survived by his wife Dorothy, sons Ron and Bob and two grandchildren.

Bruce Grulke

Bruce Grulke, a long-time member of ATOS, passed away on June 17 after a long battle with lung cancer. He is survived by a stepmother, Gladys Grulke, a sister, Virginia O'Neill and Ralph Rathbun, a special friend of more than 40 years.

Bruce was born in Atlantic, Iowa, on March 14, 1921, and had both military and civilian careers. He joined ATOS in 1977 and the first convention he attended was Chicago that year. Bruce and Jack O'Neill recording everything and were both very generous in sharing their efforts with members not equipped to record. We will miss him.

Marjorie F. Lentz

by Jim Shepherd

Mrs. Marjorie Lentz passed away on June 5 at the age of 85. She has been a member of Western Reserve Chapter since 1970 and has served as a Cleveland Grays staff organist at all of the Washington Birthday celebrations since the Wurlitzer pipe organ was installed. Mrs. Lentz was a church organist for more than 40 years and enjoyed teaching piano for over 60 years.

As a staff member of the Cleveland Music School Settlement she taught both piano and vocal music. She is a member of the AGO, Ohio Music Teachers Association, the Cleveland Piano Teachers Club and a member of Local #4 of the American Federation of Musicians.

Mrs. Lentz is survived by a son, William, who is a member of the Grays and a brother, Frederick Fennell, who is conductor of the Eastman Wind Ensemble.

Chapter Notes



ALABAMA

BIRMINGHAM

PAT SEITZ: 205/870-8217



Hector Olivera in concert at the Alabama Theatre. John Troullias photo

We did not have a meeting in June; between our annual showing of *Gone With The Wind* and the theatre's Hector Olivera concert on June 11, we all stayed busy.

The Hector Olivera show was the highlight of the month. He is truly a whiz at the keyboard — any kind. The first part of his program featured our Alabama Wurlitzer; after intermission he switched to the Yamaha Electone Elx 1. Mr. Olivera was part of the team that designed this fantastic instrument, and he really knew how to show it off.

Our meeting on July 9, featured house organist Cecil Whitmire playing some of the tunes he has worked up to serenade the movie crowds this summer. Following the business meeting, many in the group took an early supper and returned to the theatre for the seven o'clock showing of the Cary Grant classic, *To Catch A Thief*.

The Alabama has a new fund-raiser in which we have a share — postcards! There are four views: a jumbo



Alabama Chapter's new fund-raising postcard of the organ console.

Lewis Kennedy photo

of the interior of the auditorium, \$2.00; and regular size cards at \$1.00 showing the grand lobby, the organ chamber "box seat" (Solo side), and the organ console. This last was paid for by the chapter and the revenue comes to us. The photography by Lewis Kennedy is outstanding, and demand for these souvenirs is good. They may be ordered by mail from Alabama Chapter, 1817 Third Avenue North, Birmingham, AL 35203, with a postage and handling fee of 50¢ for any quantity.

Virginia Robertson

BEEHIVE

SALT LAKE CITY, UTAH

DOUGLAS MORGAN: 801/969-4674

Friday, May 6, was the date for a combined meeting of Beehive Chapter and the Organ Club of Salt Lake. The dinner meeting was held at Bray's Organ Loft in Salt Lake City, home of the Wurlitzer originally from the Staten Island Paramount Theatre

Officiating at the console was Tyrone "Ty" Begin, a new member of the Beehive Chapter, but not a new figure in theatre organ circles. Although still young in years, Ty has an extensive background at the console, having started when a youngster and having such a love of music that he says that when the other kids were out playing ball, he would elect

to practice on the organ. Ty is a good example of what concerted, extensive practice can do.

Following dinner, Ty presented a program of old favorites and added some new ones from recent shows to please the tastes of all ages represented in the audience. His recent background in pizza parlors as well as affiliation with manufacturers of concert and church organs as a technician gives him the well-rounded technique that makes him a favorite of all ages. He had all of the toes tapping in the place.

Wayne Russell



Tyrone "Ty" Begin at Bray's Organ Loft.

CEDAR RAPIDS

CEDAR RAPIDS, IOWA

WILLIAM H. PECK: 319/393-4654

Our May membership meeting was held at Brucemore here in Cedar Rapids. It is a 21-room Victorian mansion formerly the home of a well-known packing house entrepreneur, later the home of another local industrialist and now owned by the United States Government as a National Historical Trust.

Mrs. Peggy Whitworth, Executive Director of Brucemore, was most gracious to open the mansion on a Sunday (usually closed that day) for CRATOS to enjoy an afternoon with several members playing the eight-rank Skinner home organ installed in 1928 and the Baldwin grand piano. Anyone wishing to tour the pipe chamber (a converted third floor bedroom) was given that opportunity. It was a most enjoyable visit to the home on the eleven-acre grounds and formal gardens. Mrs. Whitworth's hospitality was very much appreciated and refreshments

were served in the grand dining room.

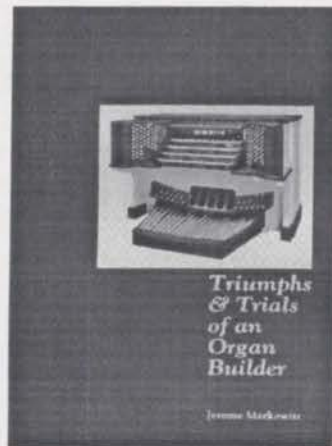
June and July were rather quiet months for chapter activities with the exception of the board meeting. In June two members, Paul Montague and George Baldwin, attended Simon Gledhill's performance at the Oakland, California, Paramount. The evening prior to Simon's concert, they attended Paramount's classic movie, *Funny Girl*, with Jim Riggs playing the theatre organ before and after the feature as well as at intermission.

Simon Gledhill also played at Hudson, Wisconsin, later on that week and six members (Bill and Pat Peck, Ray Frischkorn, Jessie Stusak, Renee Meman and Louise Faur) attended that performance. In visiting with Simon, CRATOS is in hopes that he will be able to come to Cedar Rapids within a couple of years to be our artist again on our Paramount Wurlitzer. He was here several years ago and many who heard him then have asked when he is going to favor us with a return engagement.

George Baldwin and Paul Montague made a return air trip to California to attend the National at Fresno. The weather was "warm" to say the least but it was enjoyable seeing and hearing the performing artists (many of whom have performed here over the years) as well as visiting with friends met at former national and regional conventions.

We are gearing up for our 25th anniversary fall spectacular with Ron Rhode. He will also be playing for the approximately 2,500 local and surrounding area fifth grade students at the "Old Time Film Festival" CRATOS produces in cooperation with the local community school district fine arts department. This has been a rewarding endeavor which we have been doing once a year for many years. The two forty-five minute programs (necessitated since the Paramount seating capacity is 1,913) will take place on Friday morning at 9:30 and 11:00 on October 7. Ron's performance for the general public will be the following evening. We look forward to his return engagement.

Preliminary plans for our 1995



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CEDAR RAPIDS cont.

spring spectacular are being formulated. The artist will be Hector Olivera who has given concerts on our Paramount Wurlitzer including his 1978 performance celebrating the 50th anniversary of the opening of the Paramount as a movie palace. In addition to his previous performances for CRATOS, he was also the soloist with the Cedar Rapids Symphony using the Wurlitzer.

Our next year's fall spectacular and "Old Time Film Festival" will feature Walt Strony. His performance will also be a return engagement. His previous engagement here was well received and, by their reactions, was appreciated greatly by the fifth grade students at the programs given for them.

George K. Baldwin

CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

EDGAR ALTHOUSE: 904/686-6388

We were extremely fortunate to hold our annual March Election meeting at the Tampa Theatre in downtown Tampa. Sixty attendees were present. The guest artist was member, Cliff Shaffer from Orlando who performed an enjoyable program on the 3/12 Wurlitzer — closing it with selections from *Show Boat*. After a short business meeting and while an appointed committee was tallying the voting ballots to report the election results, President Bill Shrive surprised us all when the

Wurlitzer came up from the pit again with Rosa Rio, special guest artist. It was a pleasure to have her perform for us again. Tasteful finger-food furnished by members was served by the Tampa Theatre employees while many members had the opportunity during the open console period to continue entertaining us.

The April meeting with thirty-five members and guests present, was at the home of John and Eloisa Otterson in Seffner, east of Tampa. President Ed Althouse opened the meeting and introduced all the new officers and board members. When the business meeting was concluded, John, our host, performed on their Hammond Concord organ. Others performed during the open console and social hour, and as usual, tasty finger-foods and desserts supplied by the hostess and members were enjoyable.

A long drive up to Spring Hill at President Ed Althouse's home was the locality of the May meeting. It is about seventy-five miles north of Tampa. Our members live all over the west central and gulf side of Florida and drive many miles depending where our meetings are held. It was on Mother's Day and thirty members and guests were present. Ed welcomed all and extended special greetings to all "Moms." Guest artist was Sandy Hobbis, Program Chairperson, whose performance was outstanding on Ed's Conn Theatre organ. After the busi-

ness meeting, members entertained us during open console and social hour which included the usual high-light — tasteful foods and desserts.

Sandy Hobbis is one of the Tampa Theatre's pre-show volunteer organizers along with members Al Hermanns, John Otterson, Doug Pennoyer and Alleen Stickler. CFTOS members appreciate their dedication to performing for the theatre. Honorariums paid to them from outside organizations renting the facility are donated to our treasury.

In June we met again at the Tampa Theatre. Ed welcomed thirty-eight members and guests and introduced our Membership Chairperson, Alleen Stickler as the guest artist. Her background includes the fact that she was the founder of the Birmingham, Alabama, chapter. Alleen performed lovely "Old Goodies," one of which caused this person to have tears in her eyes. It brought back thoughts of many years ago when vehicles had no radios, cassette and CD players, and Dad, Mom and children sang while on driving trips. After the business meeting, open console was available for members who enjoy having the opportunity to play on the theatre's Mighty Wurlitzer. Due to time constraints, no goodies were served.

