

# Theatre Organ

JOURNAL OF AMERICAN THEATRE ORGAN SOCIETY

January/February 1995

40<sup>th</sup>  
Annual Convention

**MUSIC  
LIVE  
IN  
'95**

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DETROIT • MICHIGAN  
JUNE 30TH • JULY 6TH

1877

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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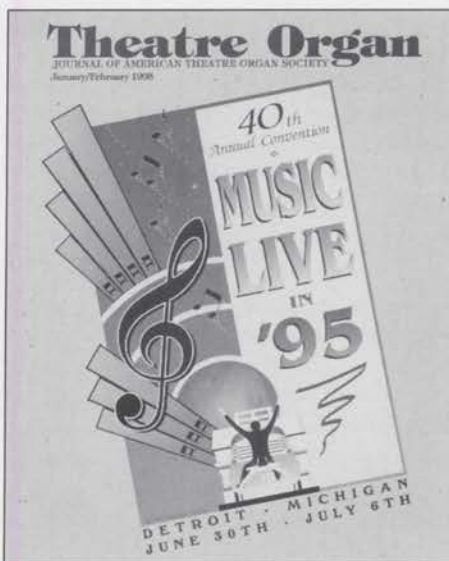
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COVER ARTWORK  
by Donald Martin, Graphic Artist  
Member of Motor City Theatre Organ Society

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## PRESIDENT'S MESSAGE



I am pleased to report a number of responses to my challenge in the last President's Message to write and become involved through suggestions on how ATOS might be improved. Thank you to the following members: Gene Wolfe, Ridott, IL; Scott Grazier, Garrison, MT; Robert Gates, Mendham, NJ; Dennis Ammann, Highland, IL; Twyla Landau, Westminster, CO; Daniel Dawson, Elmwood Park, NJ; Mr. & Mrs. John Ambler, Largo, FL; Gregory Klinger, Staten Island, NY; Martin Leon, Moline, IL; Ken Double, Indianapolis, IN; Alex Schramm, River Grove, IL.

I am thrilled by your enthusiasm, creativity, and willingness to communicate. Not all were complimentary to myself or ATOS, but all expressed a deep concern for the welfare of the society and, ultimately, the theatre pipe organ. Remember that our members are truly the heartbeat of ATOS, and the REAL wind behind the sails of our ship! I encourage each of you to write to me with ideas, concerns, complaints, and (hopefully) your compliments about any aspect of our society.

For the vast number of ATOS members, the society offers a wonderful opportunity to be enthusiastic and supportive to the preservation and presentation of theatre pipe organs. But at the board of directors level that enthusiasm must be equaled by a dedication to due process and scrupulous responsibility. In short, ATOS is very much a business in the eyes of the board members and federal and state governments. The burden of responsibility to protect the rights of members, as well as the future of the society, cannot be taken lightly. The future of ATOS is held firmly in the hands of you and your elected officials. When you receive your ballot this spring, exercise your right to vote for the candidates you feel will best serve the society. Read their platform statements carefully, and select the three that appear best suited to preparing ATOS for the next millennium.

As the century draws to a close,

American culture clings desperately to the values and ethics instinctively validated as substantive to a safe and harmonious life. In the face of remarkable decadence, our culture is pummeled by forces seeking to exploit or destroy its intrinsic worth.

ATOS is a microcosm of the larger American society, and as such bears the same profile of discord and potential. As a plant reflects the vitality of the earth in which it grows, so does the American Theatre Organ Society. As discord and destruction ebb and flow in our culture, so do the challenges which face leadership. One need only look to the news media of today to find the suggestion of tomorrow's challenge to ATOS leadership.

The world we live in is a never-ending marvel, a panoply of technology, nature, and emotions. The theatre pipe organ emerged from the heart and soul of our country to speak the words no tongue can utter. Now an astonishingly different world, the theatre organ still speaks the timeless language our souls yearn to hear. For us, it is at the "well" of theatre organ music that we seek to quench the thirst of our parched souls. And the message is forever comforting to a part of us that all but goes un nourished in the course of our daily lives.

As we reflect upon the joyous season just past and contemplate the vast uncharted seas of 1995, remember the balm of music. And remember most the gift of the theatre pipe organ with its special meaning. We have much to be thankful for as we contemplate our place in the world and the time of our lives. I hope you will continue to place ATOS near the center of your world.

### WELCOME TO THE GOLDEN STATE CHAPTER OF ATOS

*On behalf of the Board of Directors, its Officers and ATOS Staff, I want to extend an enthusiastic welcome to the newly chartered Golden State Chapter. Centered in the magical maritime community of Monterey, California, the chapter has as its focus a superb 2/10 Wurlitzer now being installed in the State Theatre (THEATRE ORGAN September/October 1994). Our sincere best wishes for your growth and continued success installing a fine example of the King of Instruments!*

# LETTERS TO THE EDITOR

Dear Editor:

I would like to correct a bit of misleading comment included in the September/October THEATRE ORGAN review of the Farewell to The Fox CD.

Fantasy Records, per se, has not returned to the re-issue of organ recordings nor do they plan to do so. Quite the opposite. When I first discussed the idea with them, they declined citing the potential limited interest in a world of rock and roll and country music. However, as a special dispensation, they offered to undertake the re-mastering and pressings if I would personally subscribe to a minimum run.

"Farewell to the Fox" was unique in its undertaking. In early 1994 my wife and I attended a NorCal ATOS concert featuring their ex-Toledo Paramount Wurlitzer. Many pleasant memories are associated with this instrument since it introduced me to the theatre organ as a boy growing up in Toledo. Whenever I could afford a quarter (neighborhood theatres were only a dime) I was in the Paramount just to hear the organ.

While the NorCal concert was enjoyable, it lacked most of the selections which I, as an "over the hill" member, associate with the golden era. The "American Dream," as I personally see it, is being asked to plan an entire concert program. Selections such as "The Perfect Song," "Jeannine, I Dream of Lilac Time," "Diane," "Estrellita," are, to me, the essence of theatre organ.

Returning home from the concert, I placed one of my favorites, "Farewell to the Fox," on the turntable. In spite of needle wear, I am in "hog heaven." In my opinion, both Everett Nourse and "Tiny" James are world-class artists.

As it played I began thinking of all the old recordings being re-issued. Why not this one? I had no idea where Fantasy Records was located or even if they remained in business.

Imagine my surprise to learn that they were very much alive and close by in Berkeley.

The following day I telephoned to inquire whether the master tapes were still existent. The lady who answered promised to check and get back to me. A couple of days later she provided the welcome news that the tapes remained in their vault. My next question, of course, dealt with the possible re-issue on compact discs. That, I was informed, would require a discussion with Mr. Ralph Kaffel, president of Fantasy.

Mr. Kaffel was very courteous but declined, citing the anticipated limited interest. At the time of the San Francisco Fox's demise, the considerable publicity made the original LPs very popular. But the Fox is gone and few remember.

Noting my combined enthusiasm and disappointment, however, Mr. Kaffel offered to re-master and make a minimum run if I personally would subscribe to the cost.

At this point my wife and I engaged in some serious soul searching. As retirees we could not afford to risk a considerable investment just to replace our time worn LPs. Looking at the total ATOS membership and with encouragement from a couple of friends, however, the project appeared feasible. Since our goal was only to break even, upon learning that both Volumes I and II could be contained in one CD, it made sense to provide the best value to the purchaser. Thus, with high hopes and our fingers crossed, we placed the order.

While we are still some distance from that longed for "break even," other rewards have made the project a resounding (no pun intended) success. First, we have developed a friendship with Everett Nourse whom we had not earlier known. He has commented that the CD is like being in the Fox once again. Then, there have been the many expres-

sions from around the country voicing an appreciation for making this CD available. Most surprising has been the interest from ATOS members in Australia.

At this point I can only add, for both my wife and myself — I am glad we did it. It is a one-time thing, our contribution to the preservation of the theatre organ sound.