During all the meetings described in this issue, reports on the maintenance of the Tampa Theatre 3/12 Wurlitzer and the continuing efforts

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to rebuild and complete installation of the CFTOS 2/9 Wurlitzer, located in Pinellas Park City Auditorium were given. Following are the latest reports:

Tampa Theatre Wurlitzer — Richard Gleason explained the new electronic action which is in and operational. Work continued on moving pipes from the proscenium down to the chambers, including the percussion and toy counter. It was necessary to relocate pipes in the chambers to accommodate those being moved which took a lot of work. Richard and John Otterson are constantly involved in tuning and voicing which accounts for improved sound.

CFTOS 2/9 Wurlitzer — John Hobbis reported work is progressing well, but 65-70 year old equipment can cause many problems which are solved one by one and require a tremendous amount of detail work. Our members appreciate all who have assisted in the work on this project. The most dedicated workers are John Hobbis, Ron Larko, John Lindstrom, Norbert and Dorothy Perry, Bill Shrive, Noel Shine, Bill and Gerry Viegelahn, and a recent rejoinder, Clinton Fortherby.

John reminded members that the cost of these repairs is constant and funds for this project are starting to deplete. Therefore, he encouraged people who were financially able to consider a contribution for this project.

This summer many of our members had travel and family commitments, so no meetings were held in July and August. *Dolores Lambert*

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CENTRAL INDIANA

INDIANAPOLIS

CARLTON SMITH: 317/356-4455

May is a busy time in Indianapolis, and the weekend of the 15th included a visit by President Clinton, a win by the Pacers basketball team in tournament competition, and lots of activity at the “500” race track. On Sunday CIC chapter shared in the festivities and held our monthly meeting at Manual High School. Guest artist at the console of the 3/26 Wurlitzer was Cletus Goens, a long-time member who plays professionally in the area of Marion, Indiana. Although he appears frequently during open console after regular meetings, this was his first performance as the featured artist.

Cletus had an unusual theme for his program — most of the selection were played to honor friends and composers. Some of the pieces were unfamiliar, and as he didn't announce the titles of all of them, we're unable to list every one. After his opening number, he played a ballad, “When I'm Near You,” composed by an aunt of member Tim Needler. Next was a lively one from the 20s whose name escaped us. Following that was a fast “boogy” number by Lenny Dee, and then a medley including “Lover.”

A memorial number followed in remembrance of Buddy Nolan, a long-time favorite in the Ft. Wayne area. Next was “Dream A Little Dream Of Me” and after that he presented pieces to honor each of our Indiana composers: “I'll See You Again” for Cole Porter, and “Just One Of Those Things” for Hoagy Carmichael. Another piece, “Mr. Lucky,” featured Buddy Cole's theme for a long-ago radio program. Two more pieces, “Strange Music” and

“Heartaches” followed, with the program ending with “There's No Business Like Show Business.” For an encore to mark his rather full-bodied style, he gave us a medley: “Charleston,” “Five Foot Two,” and “Close Your Eyes.” We hope to have the chance to hear him again.

For approximately 110 chapter members and friends, the weekend of May 21-22 marked a delightful trip to the Sanfilippo estate and then the Milwaukee area. The following account is excerpted from the article Tim Needler wrote for our chapter's newsletter, “Ciphers.”

On a fine morning, members arrived at the Paramount Music Palace in Indy, and boarded two motor coaches and a 15-passenger van. Departing on schedule promptly at 8:00 a.m., things went well until just south of Merrillville when a suspension bolt broke on one bus, which left the highway for a truck stop garage, followed by the other bus and the van. The garage couldn't fix the problem, so a new bus was sent from Indianapolis, and the passengers scattered to neighborhood restaurants for lunch while they waited. After this two-hour delay, luggage was transferred and the trip resumed. A second mini-van was unaware of the problem, since it left Indianapolis a little later with six passengers. This group reached the Sanfilippo estate on schedule and there learned of the main group's delay, but all were eventually united.

Few were prepared for the splendor of the Sanfilippo home, and fewer still had ever experienced the magnificent sounds Lyn Larsen produced on this 5/80 organ, the largest-ever Wurlitzer. There is no way to describe adequately the thrill of this instrument which has been beautiful

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CENTRAL INDIANA cont.

ly installed, with perfect tonal finishing. From the softest sounds to the building-shaking full organ with its four 32' pedal stops, the range of expression possible is simply breathtaking. Lyn did an outstanding job in demonstrating the Wurlitzer, and acknowledged the contributions of our own Carlton Smith who has worked long and hard on this project.

Our thanks go to Lyn and the Sanfilippos for their marvelous hospitality that included a tour of the fantastic collection of mechanical music instruments presided over by our member, Robert Ridgeway, to whom many thanks are owed for his gracious and knowledgeable explanations and demonstrations of these machines for our fascinated members. To complete a wonderful visit, Marion Sanfilippo had prepared a lovely refreshment table of punch and gourmet cookies, well beyond anything ever expected of our most gracious and generous hosts.

Checking-in at the Milwaukee Ramada Inn was facilitated by pre-registration, so keys in envelopes were handed out as people got their luggage and entered the lobby. Everyone hurried to get back on the buses for the trip to the Piper Music Palace, a pizza restaurant with pipe organ. 108 people arriving at once made the line a bit long, but the good food and entertainment by Dave Wickerham made for a pleasant evening. The restaurant remained open beyond normal hours for open console by some of our members.

On Sunday, our first stop was at the Oriental Theatre where many members got to play a beautiful Kimball organ. Going on to the Avalon Theatre, we were entertained with a 30-minute presentation by Dave Wickerham who showed a different side of his talent on

the bright and brassy Wurlitzer in this neighborhood house. A few members did get to try their hands at open console.

Lunch at the Grand Mall went well due to the many restaurants in the food court, and the buses departed pretty much on schedule for a pleasant ride back to Indianapolis. Arriving at the Paramount Music Palace, many decided to enjoy a bit more theatre organ and stayed for dinner. This was such a successful and enjoyable experience that we're beginning to think about the next trip.

At our meeting on June 12, we were the guests of the folks at Long Center in Lafayette, where their Wurlitzer has been refurbished and tonally finished. As President Carlton Smith was away on business, Vice President Warren York conducted the meeting effectively and with dispatch. For those who made the trip it was a treat to hear Bill Tandy present the program. For some, it was their first opportunity to hear the organ since it was renovated.

Bill has a pleasing style that is well-suited to the little-known music of the 20s and 30s which he unearths and whose titles stretch our memories. After his opening "Get Out And Get Under The Moon," he played two waltzes — "The Sweetheart of Sigma Chi" and a Bing Crosby signature piece, "When the Blue of The Night Meets The Gold of The Day." Other selections were from Marx Brothers movies, and some almost—forgotten oldies — two of them were "Forget Tomorrow" and "South," after which a listener commented that Bill was "all over the organ."

Bill's an excellent entertainer. With his friendly chatter he relates well to his audience, and in turn they respond to him. We hope that we'll get to hear him again soon.

The installation of windlines, blower, and related areas of the Barton organ at Warren Central Performing Arts is completed, and the somewhat tedious rebuilding of chests will be soon under way.

CENTRAL OHIO

COLUMBUS

BETTY POLSLEY: 513/652-1775

It was a great idea. May 15 our chapter was invited to meet with the Western Reserve Chapter and members of the Renaissance Theatre's Wurlitzer Organ Board. Mansfield's Charlie Blair and his board members were instigators of this joint meeting; activities began at 1:00 p.m. when we entered the theatre in time to hear Bill Morrison and Charlie Overath play a piano/organ duo. Then we sat down to a luncheon served by Sharry Sammataro and her crew on the Renaissance Theatre stage. After our repast, Charlie Blair conducted a get-acquainted meeting by introducing officers of all three groups present. Later, one or two artists from each organization played three numbers each on the theatre's Warner-Kearnes-Carson Wurlitzer, a 3/20 instrument kept in tip top condition by the Mansfield group. Maggie Falcon, of Western Reserve, led off the program with "La Brozita," "New York, New York" and an old favorite, "Granada." Her partner, George Steffy, got off some love-

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Great theatre organ styling by Mansfield's Fred Lewis. J. Polesley photo



Show tunes at their best by Pattie Immel. J. Polesley photo

ly renditions of "I Could Have Danced All Night" and "Sound of Music."

Fred Lewis impressed us with his registrations: true theatre organ style. Our own Henry Garcia and Pat

Immel rounded out the program with such delights as "If Ever I Would Leave You" and "76 Trombones." As the afternoon drew to a close Charlie Blair concluded the program by taking the console down while he played "A Perfect Song." It was a most enjoyable afternoon — made all the more so by the theatre's Wurlitzer Organ Board members' friendliness and hospitality. The promise is — we're going to try to do it again next year.

On June 26 we met at the home of Bob and Jeanette Schmitt near Centerville, Ohio, for our chapter meeting, a day with overcast skies and torrential rains. But we weren't complaining; coming on the heels of a protracted dry spell, the downpour spelled relief for threatened crops and sustained high temperatures. Anyway, the precipitation didn't dampen the spirits of the 25 members and guests who arrived to enjoy the hospitality of the Schmitts. Located downstairs in their lovely home is Bob's 3/8 Kimball which had been recently revamped through the addition of 5 separate tremulants. The improvement was immediately evident when Bob entertained us as performing artist for the day. His opening number, "Hooray For Hollywood," was followed by a medley of country and western numbers among which were "Gunsmoke," "Release Me" and "Tumbling Tumbleweed." His ren-



Host Bob Schmitt at the console of his 3/8 Kimball. J. Polesley photo

tion of "In The Garden" was particularly striking and the real fun part came last when we had a sing-along, accompanied by a player piano and Bob at the Kimball console. "Let Me Call You Sweetheart," "All Of Me" and "Alexander's Ragtime Band" never were sung any more enthusiastically than by our chorus of voices that afternoon. His program was followed by open console during which time we also partook of the tasteful dishes provided our members. It was a great afternoon; we always enjoy our selves at the Schmitts and this day was no exception. Our thanks for their hosting our meeting.

John Polesley

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CUMBERLAND VALLEY

CHAMBERSBURG, PENNSYLVANIA

ROBERT EYER, JR.: 717/264-7886

Chapter members and friends spent a delightful Sunday afternoon in May viewing organs in two churches and a music studio in Hagerstown, Maryland. The churches featured a 3/36 Moller and Allen electronic, respectively, and the studio showcased a number of Allens. Several individuals took advantage of open console, and all enjoyed the wide variety of instruments and music.