Ann and I would like to thank the many who ordered, together with their encouragement and well-wishes — especially those from "down under" in Australia. We feel that we have made a worthwhile contribution to the perpetuation of a fine instrument and classic artistry.

Frederick Braun  
Alameda, California

Dear Editor:

Who has the last Novachord, etc.?

In December 1970 THEATRE ORGAN, a Mr. Henry W. Davis of Baltimore had for sale the very last Hammond Novachord made. In connection with some special research on the Hammond story, I should like to find the owner of that instrument, just for a few questions about it.

I am also looking for old Hammond literature, like Hammond Times 1937-1940, old Hammond Reports and Newsletters, Technical Bulletins, catalogues, etc. 1935-1975. Should also like to be in touch with owners of the first and last serial numbers of different old Hammond products of every kind.

I also wonder if somebody knows where the special white Novachords used as an orchestra by composer Ferde Grofe at the 1939-40 New York World Fair, now are?

Should be very nice if somebody please would drop me some lines. Thank you so very much!

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

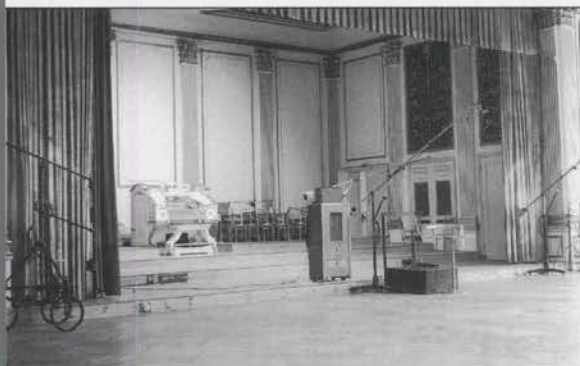
(continued)

Dear Editor:

First, I would like to compliment the American Theatre Organ Society for doing such a good job showing other youths and trying to interest them in the pipe organ. I am 15 years of age and I fully understand the pipe organ and its mystery. I have for the last several years been collecting information on organs from around the world, however, most of them are theatre organs. I would also like information on classic pipe organs, too, so maybe some of my fellow ATOS members would mail me any stop/specification lists that they might have. Also, if anyone has information on what happened to the 30 or so theatre organs that were in Buffalo at one time.

Also, anyone wishing information on the theatre organ from the Statler Hotel ballroom and its whereabouts please write to me. Thanks very much!

Joseph M. McCabe  
29 Mayer Avenue  
Buffalo, NY 14207-212

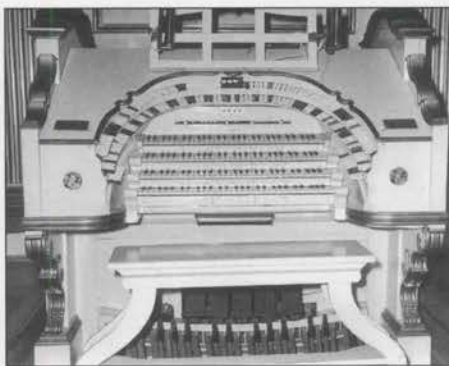


*Platform in the former von Siemens Concert Room.*

Dear Editor:

I was most interested to see the article in the September/October issue of THEATRE ORGAN entitled "Berlin Memoirs," as I visited the former von Siemen's Villa when in Berlin on a technical-cum-social trip during September 1968.

I had learned of the organ there from an article in the British Theatre Organ Review magazine (which has long since ceased publication), of which I enclose a photocopy. (The organist Horst Schimmelpfennig may still be alive — according to my "crystal ball," he was 83 last March 15).



*Organ console in von Siemens Concert Room.*

Having arrived in Berlin, I made inquiries about the von Siemen's Villa and learned that it was in the Lankwitz area of the city. Having some free time one afternoon, I duly went there. The house had become the Spanish-American Library, and the adjacent former concert room was used as a recording and broadcasting studio. But most fortuitously, the studio was not being used in the afternoon when I turned up — quite out of the blue, as far as the authorities were concerned. I was most hospitably received, allowed to take photographs, and the caretaker (?) who took me into the studio even switched on the blower for a short while, and allowed me to try and extract a few musical sounds from the Wurlitzer. But the organ's state of health was not exactly 100%.

I am sending a couple of my photos for you — you will observe that the console cheeks carried ATOE decals on both sides at the time of my visit. I returned to my hotel later that afternoon on, so to speak, cloud nine.

Sincerely yours,  
Michael Candy  
Hertfordshire, England

Dear Editor:

I'd like to join others in saying how saddened I was to read of the death of Tom B'hend. We never met but I corresponded with him on some ATOS matters. He struck me as being a man who knew right from wrong and as being a tenacious pursuer of anyone who "broke the rules." ATOS International News contained a highly entertaining mix of news, views, a bit of spice from time to time plus the occasional whiff of a scandal! I know that he and his

writings will be sorely missed throughout ATOS.

Sincerely,  
Roger Hedley

Dear Editor:

From a somewhat unhappy camper (ninety percent of which is my own fault for not becoming a member sooner). If it hadn't been for a program on a local public radio station, I still would not have known about ATOS. Why unhappy now that I am a member? Well, I knew it took a lot of pipes and a skilled organist to make that beautiful music, and I wanted one of those organs. I did not have a hundred thousand in the bank to buy and have one installed. But we did see in THEATRE ORGAN the stories of those who found an abandoned 2/5 of some make in a closed theatre and who added manuals and multiple stoprails along with additional ranks, tuned percussions, stoptabs, etc.

Thanks to local chapter members we found a Bennett 2/5, very reasonably priced (I got it all, console, pipes, chests, reservoir and swell shades for less than a used blower). The organ is opus 1002 according to the list in David Junchen's Encyclopedia, Volume I.

So why the unhappy camper. No articles in THEATRE ORGAN about electronic action systems for the do-it-yourselfer that I am. I would like to see something in print that describes even the old relay and combination action other than just a block diagram if I am going to expand my organ. The present Bennett system has one spare slider on the pedal and two on the manuals and no combination or thumb pistons. Did anyone ever write a book that will help me?

Sincerely,  
Marvin Kalor  
16008 190th Street  
Milaca, MN 56353

Dear Editor:

I was delighted to read in July/August THEATRE ORGAN the article "Jewel of the Niagara," by Laura Whitley. It brought back happy memories of my visits to the Riviera Theatre. For more than 60

years, I have been interested in the-  
atre pipe organs and organists and  
have collected photos during all  
those years. I do not play or read  
music, just love the sound of theatre  
organs. In 1986 I wrote to the manag-  
er of the Riviera in North Tonawanda  
to ask if I could call to see the  
Wurlitzer during my visit to our  
daughter who lived in Bramalea,  
Ontario. I didn't hear anything for  
awhile, but on September 1 I got a  
lovely surprise. My letter had been  
passed on to Mr. Randy Piazza and  
he came to see me. I was a total  
stranger to him and to think he trav-  
eled all the way from North  
Tonawanda to Bramalea just to see  
me! He brought me a large photo of  
the console, a record of Reginald  
Foort and a tape of the lovely sound-  
ing Wurlitzer. I was so grateful I had  
tears in my eyes. From that day,  
Randy and I became good friends.  
Then on September 6, my son-in-law  
took me to meet Randy at the Riviera  
who was there to show me around.

I was pleased to meet the elderly  
gentlemen who were the mainte-  
nance crew. We had coffee and  
doughnuts under the stage and then  
I was taken to see the pipe chambers.  
I was especially fascinated to see the  
Avon doorbell and the thundersheet.  
Afterwards, Mr. Kevin Sakki played  
the Wurlitzer for 20 minutes just for  
me. Later Mr. Piazza took me to see  
the old Wurlitzer factory, something I  
had always wanted to do. Then we  
went to Elmlawn Cemetery to see the  
Memorial Cross to Robert-Hope-  
Jones.