The following month, Cumberland Valley hosted a Sunday visit to the Capitol Theatre in Chambersburg by Susquehanna chapter (York area) and the Free State Theatre Organ Society (Baltimore area). Over 100 were in attendance to hear the theatre's original Moller theatre pipe organ and enjoy each other's company. After a rousing mini-concert by Bob Eyer, Jr., the organ was in continuous use at open console for the rest of the afternoon and well into the evening. A gathering like this was a special reminder of how nice it is to be a part of the theatre-organ family.

The rebuilding of the Capitol Theatre Moller is continuing. The contents of the Main chamber have been moved to the chapter's organ shop above the theatre lobby for a complete overhaul. With the completion of the Solo chamber and the console, this next phase of the chapter's

project is an eagerly anticipated arrival.

Bob Maney

DAIRYLAND

MILWAUKEE, WISCONSIN

ROBERT D. LEUTNER: 414/639-1219

The Avalon Theatre Wurlitzer featured a fine cameo performance by Dave Wickerham, Dairyland's resident artist, on May 22 as Central Indiana Chapter guested in the Milwaukee area. Dave played some feisty rousers demonstrating the full gamut of the instrument from pianissimo to full organ. The Wurlitzer was in excellent tune and condition and after Dave played Widor's Toccata from his Fifth Organ Symphony, several from the Indiana Chapter enjoyed open console.

On May 7, Margaret Helen Depew, our 1992-1993 scholarship winner, was heard in recital at Alverno College. From the classics she played works by Clerambault, Dupre and J.S. Bach, finishing with "Chorale in A Minor" by Cesar Franck. Her program also included popular Gershwin tunes, explaining that she plans to become a Musical Therapist and thinks she should have a broader exposure to music.

Saturday night "pre-movie" Rotating House Organists at the Avalon now include Bill Gans, who follows in the family tradition of theatre artists, his mother being house organist at RKO's St. Louis Theatre and the Highland Park Theatre in

Illinois. He joins Ralph Conn and Jerry Johnson on the weekend mini-concert stint.

Dorothy Schult

DELAWARE VALLEY

EARL STRAUSSER: 610/323-2405

Together with other groups the Society traveled on Sunday, May 29 to the home of Mr. and Mrs. Robert Molesworth to hold open console on Mr. Molesworth's 2/10 theatre organ. Readers are familiar with well-known brand names such as Wurlitzer, Kimball, Marr & Colton, etc.; Mr. Molesworth has named this theatre organ a Heinz 57! Many open console participants relished playing this unique instrument.

The organ is located in a 20 seat mini-theatre decorated with all sorts of theatre memorabilia. The console is located to the left of the stage and to the right of the stage is a roll player console capable of playing NOS, OS and Kimball organ rolls plus "O" style Orchestration rolls.

It was a pleasure to play this instrument situated in an intimate theatre for an attentive audience who was more interested in hearing each performer than they were in talking to their neighbor.

Although the organ itself is the raison d'être for any theatre organ gathering, Mr. Molesworth's collection of musical instruments is not confined to the theatre organ alone.

A partial listing of those instruments includes: a Wurlitzer 105

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Don Hansen at the console of the Grand Kimball 4/32 theatre organ located in the Colonial Theatre, Phoenixville, Pennsylvania.

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(Readers who would like to know more about these instruments will find additional information and photographs in Q. David Bowers' book, *Encyclopedia of Automatic Musical Instruments*, Copyright 1972, Vestal Press, Vestal, New York.)

To continue with the collection, Mr. Molesworth has several models of Victorolas and a Capehart Automatic Coin-operated phonograph which was popular before the word "jukebox" came into popular usage. All of these instruments were played for the group thereby providing an opportunity to hear them and to learn something new.

Non-musical items included

carousel horses, all sorts of antique machinery, antique radios of every description (all playing) and two antique cars.

For the Society this was a new venue and the Society thanks Mr. and Mrs. Molesworth for inviting the members to their home for a truly memorable experience.

On Sunday, June 19, the Society sponsored a concert by Don Hansen at the Grand Kimball 4/32 Theatre Organ located in the Colonial Theatre, Phoenixville, Pennsylvania. Mr. Hansen hails from Staten Island and is well-known for his performances at Asbury Park and the Rahway Theatre and numerous other venues in the area.

Mr. Hansen programmed familiar popular music and light classics. Schubert's "Ave Maria" was especially effective. By using some audience participation tunes, he involved his audience in the program.

Some artists are known for their spectacular technique and their desire not only to entertain their audience, but also to educate that audience. Mr. Hansen confined himself to entertaining alone and his audience heartily approved.

He received a well deserved standing ovation for his choice of material, his "easy listening" style of playing, his lack of bombast, his relaxed manner at the console without any unnecessary movement and his ability and desire to play for his audience.

The Society thanks Mr. Hansen for playing this event. The Society also thanks the audience who supported this event.

Earl E. Strausser

EASTERN MASSACHUSETTS

WELLESLEY

DONALD L. PHIPPS: 508/990-1214

On May 14 at Babson College, Donna Parker played her rescheduled March 13, 1993, program which was our first canceled concert because of weather conditions in over 36 years. It took two transcontinental flights from her Oregon home to accomplish, which is over 12,000 miles for her 19 selections plus encore. Maybe Donna's first number, "Hallelujah," was her musical statement of a completed task.

A rather jazzy, "Somebody Loves Me," followed by a contrasting, "Lillibrurlero," written by her famed organ teacher, Richard Purvis. He was represented again with his "Le Petite Cloches" as well as "March Grotesque," and "Silent Movie March." Raymond Scott popularized her fast and double pedaled, "Powerhouse," which lived up to its title. A nice Robert Elmore's "Pavanne" preceded, "Grandpa's Spells," played especially for our long-time member and editor of the club's paper, Stuart Hinchliffe. An approach to the classics was the double pedaled "Fanfare in D" by Lemmens. Two old but always acceptable novelties, "High Hat" and "Flapperette," were included as well as a foot tapping, "Don't Be That Way."

Our artist used a song she has played hundreds of times when she was the first official organist for the Los Angeles Dodgers team, "Take Me Out To the Ball Game," as her audience supplied the words. A quiet, dreamy ballad, "More Than You

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EASTERN MASSACHUSETTS cont. Know," was nicely registered on our Wurlitzer. One rousing "Slaughter on 10th Avenue" was also included, which was Donna's final number. An ovation gave us an encore of "Hoedown," which is sort of a trademark of our artist's concerts. More than one of us wondered how high heels could be worn and successfully play the pedalboard, but somehow it worked just like when Mildred Alexander used to.

Marion Flint drove all the way from Holland, Pennsylvania, to fill two tables with photos and programs covering New England and New York theatres and their organs. This irrepressible lady has such enthusiasm for our favorite instrument and its homes that I'd call her an "ambassador extraordinary." Her material drew much favorable attention as it rightfully does at our conventions on a much larger scale of organs and theatres throughout the world.

Richard Knight Auditorium, Babson, May 22, was our "Musical Madness" meeting with other ATOS Chapters and electronic organ clubs invited. Each were given 5-10 minutes with one member each to play, and Chad Weirick opened for our EMCATOS group. Member Bill Forbush played "eating music" as a catered sandwich buffet was enjoyed. The Cape Cod Organ Club was represented by member Michael Bigelow, followed by member Bob Legon for Pine Tree Chapter. Many others took advantage of open console as we all enjoyed various styles and degrees of competence.

June 5 was a field trip to the Marvin Horowitz home in Winchester, as our organ will be "down" at our regular meeting date. This is no ordinary residence as it

was the spacious Pond carriage house (of the famed Ivers & Pond piano makers). This was a joint meeting with the AMICA (Automated Musical Instrument Collectors Association) group as the Horowitz's have not only a Marr & Colton, but a large Wurlitzer Band Organ, nickelodeon and collection of other automated instruments, grand piano, etc. — all beautifully restored by Marvin and fully operational. It really is a museum for there are many other items of interest such as posters of old movies displayed in original glass frames seen outside theatres, neon signs, a cigar store Indian, bear rug, a large basement pool, etc.

Our host has many rolls of music and his organ has a player mechanism fitted thereto which also activates the grand piano and a rare Italian accordion on the console's top. His organ is a 2/5 from the Thompson Square Theatre in Charlestown, to which he has added an Aeolian-Skinner 16' Diapason rank and an 8' Clarinet rank, housed in one chamber on the upper floor which once was the hay loft, now nicely paneled. Besides the usual swell shutters, the door to the chamber is activated for further expression when the xylophone and glockenspiel are used. This organ has a Tibia, Flute, Salicional, Trumpet and Vox Humana besides the usual toy counter and percussions.

Zelda, Marvin's wife, was our amiable hostess presiding over the well-filled dining room table which she and members contributed for nice variety. We were free to walk around, eat, view the many instruments, see the variety of fish in the former swimming pool, the three kinds of turtles and the large iguana lizards in a caged corner of the large

basement. This was a most interesting gathering of the two groups with much the same interests and may lead to more members of each.

Stanley C. Garniss



L to R: Owner Bob Martin, wife Kathy Martin, Ashley Miller, Garden State President Bob Raymond. Jimmy Vanore photo

GARDEN STATE

NEW JERSEY

BOB RAYMOND: 201/887-8724

On May 22 Garden State Chapter members visited a new home pipe organ installation in Little Falls, New Jersey. Bob and Kathy Martin had graciously extended an invitation to all our members to view and hear their Griffith-Beach theatre pipe organ. Many of us have been looking forward to this day knowing that for the last four years Bob has been doing all of the installation work. At this point, nine ranks were playing and when it is finally completed it will be a 3/24.

Arriving at his home, we entered a spacious, well-lighted music room also built by Bob with help from Kathy, his wife, and his mother Eleanor. The room is 30' x 55' with the ceiling 18' from the smooth tiled floor. The white and gold trimmed console is a Moller from the State



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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

Theatre in Ohio. Behind the console are two pipe chambers each 15' wide and 11' deep. The glass windows attractively display all the pipes.