On my second visit to North  
Tonawanda I attended a concert by  
George Krejci on the lovely  
Wurlitzer. That night I was so  
pleased to pay \$30 to have my name  
on a seat. When asked which seat I  
wanted, I said as near to Arnold  
Loxam's as possible. In May this year  
Arnold confirmed that my seat is,  
indeed, near his, but the photo he  
took was spoilt by the reflection of  
the flash on the brass plate.

From 1986, Randy and I  
exchanged tapes and letters, even  
when he retired and went to live in  
Largo, Florida. Later I learned from  
Arnold Loxam that dear Randy had  
died. So after all this, the Riviera at

North Tonawanda is very special to  
me and the article in THEATRE  
ORGAN brought back many happy  
memories. The ATOS is doing a won-  
derful job!

Best wishes to you all,  
Laurie, Morley  
North Yorkshire, England

*Opinions expressed in this column are those of the corre-  
spondents, 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

## Opening of Nominations for 1995 Election of Directors

### NOTE: DEADLINE IS FEBRUARY 1, 1995

It is time to nominate National  
ATOS Board of Directors candidates  
for the three-years term from July  
1995 through June 1997. All regular  
ATOS members who have main-  
tained membership in good standing  
for at least the last two years are eli-  
gible for nomination and may nomi-  
nate themselves or be nominated by  
another member, in which case writ-  
ten consent of the nominee is manda-  
tory and must be received before the  
nominee's name can be placed on the  
ballot.

A nominee need have no special  
talent or experience in pipe organ  
technology or musicianship; howev-  
er, nominees should have a demon-  
strated interest in ATOS and have the  
time to work toward the goals and  
growth of the society. While there are  
certain benefits enjoyed by directors,  
one of which is the reimbursement of  
certain meeting-related expenses,  
there are also responsibilities. Along  
with a willingness to participate in  
the administrative affairs of the soci-  
ety, it is most important that Board  
members faithfully attend both  
Board and Committee meetings.

The Board usually meets only  
once a year during the Convention,  
so attendance of all Directors is nec-  
essary if the decisions and actions of  
the Board are to be truly responsive  
to the membership. In addition,  
Directors served on one or more  
committees providing valuable input

to the Board. The chairpersons of the  
committees are responsible for sub-  
mitting a written report of their  
activities and recommendations prior  
to the annual meeting of the Board.

The Board is currently taking  
action on several exciting programs  
that should increase public awareness  
of ATOS and set a course for the  
future. This is a great time to become  
involved at the national level of  
ATOS.

### PROCEDURE TO BE OBSERVED IN THE NOMINATION PROCESS IS AS FOLLOWS:

1. Each nominee shall furnish a  
small black and white photo, togeth-  
er with a statement, not to exceed 100  
words, including personal data,  
work and theatre organ experience, a  
short platform statement, and an  
evening/weekend telephone num-  
ber. Statements exceeding the 100-  
word limit will disqualify the candi-  
date.

2. All candidates must have their  
statements and photos sent by  
Certified Return Receipt mail to the  
ATOS Nominating Chairman, Martin  
Wiegand, 705 Pleasant Drive,  
Millville, NJ 08332 (609/825-0236),  
and arrive no later than February 1,  
1995.

3. This year we are again using the  
separate mailing of ballots and  
resumes of the candidates. While this  
method is much more costly than  
placing the ballots in THEATRE  
ORGAN, we hope that it will encour-  
age many more of you to vote for the  
candidates of your choice, thus  
demonstrating your interest in and  
support of ATOS objectives.

If you have questions, please write  
or call: Nominating Committee  
Chairman, Martin Wiegand, 705  
Pleasant Drive, Millville, NJ 08332.  
609/825-0236.

### COUNTING WORDS:

1. Name and state do not count. 2.  
Hyphenated words count as one  
(Vice-President, two-term ...). 3.  
Articles and prepositions count (the  
organ caretaker = three words; an  
avid lover of theatre organ = six  
words). 4. ATOS = one word. RCTOS  
= one word. American Theatre Organ  
Society = four words. 5.  
Abbreviations count as a word (Asst.,  
Mrs.). 6. Numbers count as a word  
(26 = one word, 5 = one word).