The room has good reverb and members took turns playing the organ. We are anxious to hear this organ with its many ranks of strings, six ranks of reeds, tibia and toys when it's finally completed. All our members certainly appreciated the many hours and total dedication Bob has put into this organ.

It's just wonderful to have a new theatre pipe organ available to us.

During the afternoon, a chapter meeting was held with President Bob Raymond conducting it. More open console followed while members looked over various musical instruments, and the computer relay installed in the room. A very interesting day.

Jinny Vanore

GULF COAST

PENSACOLA, FLORIDA

DOROTHY STANDLEY: 904/433-4683

It's the end of the year for our concert season; the board will meet only one more time and then it's a wrap for the time being. We have some heavy decisions to make about the coming year. With three new members to add to our roster, we feel we are going places. (We hope!)

Our last venue with Jeff Weiler was superb and the kids are telling us they are looking forward to next years Kids Day. That gives us impetus to go forward. Just wish it didn't cost so much to advertise what we know is so-o-o good and that everyone would come that we mailed notices to. Know what I mean?

Our technician deluxe, Jimmy Scoggins, from Jackson, Mississippi, is in the midst of detailing just what the theatre needs to do to make resti-

tution for any damages the organ incurred while the theatre was undergoing recent remodeling. The workmen were careful, I'm sure, but when they didn't read signs as well as we print them, to leave this or that alone, etc., we are faced with a problem that takes some negotiating. In the meantime, Jimmy is also assessing just what else is top priority to get the organ in top-notch shape. So many things weren't done initially that have to be addressed now or we suffer. Que sera!

We were all saddened by the death of one of our good members, Lt. Col. Ed Burton. Ed had worked with us for years before he became sick and was sidelined. His last illness and death left many holes in our "machinery" that needed him. Our regrets and prayers to his lovely wife, Olive. Six from our chapter attended the funeral at Barrancas National Cemetery here at the Naval Air Station in Pensacola, Florida. This was a full military funeral conducted by the Navy Chaplains. I don't care how hard-hearted or tough you might think you are, that flag-folding ceremony with the rifle salute as the bugler plays "Taps," gets through any crust. Farewell, Col. Ed, we will miss you.

Now some of you might have inscriptions engraved in stone, cast in bronze or whatever, but we are justly proud of our PROCLAMATION (written on paper!) that was awarded to our chapter by the Mayor of Pensacola this past month. We will keep this nicely framed testament in a place of honor. (These Mayors do have a way with words!)

I hesitate to quote Gershwin again, but what more can be said than: "It's summertime and the living is easy ..."

Dorothy Standley



Bill Menz (seated at Goldie) at the open console session at Proctor's Theatre.

HUDSON-MOHAWK

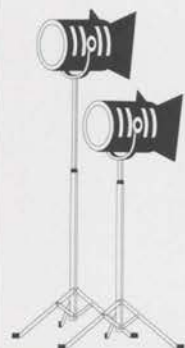
SCHENECTADY, NEW YORK

FRANK HACKERT: 518/355-4523

After a bone-chilling, snowy winter, spring arrived in upstate New York just in time for the final events on the calendar of the Hudson-Mohawk chapter.

In April and May, John Wiesner and Ginny Vanore presented the final noon concerts at the Proctor's Theatre in Schenectady, New York. They joined the ranks of such previous artists as Gene Zilka, Ned Spain, Frank Dunhuber, Dave Lester, Dr. Jim Brockway, and Dr. Ed Farmer in the well-received series. Goldie, the Mighty Wurlitzer, was put to excellent use and the club and theatre received recognition of a fine public service. Congratulations to all the fine artists who participated.

The club's May meeting was held at the Hoosick, New York home of Bob Waller. Bob gave members an opportunity to see how an 18-rank pipe organ can be built into a residential building. His studio includes two pipe organs (including a tracker), an Allen Electronic Theatre



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HUDSON/MOHAWK cont.

Organ, a Yamaha Keyboard and a seven-foot Steinway grand piano. Bob demonstrated his instruments and provided opportunities for members to try them out. A wonderful evening was had in a beautiful setting.

On May 30, members were treated to "open console" on Goldie at Proctor's Theatre. All present were given the opportunity to try their skills on an exceptional instrument.

Our final club activity for the season was the annual picnic at the home of Betty and Ted Wood in Salem, New York. On June 18, club members and guests braved the 90 degree plus temperature to journey to the Woods' scenic Washington County home. Good food, good music (courtesy of the Woods' 3/17 Wurlitzer organ), and good spirits conquered the heat wave and resulted in a thoroughly successful event.

Norene Grose

LAND O' LAKES

MINNEAPOLIS/ST. PAUL

ROGER DALZIEL: 715/262-5086

We are certainly enjoying our summer weather in Minnesota, despite isolated thunderstorms that appear out of the blue, and heavy downpours. There was a whopper at



The Organaires at the World Theatre, L to R: Gerald Orvold, Bill Lundquist, Ted Espe, John Zetterstrom, Harriet Bateman, Elaine Orvold; Thelma Nagel in rear.

Glenn Bateman photo

4:30 a.m. on July 5 causing heavy damage to the newly \$40 million renovated City Hall-Courthouse (across from the Radisson Hotel, headquarters for our Regional Convention held last October '93 in St. Paul). The pre-dawn deluge spewed rainwater onto freshly laid carpets and newly hung ceiling tiles only weeks after the renovators finished their work. Storm sewer pipes conveying rainwater from the building's roof came apart in the ceiling above the fourth floor, sending torrents of water down on the offices below and gave the building's famous signature onyx

statue "Honest John, the Vision of Peace" an early morning shower. Damage is estimated at over \$100,000.

There was a good turnout for Jim Riggs' Silent Film Festival at the Phipps Center for the Arts in Hudson, Wisconsin on June 5. Harold Lloyd in *Safety Last* received some healthy guffaws from a group sitting near me. Jim, as usual, played the big Wurlitzer very effectively. You can tell he loves that organ.

On June 12 we had a Board Meeting at the MCC when a Program Committee consisting of Curt Oliver,



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Tom Neadle, Chuck Crank and Donald Ulm was organized with a new slant in view to get the membership out to attend chapter events. Sundays (our contract with MCC permits us to use the facilities the 2nd Sunday of every month) are precious days in Minnesota devoted to family outings, weddings and graduations and then it's a wonderful time to travel most anywhere! Do other chapters have a problem with attendance?



Harriet Bateman taking her turn at the Wurlitzer.

The Phipps Center for the Arts drew a sellout crowd on June 17 for Simon Gledhill's concert. All that talent in those slim fingers and expressive body! The audience loved him and his English accent. This was his second appearance at the Phipps and he is eager to come again.

The Organaires have been participating in their home organ schedule regularly: the Orvold's on January 20 when Gerry and Elaine played "Oh, How He Loves You and Me" in a piano and organ duet; the Ponthan's on February 17; Vaes' on March 17; Bill Lundquist's April 21, and Zetterstrom's June 19, the latter held at the World Theatre, followed by a lasagna supper at Verna Mae's. The

Organaires will resume their schedule in October.

Joe and Ruth Vaes surprised us with a fantastic finale at their home, Joe put a Scott Joplin CD on his elaborate stereo equipment, featuring Joshua Rifkin and the Southland Stingers. Title of the CD was the *Digital Ragtime and Wall St. Rag*. The Southland Stringers' rendition of "Bethena" was accompanied by Ruth Vaes at the piano. It was just like being in New Orleans!

Our chapter members were saddened by the death of Marjorie Shepard, a longtime member of LO'TOS and the Organaires, having served as Chairma'm in the late 70s. She was the official greeter at our chapter events and knew everyone! She died on June 22, just eight days before her 77th birthday on June 30. A Memorial Service was held on June 27. She will be sadly missed.

MOTOR CITY

DETROIT

DAVID AMBORY: 810/792-5899

Our almost-annual Garage Sale was held at the Redford Theatre on June 3 and 4 and offered an array of donated household goods. Chapter members volunteered their time to perform at the Barton throughout the sale. Chaired by Will Walther, the sale netted almost \$1500 to go toward our upkeep of the theatre.

Maria DiCicco, an organ teacher at the Wurlitzer store at Southland Shopping Center, in Taylor, brought several of her students to the Redford Theatre on Sunday afternoon, June 5, to let them play the 3/10 Barton. Scott Foppiano was on hand to explain things they would need to know about the organ and to answer questions. All were excited about the chance to play a real the-



Scott Foppiano assisted organ students in their first chance at playing a theatre pipe organ: (back row) Carly Picinni, Arnold Clark, Joan Crossetti, Jennifer Nofar and Scott Foppiano; (front row) Heather Nofar, teacher Maria De Cicco and Stephannie Nofar. Dorothy VanSteenkiste photo

atre pipe organ and it is hoped that some will be interested in entering our Young Theatre Organist Competition in 1995.

The chapter picnic was held on Sunday, June 12, at Lakeshore Park on Walled Lake where paddle boats and tennis courts were available and members enjoyed good food, played games and visited throughout the afternoon. We thank Irene FitzGerald for planning a terrific day.

Plans for the 1995 ATOS National Convention in Detroit are on schedule, including extensive work on the organs that will be heard during the gathering next July.

Scott Foppiano, with John Steele at the piano, will appear in concert at the Redford Theatre 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 and the Detroit Handbell Ensemble will perform for our Christmas concert at the Redford on December 10.

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NEW YORK

DAVE KOPP: 201/335-0961

On May 21, Ralph Ringstad with soprano Maria Zito-Kaufman performed in concert for us at New York Military Academy in Cornwall-on-Hudson, New York. Ralph opened with "With A Song In My Heart" and segued into a toe-tapping rendition of "Broadway Rhythm." In contrast to the broad, full registrations that Ralph favors, he also showed off the soft and subtle voices of the 4/31 Moller with such beautiful ballads as "My Silent Love" and a dreamy arrangement of "Stairway To The Stars." His transcription of the Overture from Verdi's La Forze del Destino displayed both the splendid orchestral properties of this organ, as well as his versatile talent as a musician. Maria's beautifully rendered vocal selections featured a variety of hits from the Broadway stage including "Summertime," "Getting to Know You" and "So In Love." Ralph's closing medley of tunes by former NYMA Cadet Vincent Youmans included "It's Gonna Be a Great Day" and "Without A Song," and brought a standing ovation from the audience. Thanks to the efforts of Bob Welch and Tom Stehle, the big Moller was in top tune and performed without a hitch.