# DONALD MARTIN, GRAPHIC ARTIST

## Designer of the 1995 ATOS Convention Logo

by Dorothy Van Steenkiste

The cover design, the Logo of the 1995 ATOS Convention in Detroit, was designed by Donald Martin, Graphic Artist.

Donald, a longtime member of the Motor City Theatre Organ Society, as Director of Restoration, spearheaded the restoration work at the Redford Theatre, and together with members of the society, is still working hard with very limited funds to complete the work.

Born with a rare form of Muscular Dystrophy (Congenital Myopathy/Arthro Gryprosis), it has not stopped him from working toward attaining his goals and desires. He attended the Center for Creative Studies, (College of Art and Design) and since 1980 has been a Freelance Graphic Artist. He has created computer illustrations for the Henry Ford Museum and the Detroit Medical Center. He has worked with Digital Visual Effects as script writer for video conversion of the old film strip viewer and cassette audio system, educational material produced earlier by Random House and Walt Disney. Donald engineered and assembled a three foot model sailing ship with the ability to collapse on cue repeatedly for video marketing tape. He has produced a technical training manual for sales representatives.

As an active member of the Muscular Dystrophy Telethons he has worked as liaison between the pledge center and the TV studio, doing local artwork, setting up a computer data base of volunteers and preparing miscellaneous forms, in general, setting up the pledge center. He works the entire 24-hour shift of the telethon.

At the Fox Theatre in Detroit, he was part of the organ maintenance crew, restored stencil designs on several black exit doors and restored the paint inside the backstage elevator. Donald was also the consultant for barrier free handicapped access, and



contributed conceptual drawings for Grand Foyer snack bars.

As Director of Theatre Restoration at the Redford Theatre since 1980 he has done the research compilation, planning, scheduling and implementation of restoration projects based on theatre and workers availability. Original stenciled designs were recreated after stripping many layers of paint to locate, trace and match colors. Donald trained team workers on special wall painting techniques to duplicate original designs. He recreated exit signs and lounge signs as a team project in 1990, sand blasting lettering on flashed stained glass (done by Gabe Tapler) and carved top molding of lounge signs.

Donald not only created a painting of the organ console to match a 1927 watercolor painting to be merged as one for posters, but has also created Redford Theatre logo for sweat shirts, t-shirts and jackets. He works together with his brother David as art director and set designer for special or holiday displays. Many sing-along slides have been created together with a slide presentation history of the Redford Theatre.

Working with his mother, Enid, Treasurer of the Operating Committee, Donald has set up various accounting and reporting forms for maintaining proper accountability and data analysis. Donald has been the recording artist at the theatre, including the last performance of Don Baker.

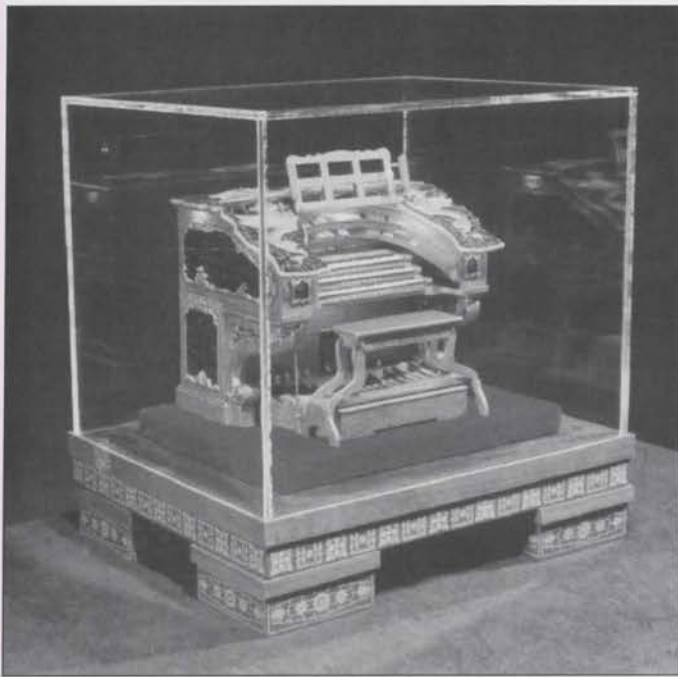
Although Don has no urges to master the theatre pipe organ musically, he has mastered it in a way no one else has. He recreated the console of the Redford's 3/10 Barton console in a restored appearance in miniature! The details are impeccable ... the completed version will be on display at the 1995 ATOS convention.