June 11 found us at Long Island University (former Brooklyn Paramount) for our annual open console event on the 4/26 Mighty



Harvey Roehl demonstrates his Fotoplayer. Top: (center) Bernie Anderson, (right) George Melnyk. At right: Ralph Ringstad and Maria Zito-Kaufman.



Wurlitzer. Members had ample opportunity to take their turns at the big Wurlitzer and enjoy refreshments and the camaraderie of fellow chapter members. The morning was capped off with a splendid mini-concert by Bernie Anderson. Thanks to Bob Walker, Keith Gramlich and Warren Laliberte, the Wurlitzer was in top form. A board of directors meeting followed.

On June 25, a bus full of New York Chapter members headed out of the city and through the beautiful Catskill Mountains to Binghamton where we spent a delightful afternoon enjoying the 4/24 Robert-Morton at the Forum Theatre. The organ's computerized play-back system played us into the house. Crew chief George Melnyk then greeted us and shared with us some background information about the instrument before introducing house organist Searle Wright who demonstrated both his talent and this mar-



velous organ with a mini-concert. Open console and chamber tours followed. We called upon Ralph Ringstad to close the afternoon with a short cameo concert. From the Forum we headed to nearby Vestal to the home of Harvey and Marion Roehl for a tour of their fascinating collection of mechanical musical instruments, one of the most complete of its kind in the world. Harvey demonstrated his Wurlitzer orchestration, Gavioli band organ, and dozens of other rare instruments, ending the tour at the Fotoplayer, accompanying a Laurel and Hardy silent comedy. Following dinner, it was on to the bus for the long trip home and the end of a delightful and memorable day.

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NOR CAL

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David Peckham at the Castro Theatre.

David Peckham's concert for NorCal at the Castro Theatre on May 29 was excellent, and featured a number of delightful pieces from films past and present, as well as from other sources we have not often heard. It was his first concert for NorCal as he is the resident organist for the Samuel L. Clemens Performing Arts Center in Elmira, New York. David has been around theatre organs all his life, and is a partner in his family's pipe organ service business, so he has been on both sides of the console. We hope he'll do a return engagement for us in the future.

The Shingletown Shuffle took place June 19. We left Berkeley at 8:00 a.m. by chartered bus and enjoyed coffee and pastries enroute to Redding, about 200 miles north of the Bay Area. There were delicious delicatessen box lunches to be devoured at the rest area before arriving at the lovely home of Norm and Lorraine Lippert on the edge of Redding. Jim Riggs played a delightful concert on their 3/12 Wurlitzer. Our second concert of the day was at Aurora Leninger's lakefront home near Shingletown in the mountains east of Redding. Aurora's 3/14 Wurlitzer was originally installed in the Oakland Fox Theatre. A different program was played here by Jim Riggs, to the enjoyment of all present. After a sumptuous dinner at Home Town Buffet in Redding, we returned to Berkeley about midnight, sleepy, but energized by the wonderful music, fun and camaraderie.

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ROLLING PIN PRODUCTIONS

NOR-CAL cont.

Bob Vaughn will open our 1994-95 Public Concert Series on September 25 with a pair of rarely seen Douglas Fairbanks comedies, both made before he grew his famous mustache. The first is *Wild And Woolly*, made in 1915. The second is *The Mystery of The Leaping Fish*, made in 1916 by D.W. Griffith and is a wonderful parody on Sherlock Holmes with an unexpected ending. Kevin King will play a prelude to each film. Slides of the organ chamber will be shown between films. On October 23, Lew Williams will play. Clark Wilson is scheduled for February 19, 1995, and Simon Gledhill for April 23. All concerts will be at the Berkeley Community Theatre at 2:30 p.m. Seating is not reserved. Tickets are \$10.00, either at the door or in advance from John O'Neill, P.O. Box 2741, Oakland, CA 94602. Please enclose a stamped, self-addressed envelope.

If you are planning to attend Lyn Larsen's opening of the Paramount Theatre's Organ Pops Series on November 12, you might like to stay over and hear NorCal's chapter concert at the Castro Theatre by Ron Rhode at 9:30 a.m. on November 13.

A number of chapter members attended the National Convention in Fresno and had a wonderful time despite the summer weather. Sequoia Chapter went all out to immerse us in gorgeous music on organs in fine condition, even Convention Chairman Tom DeLay spent most of the week in organ chambers. By week's end he had turned down the heat about ten degrees, and indoors there was air-conditioned comfort. Tom was finally coaxed out to take a well-deserved bow at the Afterglow at the Kautz Winery, and the Conventioneers showed their appreciation loudly! *Evelyn Woodworth*

NORTH FLORIDA

JACKSONVILLE

ELMER OSTEEN: 904/733-4910

Erle and Marge Renwick hosted the May meeting with Mark Renwick at the console and Carrie in voice. This was an encore performance from the March meeting. As always their presentation of music from



Over fifty North Texas members and guests listen to Byron Melcher.

"stage, screen and radio" was top drawer. This was the first opportunity for Erle to demonstrate his Alesis reverb system with microphone pick-up. The desired theatre ambiance was very much in evidence. In spite of its age, the Gulbransen Rialto K was in superb condition for the concert. Open console followed with delicious delicacies.

Dave Walters was our host in June with Verdie Frampton at the console of the Conn 650. Verdie in her opening remarks claimed that she was born to teach rather than to perform theatre organ music. As a performing artist she played her concert with such aplomb as to belie her opening remarks. The formal program was followed by the informality of open console and delicious snacks with various beverages. Verdie brought two guests, Harry and Georgietta Hatlestad. Harry recalls the days many years ago when he sat at the console of the organ at the Immaculate Conception Catholic Church holding the keys down while a member of the Gottfried pipe organ family, who was living in Jacksonville, tuned the pipes. It was Gottfried who introduced him to theatre organ by providing recordings of

some of the old time theatre organists for him to copy on reel-to-reel tape. *Erle Renwick*

NORTH TEXAS

DALLAS/FORTH WORTH

IRVING LIGHT: 214/931-0305

We were treated to the splendid combination of a most talented, entertaining theatre organist and a very special theatre organ at our June meeting. The organ is the Allen Digital electronic theatre organ in the Dallas home of Dr. and Mrs. William Hanson. The Hansons have had the organ for about two years and recently enhanced the "chambers" with a new bass amplifier and a revised placement of the five tone cabinets that speak into the listening area through a set of ornamental grilles. The result is a decided improvement over what already had been a beautiful sounding installation. Bill Hanson is a professional organist and knows how a theatre organ should sound. He has used his musical sense to achieve a most exciting sound by his attention to the details of the installation.

The organist for this meeting was North Texas member Byron Melcher. Yes! the same Byron Melcher who is

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Byron Melcher

a Director of ATOS National. Byron is also well known nationally for his work promoting electronic organs for several organ companies in past years. He is now a dedicated, hard working member of North Texas chapter and we are all delighted that he has chosen North Texas for his residence and employment. Byron has played for the chapter on the Robert-Morton in the Lakewood Theatre once or twice a year for the last several years and always entertains us with his musical selections and masterful styling. He also was one of the chapter professional organists who entertained Lakewood theatre patrons, playing intermission music on weekends.

Byron was obviously enjoying the capabilities of the Allen to give him the theatre sounds he wanted as he played a program that included music with a variety of rhythms and styles. After opening with a big organ sound for "That's Entertainment," he slipped melodically into a Crawford-like "Roses of Picardy." Like so many of us, Byron was hooked on theatre organ after hearing a Jesse Crawford record "that he found in the attic." He included several more selections in the Crawford style throughout his program. The rest of his program included selections in Big Band, Jazz, and Latin idioms and ended with a Gershwin medley. Thank you, Byron, for entertaining us so royally. Come back again soon!

Irving Light



Rudy Taylor and Garry Zenk with Fred Porter's train set. Jim Clausen photo



Jonas Nordvall "comes home" to the Organ Grinder. Jim Clausen photo

OREGON

PORTLAND

DON JAMES: 503/245-5972

Our May 15 meeting was held at the home of Fred and Betty Porter. This fascinating couple has a house full of hobbies that are a delight to see. Fred has installed a 2/7 (now 8) Wurlitzer with HO trains running through the chamber. He had the trains first, and they had to adapt to the presence of the organ. Betty makes porcelain dolls and their liv-



Betty and Fred Porter. Jim Clausen photo

ing room is filled with her "children." the organ music played by the members could be heard throughout this lovely home, and our afternoon with the Porters was more than successful. We thank them for their hospitality and for making a rainy, windy May day full of sunshine.

A second May event took place at



Shirley Clausen and Chairman Don James entertained at Porter's Wurlitzer. Jim Clausen photos



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OREGON cont.



Paul Quarino tends bar at Jonas Nordwall concert. Jim Clausen photo



Leroy Lewis entertains and Jackie Laval is mesmerized.



Members and guests enjoying the lavish repast provided by Ron and Mary Bower.

the Organ Grinder, which is normally closed on Mondays, but not on the 23rd. Even without the smell of pizza the place was full of music lovers who had come to hear our own Jonas Nordwall. Jonas was ready, the organ was ready, the audience was ready and the music, as always, was brilliant. This was a benefit for Oregon Chapter and we appreciate the generosity of both Jonas and Dennis Hedberg as they helped to fill our coffers.

We are swinging into high gear to prepare a regional convention that will rival the fun we had at the 1988 National. Stay tuned. Alva James

ORLANDO AREA

ORLANDO, FLORIDA

WAYNE TILSCHNER: 408/331-4271

As we reported previously, accessibility of the Lake Brantley Performing Arts Center Auditorium was extremely limited throughout April and May due to the end-of-year programs at the school. Therefore, during this hiatus our Organ Crew has been working during the evening hours completing the wind regulators and tremulants and doing repair work on the remaining wind chests, and transferring equipment from one place to another as well. They also met with the Artisan

Electronics people, the builders of our electronic relay and combination action system, to discuss updating the driver boards and other matters relating to installation of the system.