In order to keep up the very busy schedule Donald regularly attends a 6:00 a.m. swimming class for 1-1/2 hours three days a week, in addition to a 1/2 hour exercise session twice daily.

His interests are archaeology, aviation, space, model, railroading, computers, architecture, swimming, movies, old theatres, theatre organs, reading, photography, miniature carving, electronics, ecology, wood work, art, camping, hiking, music, learning, helping others, and sharing his life ... and future.

*Now you know why we members of the Motor City Theatre Organ Society felt that we wanted to feature Donald's work on the cover of the Journal. This young man has devoted so much of his life to the theatre and our society that we felt it was time that we honored him for this dedication. We are very pleased that we are able to tell you about Donald Martin.*





Donald's miniature console of Redford Barton; and Donald removing paint at the Redford to find original stenciling.

**AMERICAN THEATRE  
+ ORGAN SOCIETY**

40<sup>th</sup>  
Annual Convention

**MUSIC  
LIVE**  
IN  
**'95**

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JUNE 30th - JULY 6th**

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## Thirty Years Ago in the Journal

*Edited by Paul J. Quarino*

from Volume VII, No. 1  
10th Anniversary Issue

**RADIO CITY MUSIC HALL** "The Showplace of a Nation" by Lloyd E. Klos. In three parts: 1, story of the theatre and how it operates; 2, organs and organists; 3, tonal analysis of 4/58 Wurlitzer by chambers.

**200 HONOR SALT LAKE CITY ORGANIST** reprinted from the *Salt Lake Tribune*. Profile of Emma Street.

**THE PARAMOUNT WURLITZER MOVES WEST** (from a *Wurlitzer News Release*) A short story of the New York Paramount 4/36 Wurlitzer, with five pictures, telling of the many features this organ had and its anticipated reinstallation in Los Angeles, California.

**ATOE WELCOMES ANOTHER NEW CHAPTER.** The Red River Chapter is officially welcomed into our organization

**CLOSING CHORD: Raymond G. Shelly.** Highlights of his schooling, career, and performances at the Detroit Fox 4/36 Wurlitzer and Los Angeles Wiltern 4/37 Kimball.

*For photocopies of articles, write to: Paul J. Quarino, Assistant Editor, 3141 S.E. 90th Place, Portland, OR 97266-1420.*

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*Vern Bickel, Curator  
ATOS Archives/Library*

# Hooray For Buffalo!

by Doris Erbe



Above: JATOE Tour Manager Lili Zuber Layton Fordham photo  
Above right: The Hyatt Regency, Buffalo, headquarters for the 1994 Regional Convention. Warren Sunkel photo

Top left: Members of the Joliet Chapter enroute to the Buffalo Regional.  
Bottom left: Lili Zuber and Jim Stemke at Niagara Falls.  
Warren Sunkel photos

Buffalo, the Queen City of the Lakes, was the perfect place for the 1994 Northeast Regional Convention of the American Theatre Organ society.

The Buffalo Area Chapter created a flawless "happening." Gary Shipe, Chairman of the Planning Committee, along with Laura Whitley, Maureen Wilke, Wayne Rettke, and Bob Allen did an outstanding job! The Committee was well organized and worked diligently behind the scenes to smooth out any rough spots. All we were required to do was relax, sit back, listen, and enjoy beautiful theatre organ music skillfully performed by some of the very best theatre organists!