Instead of our regular meeting in May, our Vice-President, Ron Bower, and his wife, Mary, hosted a fabulous bar-b-que at their home. The unbelievable spread of food was a sight to behold, and the efficiency with which the affair was run was quite remarkable. Ron and Mary were assisted by their daughter and her husband, Rondala and Darren Mulvaney, and their friends, Jim and Diane Cermak. The young folks were in charge of the bar-b-queing and serving the food. Approximately 50 people attended, and I am certain everyone was well sated after partaking of all the goodies. The pictures will give you a general idea of the efficient set-up in our host's lovely shady back yard. As you can see everyone is having a wonderful time.

Following the serving of the food Ron presented a very enjoyable program for our enjoyment. First, Ron played a short concert on his dazzling white and gold electronic Kilgen theatre organ. The 2/7 console was originally installed in 1926 in the Corby Theatre in Omaha,



Hostess Mary Bower surveys the food while Rosemarie and Ed Morganto fill their plates.

Nebraska. Ron purchased it seven years ago, gutted and refinished it in white with gold leaf trim, and added Devtronix circuitry. A marvelous sounding instrument. After his concert, Ron accompanied his charming daughter, Rondala, at the piano while she entertained us with her beautiful voice. Rondala is a very talented young lady. This was a very special surprise treat for us all.

Open console followed and a number of our members and guests entertained. This wonderful afternoon was topped off with a short concert on the Kilgen by our own Leroy Lewis. What a spectacular day we had!

In June we had some very dis-

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trussing news. Our Vice-President, Ron Bower, will be leaving the area to work in Salt Lake City, and consequently will create a large empty spot in our chapter. Ron has been such an inspiration and joy to have around. He has been one of our most active members and a very important part of our organ crew. He infects everyone with his enthusiasm and his ever-present smile. He has been a real work horse, spending all his free time working on our Don Baker Wurlitzer. And he does throw a mean bar-b-que! He will be sorely missed.

Our chapter's other unfortunate happening is the temporary incapacitation of our crew chief, Ted Campbell, who has had surgery on a blocked artery in his leg. Happily, he is recovering rapidly and should be back at his favorite occupation before too long. Meanwhile, Wayne Tilschner and Warren Thomas have been carrying the torch for him and are looking forward to his full recovery.

At our June board meeting, Leroy Lewis graciously accepted appointment to the Board of Directors and the position of Vice-President to serve out Ron Bower's term. Leroy has always helped us out whenever he was called on for anything and we are indeed fortunate to have him as a member of the board.

Lois M. Thomson - 407/282-0911

PINE TREE

MAINE

DOROTHY BROMAGE: 207/283-1140

Well, "Heah we go for another trip down the road apiece," as the folks in New Hamp-sha would say. Ayup.

On May 15 we had our 1994 kick-off meeting at Loranger School's McSweeney Auditorium in Old Orchard Beach, Maine. We viewed

pictures and heard the results of this year's work on rebuilding the ex-Proctor's New Rochelle, New York, 3/13 Wurlitzer console. At about 90% complete, the combination action now works like a charm — much more precise and with all the parts fully replaceable even 50 years from now. BRAVO to Jim Martin, Chapter Technician and his crew of volunteers, whom he recognized and thanked.



By the opened console, Jim Martin considers instructions for volunteers at the next work party.



Jim Martin, Ken Volk and Jerry Riddle discuss a procedure in console restoration.

Next items to consider for the console are couplers to be added and other minor modifications to bring the organ up to today's standards as well as the past. Dorothy Bromage,

John Cook, and Bob Legon played, finding a completely reliable instrument as good as the day it was delivered to its theatre in 1927. Discussions included the future of the Bowers Organ at Johnson Hall and plans for some upcoming events at Old Orchard.

The State Theatre in Portland is using its original 2/8 Wurlitzer in a variety of programming events, the next to occur May 17, 1994 with a special seniors showing of Lawrence of Arabia with Bill Picher playing before the movie.

Friends of the Kotschmar Austin pipe organ at Portland City Hall are doing a summer series once again, prior to the hall's renovation. Tom Hazleton will be featured on August 23. His program drew nearly a full-house last year. Theatre organ or classical, this event also helps preserve theatre music, too. Catch Marion Flint's list of organ venues at the convention or Dickinson Theatre Organ Society's listings.

On June 19 our second meeting of the year took place at Loranger School at Old Orchard Beach. The 3/13 Wurlitzer was in fine voice. The newly rebuilt combination action really works like a charm now. Plans were submitted for new couplers, a 32'

Resultant, and other useful improvements that will increase the organ's versatility within the existing specs. The organ has been prepared for the Resultant with the first 24 notes of

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PINE TREE cont.

the 16 Bourdon off tremolo. Plans were also discussed concerning holding our August meeting at the State Theatre in Portland. We are planning a fall concert on the Loranger Wurlitzer with Mr. Robert Love, known as Bob Love, of the First Baptist Church in Malden, Massachusetts. The concert will be Saturday, September 24 at 7:30 p.m.

Mr. Love, who was one of Bob Legon's high school music instructors at Malden High School, is highly regarded throughout New England. He has played at Babson College for the Eastern Massachusetts Chapter, at the Providence Performing Arts Center, Rhode Island, plus numerous churches and for the Summer Series on the Kotschmar Memorial Organ (Austin) at Portland City Hall Auditorium. Even at his recent classical concert at Methuen Music Hall he was able to feature theatre music on the great Walker pipe organ.

Mention was made at the chapter meeting of a new public television program about the first part of the 1900s, which will feature Danny Patt at the State Theatre in Portland, accompanying some scenes of *Way Down East*. Players at open console time included Dorothy Bromage, John Cook, Ray Deshaies and his guest, Marjorie Norris, both of Worcester, Massachusetts, Bill Pennock, and Bob Legon.

The special Saturday night events of silent films and sing-alongs at the Seashore Trolley Museum in Kennebunkport resumed in July and ran through August.

So much for now. We would enjoy seeing theatre organ enthusiasts up this way during the summer.

Bob Legon

Father James Miller

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RIVER CITY

OMAHA, NEBRASKA

GREGORY JOHNSON: 402/624-5655

Once again Bob and Joyce Markworth opened their North Omaha home to River City Chapter on May 7, hosting a potluck meal. The Markworths furnished hamburgers and all the fixings — their guests brought side dishes, desserts, and appetizers. As always, the food was abundant and delectable. Following dinner Harold Kenney chaired a short business meeting, noting that River city Chapter's first meeting was held on December 14, 1984. We are almost ten years old, and that undoubtedly will rate a special celebration.



Father Miller had us roaring with laughter with his humor from the organ bench.
Tom Jeffery photo

Bob Markworth introduced well-known theatre organist, Father Jim Miller, an Eastern Orthodox Priest who journeyed from Fenton, Michigan, to entertain us on Markworth's 3/15 Kimball. Now Father Miller wears "clerical black," Roman collar and all (in deference to his Bishop), but if we were expecting liturgical music, we had a surprise coming! Father Jim is an avid lover of

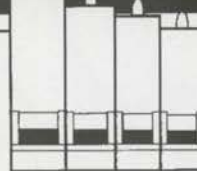


Father Jim Miller with Joyce and Bob Markworth.
Tom Jeffery photo

the blues and jazz, especially the music of Fats Waller. He opened his concert with "Ain't Misbehavin'" with fantastic registrations and lively piano, followed by "Sunny Side of the Street" and "Am I Blue." Shifting gears to a Latin beat, he treated us to Artie Shaw's arrangement of "Begin the Beguine" with brush, cymbal and piano. His musical numbers were interlaced with humor that had us roaring with laughter. We were also treated to Duke Ellington's "Mood Indigo," followed by "Yes, Sir, That's My Baby," and Romberg's "Desert Song." He prepared us for a very oriental-sounding rendition of "Caravan" complete with Kinura, sleigh bells and bass drum. He dedicated the familiar hymn, "In The Garden" to his Boss, and closed with "St. Louis Blues." Our standing ovation demanded an encore, and Father Jim obliged us with "Brazil" a real show-stopper. Father Miller is a consummate showman and a master of the theatre organ. If you haven't heard him, you've missed a major treat!

Warner Moss hosted our June 12 meeting at his home which features a 3-manual Model 652 Conn theatre organ and an array of Conn pipes near the vaulted ceiling of his living room. Chapter President Greg

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Johnson chaired our business meeting, with Paul Kanka reporting on the installation progress of our chapter's Barton organ. Following election of officers for the coming year, Greg Johnson entertained us with a program of Broadway show tunes. His program included medleys from *Annie*, from Jule Styne's *Bells Are Ringing*, Cole Porter's *DuBarry Was A Lady*, *Cinderella*, *The Fantasticks*, *Fiddler On The Roof*, *Gypsy*, *Dolly*, *Follow Through* and *I Do, I Do*. Following Greg's concert we had open console along with table treats in the dining room. We are indebted to both Greg Johnson and Warner Moss for a very enjoyable afternoon.

Tom Jeffery

QUAD CITIES

DAVENPORT, IOWA

MARK SPENGLER: 309/752-0232

What a contrast between June and July this year compared to 1993 in the Quad Cities! Last year we were inundated with stormy weather and flood waters, while this year, for the most part, it has been hot and dry. We are still grateful that the Capitol Theatre's 3/12 Wicks Pipe Organ in downtown Davenport, Iowa, was not damaged by the raging Mississippi River.

Speaking of hot and dry, that's the kind of day it was on June 19, when the QCCATOS annual picnic took place at the country home of Dean and Selma Johnson in Orion, Illinois.

We shared a delicious potluck meal at picnic tables in the Johnson's backyard, then headed for the air-conditioned comfort of their spacious music room where several of our members took turns playing Selma's three-manual Rodgers organ and Yamaha grand piano. The music ranged from a medley of Disney tunes played on the organ by Selma, to piano rags performed by Martin Leon. To wrap-up the afternoon, Howard Adams played an assortment of sing-along favorites on the organ, with Selma accompanying him on the piano.

QCCATOS President, Mark Spengler, and Vice-President, Jim O'Connor, have been busy this summer keeping the Wicks tuned and ready to play for opportunities that arise for the public hear it and learn about ATOS, QCCATOS, and our efforts to preserve one of the few remaining pipe organs still being used in the theatre for which it was built.

One of those opportunities is coming up on July 27, when Mark Spengler will show off the Wicks during a Variety Show at the Capitol Theatre. The show is a prelude to the 23rd Annual Bix Beiderbecke Memorial Jazz Fest being held July 28-31 to honor the legendary cornet player who was born in Davenport in 1903, and died in New York at age 28. Jazz enthusiasts from all over the world come to Davenport to visit his boyhood home and grave.

The variety show will have a "Roaring 20s" theme. For a half-hour Mark will play some rousing renditions on the Wicks and talk about the organ. He will also play for a Charleston Dance Contest. Additional entertainment will feature member Selma Johnson on the theatre's grand piano, some Vaudeville acts, and the Blue Street Jazz Band of Fresno, California.

Jim O'Connor and Mark Spengler also played for six Vaudeville shows at the Capitol Theatre in May. In June, Selma Johnson played for the Scott Community College G.E.D. Program Graduation Ceremonies.

As they say, time flies, and as the summer takes wings, members are busy getting ready for a show to be held at 1:00 p.m. on October 16, featuring Father James Miller, the Ukrainian Priest who makes the rafters ring with jazzy organ music and loads of laughter. We hope many of you can be with us for what we know will be a great show!

Elaine Vinzant

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ST. LOUIS

MISSOURI

DORIS ERBE: 314/481-1840

When the ATOS Board was in St. Louis in January of this year a mouse had eaten through the cable of our Fox lobby Wurlitzer. This damage was repaired and, in addition, the Board allotted additional dollars to have professional work done to bring our chapter organ closer to perfection. Progress is evident — the Wurlitzer is sounding much better.

Fern Siemens, who is an accomplished classical organist in her own right, is our Auditions Chairperson. Each SLTOS member wanting to audition is given practice time alone on the lobby organ. At a time convenient for Mrs. Mary Strauss (Leon and Mary Strauss purchased and renovated the Fabulous Fox), auditions are scheduled. Mrs. Strauss just recently approved four additional organists making a total of ten at this time.

In the not-too-distant future, we plan another audition session. Hopefully, several more people will be approved. SLTOS is represented at almost every performance by an organist and crew technician. Our lobby organ is played before the production and during the intermission.

The music of the Fox lobby

Wurlitzer has been well received to say the least. We have also gained new members as a result of the Fox patrons hearing the organ. We are privileged to be a part of the exciting activity at the Fabulous Fox Theatre.

Mrs. Maryann Harrison, a faithful member, made arrangements for SLTOS to have our May membership meeting at the beautiful Third Baptist Church (near the Fabulous Fox Theatre).



Mark Gifford at the Third Baptist Church 4/61 Kilgen/Moller.

The organ in this venerable sanctuary is a 4/61 Kilgen/Moller. Our artist for the afternoon was Mark Gifford. Mark, an ordained Baptist minister and an accomplished organist, serves as the organist for Third Baptist here in St. Louis even though

he resides in Springfield, Illinois. A number of parishioners took advantage of being invited to attend our meeting and enjoyed the program.

Mark chose "Marche Aux Flambeaux" by Scotson Clark as his initial selection. We listened intently to "The Lord's Prayer" and several other numbers. "Since Jesus Came Into My Heart" was performed with Jack Jenkins at the organ and Mark at the piano.

At the conclusion of Mark's program, several of our members tried their hand at the Kilgen/Moller. The organ responded beautifully for Mark, Jack, and those who took advantage of the open console.

Why does time pass so quickly — so much beautiful music and so little time.

Doris Erbe

SOONER STATE

TULSA, OKLAHOMA

SAM COLLIER: 918/834-6255

Chapter president Sam Collier was the artist for the mini-concert at our May meeting, held at Tulsa Technology Center's Broken Arrow campus. As he sprinted up the steps to the console of our 3/10 Robert-Morton, he turned to us and said he'd been trying to discover the best way to mount the bench, he demon-



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strated the run-and-jump technique, and also showed us the spin method!

Then the music began. He played mostly pop standards, including a pretty "Secret Love" with a nice use of the Tibias in open harmony. Part way through his program, he shook out some sheet music that covered the entire width of the music rack (and we heard J.A. Swartz comment that it looked like *Four Sheets to The Wind!*) from which Sam proceeded to play a lovely "Spring is Here." Another selection had required quite a search for the music; he finally mentioned it to a member of the (electronic) Tulsa Organ Club, who found the music in a Reader's Digest Collection. So we heard a sprightly "Dreamer's Holiday." He closed with "Veradera," played by ear from a George Wright recording. Then it was open console time, and we heard music from nine people.

Our June meeting found us once again at Tulsa Technology Center, this time with Bill Sterne at the console of our Robert-Morton. He opened his program with a "Salute to D-Day," in honor of the fiftieth anniversary of the Invasion of Normandy, and giving special mention to our former chapter president, Lee Smith, who had been a P-47 fighter pilot participating in the inva-

sion. (Lee had been the subject of several newspaper stories and two television interviews, in connection with his appearance in "A Fighter Pilot's Story" which aired on PBS during the month of June.) We heard a stirring medley of patriotic marches, including "Under The Double Eagle" in spite of Bill's comment that "It may lose its wings before I get through!" He played a number of old favorites: a lovely "When I Grow Too Old To Dream" (to which we heard lots of "humming along"); "Pale Hands I Love" with the melody played with a bite-y Kinura/Vox Humana registration; "Goofus," with a sprightly ragtime rhythm — to name a few. He closed with "The Bells of Saint Mary," with a nice use of the chrysoglott. Bill plays entirely by ear, and we thoroughly enjoyed his program. We then heard music from ten people at open console time.

The Okmulgee/Orpheum Theatre Robert-Morton project report states that all of the replacement wiring on the chests is virtually complete, with wiring to the driver boards to be done next. Two crews have been doing the work, one going down on Tuesdays and the other going on Thursdays. President Sam Collier is especially appreciative of the ladies who have participated — they are

better at picking out the colors of the wires than he is!
Dorothy Smith

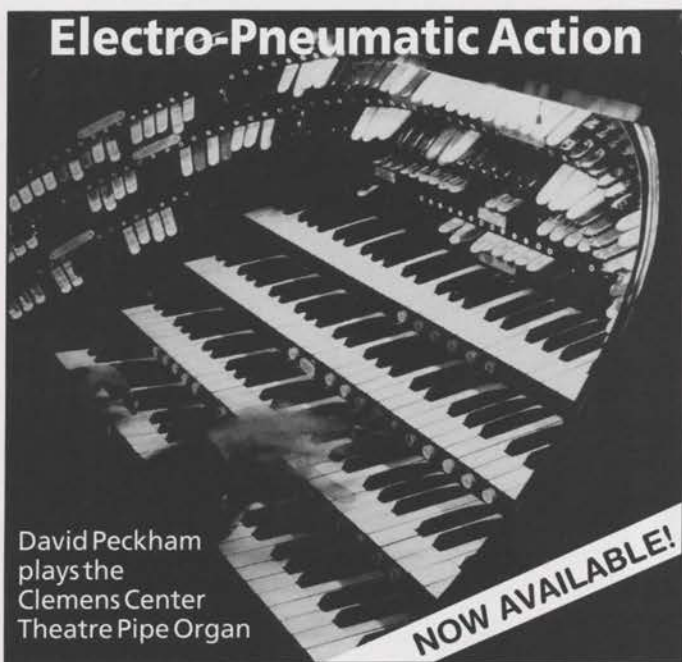
SOUTHERN NEW JERSEY

SOUTH VINELAND, NEW JERSEY

HOWARD MINTZER: 609/881-7435

Our March meeting was held at the residence of Bud and Mary Mintzer. Officers were re-appointed for the 1994 term.

This spring, both our chapter and the organ world suffered two great losses: On March 30, 1994, Charles Hoffner, the prime mover behind the founding of our chapter passed away. Both he and his wife Mary had hosted many concerts by many famous artists at their home on their 3/15 Marr & Colton. He will be sadly missed, but his legacy of music and the propagation of the theatre organ revival will continue to flourish through Mary and the Hoffner family. On May 1, Nelson Buechner, curator of the John Wanamaker Grand Court Organ, a good friend and outspoken champion of theatre organ passed away. Nelson's love for the organ, be it classical or theatre drove him to be a strong voice in saving and restoring many organs in the Middle Atlantic States. His loss will be felt by all, but his spirit will live on as the Grant Court Organ is



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SOUTHERN NEW JERSEY cont.

played every day for the enjoyment of all.

Our May meeting was also our Annual Spring Concert. It was held at the residence of Joe and Theresa Rementer. Our guest artist was Rich Lewis, the 1992 National Young Organist Competition winner. Rich's vast knowledge of registration and just down right great playing showcased the Rementer's enhanced Conn 650. Rich's program ran the gamut from Broadway to modern to classics. He dedicated two selections to Charles Hoffner and Nelson Buechner as he shared our loss. He closed his program with "March Militaire," a fitting end to a great Sunday afternoon.

In June, eleven of our members and friends traveled to John Wanamakers in Philadelphia to be a part of the Grand Court Organ's 90th Birthday Party. A full day of concerts, tours, and exhibits was enjoyed by all participating. A side trip to the Cathedral of Saints Peter and Paul gave our group a chance to hear and play the 5/77 Austin-Tellers-Moller installed in the Cathedral. It is interesting to note that the present Cathedral console was formerly installed in the Eastman Theatre in Rochester, New York. This is one organ that is a "must" to hear and play if you are in the Philadelphia area. Our thanks to Cathedral Organist Michael Sheerin for being so gracious in demonstrating the organ and providing the opportunity for our members to play it. The perfect end to this great day was returning to Wanamakers Grand Court for the closing concert with massed chorus, brass, and organ.

Work on the chapter project, restoration of the Broadway Theatre, Pitman, New Jersey, original installation 3/8 Kimball continues. All pipe work has been removed, cleaned and replaced. Water damage has claimed the leather pouches on the Main chest in the

right chamber. Shop work has started on the releathering of the pouch boards and the first 33 stack switches. Restoration of the console will start in July. *Joe Rementer*

TOLEDO AREA

TOLEDO, OHIO

KEVIN OBERLE: 419/474-6541

Take a talented young theatre organist and team him up with a three-time award-winning barbershop chorus, and you have the makings for a remarkable show. Those Were The Days, TATOS's May concert, went beyond success. It was a phenomenal afternoon of music and nostalgia that brought the audience to its feet for a standing ovation.



All smiles ... and for good reason. Lance Luce dazzled the Toledo audience with his artistry ... and bright-colored jacket.



All aboard. Ken Bowman, shuttled more than 80 concertgoers in an experimental Park & Ride service for "Those Were The Days."

Lance Luce was positively brilliant. His artistry, personality, and boyish charm made him a sure-fire winner with the crowd. Rarely is an artist this warmly received on the first go-round, but those who came to hear a first-class theatre organist were not disappointed. Whether he's romancing a soft ballad or pulling out all the stops for a rousing console-raiser, Lance is unquestionably a most entertaining and exciting young organist. The comedy of Laurel and Hardy's *Big Business* coupled with Lance's terrific accompaniment almost brought the house to tears from laughing so hard at the flickering image from the silent era.

His "co-stars" for the afternoon were the Sweet Adelines, The Pride of Toledo Chapter, well-known for their razzle-dazzle style and bright sparkly costumes.

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Their "Champagne Taste." Glasses in hand, a quartet from the Sweet Adelines gathered for an impromptu concert during the Afterglow to entertain partygoers with their delightful harmony.

Lance, appearing in a classic black tux for the first half, emerged for "round two" in a bright multi-color sequined jacket, joking with the audience that he had to wear something flashy to compete with the ladies in all their "glitter and glory." Just before the finale, Lance turned to the Adelines and said, "You know, I worked with another group of ladies a few years ago in New York when I played at Radio City Music Hall. They were called the Rockettes. But they have nothing on you!"

The Pride of Toledo had just won First Place in the Regional Competition in Cleveland, a feat

which earned them a spot in the National competition in New Orleans next year. The 65+ ladies of song charmed the audience with their harmony, choreography, and thoroughly delightful style. Doing everything from "42nd Street" to "That Old Quartet of Mine," The Pride of Toledo was the perfect complement to Lance Luce.

The real crowd-pleaser was the grand finale — the full chorus with Lance at the organ in a stirring rendition of "The Battle Hymn of the Republic." It sent shivers down your spine and won both organist and chorus the total admiration (and a standing ovation) from the audience.

Following the show, well over 150 guests gathered on the main stage for our now traditional (and infamous) Afterglow, a celebration of the show's success. TATOS members, associates, and their guests met the performing artists and mingled while sipping champagne and sampling all the hot and cold hors d'oeuvres. Musicians being musicians, several quartets gathered during the party, and the ladies entertained with an impromptu "concert." Clearly,

this was a win/win situation for everyone.

TATOS experimented for the first time with a free Park & Ride shuttle service. Vice-President Ken Bowman secured the brand new TARTA bus from the Regional Transit Authority, and more than 80 people took the short five-minute ride from a remote parking location to the theatre and back again after the show. Limited parking and the concern over neighborhood security had been some perceived problems by previous concertgoers, so TATOS decided to address those issues with the free shuttle. The service was so successful and well-received that the club plans to continue it for every event.

On May 20, Marion Flint (from near Philadelphia) and her friend, Barry Leshner, stopped in Toledo on their way to Indiana for a tour of the Ohio Theatre and TATOS's Marr & Colton. Marion took materials from the Lance Luce and Bob Ralston concerts for display at the national convention in Fresno and spent several hours photographing both the organ and theatre. She's a thoroughly delightful person and is to be commended for her vigilant and dedicated efforts to promote the nationwide venues for theatre organ concerts.

Work is progressing (albeit if somewhat slowly) on our third chamber. A second blower and complete set of swell shades are on the way from Bob Maes in Kansas City,

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and once installed, the pipework will follow. The right-hand chamber will add between four and six ranks to the existing 4/11 installation along with more traps and percussion.

TATOS takes a two-month summer hiatus, but we'll meet again on September 11 at the home of Larry and Janet Evritt in Defiance — about one-hour Southwest of Toledo. The Evritts have a magnificent 3/29 Wurlitzer home installation, and the combination meeting/potluck promises to be a grand event. Tentatively, a free shuttle bus will run from Toledo to Defiance for all

those interested, and we welcome members from other chapters to join us for this annual event.

WESTERN RESERVE

MRS. JANICE M. KAST

Our members and friends met at the home of Program Director Nancy Mae Iden for a January 23 social. Nancy boasts a lovely home with a piano and an electronic Wurlitzer organ, and several guests brought their own wind instruments (including voice), resulting in a colorful array of impromptu music. During all this entertainment, we were also busy sampling a variety of each

other's snacks and refreshments.

Our first General Business Meeting of 1994 was held Sunday, February 20 at the Plum Creek Inn in Olmsted Falls, Ohio. The restaurant is normally closed on Sundays, but owner Bill Stroh graciously allowed us to bring our own munchies and enjoy open console at the 3/11 Kimball.

WRTOS presented Buffalo, New York's Joe Donohue in concert at the Cleveland Grays' Armory 3/16 Wurlitzer on Saturday, February 26. We tried an earlier curtain time — 7:30 p.m. — and found it very successful. Joe's dazzling performance

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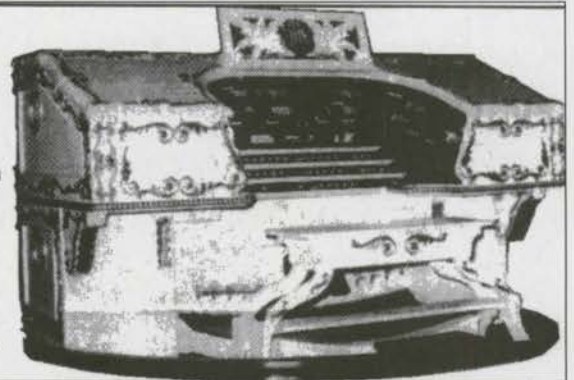
Due to construction at the War Memorial, the following concerts will be held on the 3/12 Kimball installed at the Casa Lido Restaurant, Warren St. Trenton

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Joe Donohue at the Cleveland Grays' Armory Wurlitzer. R. MacCallum photo

included a sing-along, accompaniment to Laurel & Hardy's *You're Darn Tootin'*, and an extensive section of audience requests.

Chapter member Jim Shepherd entertained from the console of the Grays' Armory Wurlitzer for our March social on the afternoon of March 20. Noting that March was a very "musical" month, Jim played selections observing St. Patrick's Day, the arrival of spring, Easter, and even J.S. Bach's 309th birthday. Afterwards, everyone also enjoyed open console time with snacks and refreshments.

For our April outing, we gathered all our favorite snacks and met at the charming home of members Vito and Maggie Falcone. Maggie has three electronic organs: a Hammond Elegante, a three-manual Kawai SR7, and a Hammond CX 2000. Before and after a general business meeting, the instruments were put to good

use, often with two or even all three playing simultaneously.

Western Reserve Chapter proudly participated in the May 15 "Wurlitzer Organ Conference," graciously hosted by the Mansfield (Ohio) Wurlitzer Organ Board at the breathtakingly beautiful Renaissance Theatre, home of the famous Kearns-Carson-Nelson 3/20 Wurlitzer, famous as the instrument used by Gaylord Carter to accompany the "Amos & Andy" radio show. Approximately 30 of our members met with enthusiasts from Mansfield

and from the Central Ohio Theatre Organ Society for a catered luncheon and "group" concert, with artists from each invited group performing three numbers each. WRC members were represented by Maggie Falcone playing "La Rosita," "New York, New York," and "Granada;" and George Steffy playing "I Could Have Danced All Night," "The Sound of Music," and "Do-Re-Mi." We were delighted to learn that the Mansfield Board plans to have another conference next year with even more groups invited. *Jim Shepherd*

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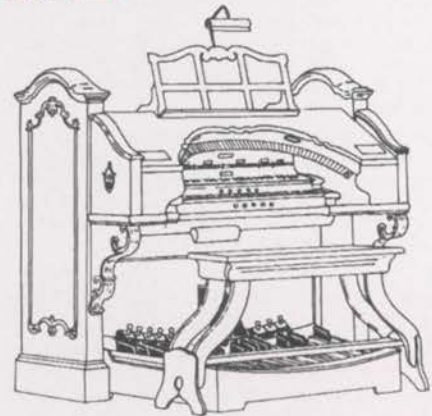
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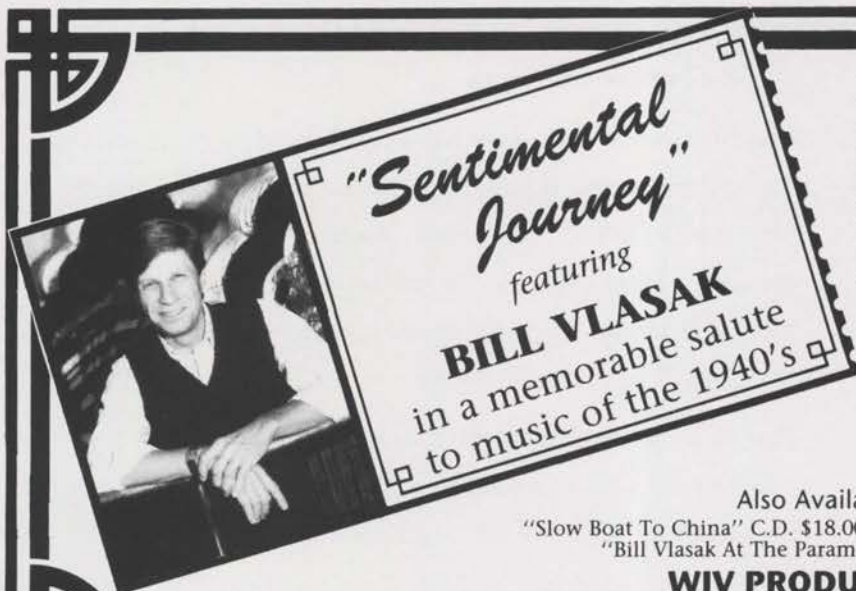
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