On Friday afternoon the noise level in the hotel lobby increased steadily as friends greeted one another and introductions were made. One of our most notable participants was, once again, Leon Berry. More than once I helped Mildred find him — he's always moving about and seems to vanish in the blink of an eye.

There were 515 in attendance; 33

States, plus the District of Columbia, were represented. Participants came from Australia, Canada, and England as well.

Jack Moelmann was his usual efficient, friendly, busy self scurrying from place to place while serving as the official Master of Ceremonies. He walks many a step between the lobbies, dressing rooms, and stages in these large theatres tying the activities together and does a fantastic job.

The theatres we visited and the entertainment they hosted provided escape from the rigors of life, produced entertainment greats, and allowed some to amass fortunes that, still today, provide food for the gristmills of movies, theatre, and television. You can literally sense the history surrounding you.

In terms of history, these lovely theatres resounded with music and applause for just a short time, but they and their theatre organs brought happiness and enjoyment to thousands. Hearing a theatre organ, such as Shea's Mighty Wurlitzer, is a truly memorable experience. How can

anyone forget the extra-ordinary music or the talented artists who are reawakening the full potential of these theatre organs day?

## Friday, September 16

Shea's Performing Arts Center boasts one of the largest and most complete theatre organs still remaining in its original home. The 4/28 Mighty Wurlitzer installed in 1925 at a cost of \$72,500 would cost well over \$1 million to replace today. The Wurlitzer only traveled about 14 miles from the North Tonawanda factory to Shea's and was styled after the Chicago Uptown instrument which Shea had admired. Because Shea loved the sound of strings, this organ has seven ranks of strings.

However, coal dust and massive roof leaks took their toll. Led by L. Curt Mangel III, who almost single handedly saved the theatre from destruction, an Organ Committee was formed to explore restoration possibilities. Various grants provided more than \$100,000 to refurbish the

organ. The entire organ was taken apart, restored, and rebuilt from the ground up. Dedicated volunteers worked thousands of hours.

In the fall of 1983 a generous grant from The Wendt Foundation made possible a complete tonal finishing by Allen Miller, a very skilled organ voicer, who had served as a consultant on the project.

The official rededication in 1984, with Lyn Larsen at the console, marked the realization of many dreams and the alpha of the new era for Shea's and the Mighty Wurlitzer. Let us fervently hope the omega is light years away!

Shea's was within easy walking distance from our hotels. The anticipation of hearing this famous Wurlitzer was clearly evident. It seemed, in fact, that the words, "Shea's Buffalo Wurlitzer" were spoken rather reverently which created an atmosphere of awe and excited anticipation.

Those people who had heard the organ previously were anxious to indoctrinate those of us for whom this would be a thrilling "first." And thrilling it was — from the moment you entered the magnificent lobby with its gorgeous chandeliers and grand staircase, and then, the auditorium of the theatre. Opulence beyond compare!



*Jim Riggs at Shea's Buffalo. Warren Sunkel photo*

Jim Riggs, the 1990 ATOS Organist of The Year and one of the nation's most famous theatre organists, was an excellent choice to open our convention on the magnificent 4/28 Wurlitzer. Jim's smile lit up the theatre and his candid enthusiasm set the tone for the evening.



*Motor City members. Layton Fordham photo*



*L to R: Mary Przyblski, Dorothy Van Steenkiste, Margaret Täpler, Lou Orlicki, Catherine Orlicki.*

*Ray Van Steenkiste photo*

As we happily applauded, Jim opened with his famous "Paramount on Parade." He explained that the Roxy Theatre in Manhattan was, some 30 years ago, considered to be the Cathedral of Motion Pictures and that Shea's Buffalo fills the same role. He then welcomed us to "church" to be entertained by Reverend Rhythm.

His musical selections ran the gamut from a medley of wonderful Shirley Temple tunes to his "cruel version" of "Blue Moon" that he had played 11 years ago this very night in San Francisco at the Avenue Theatre.

Our attention was directed to the texture of the theatre. By leaving the chandelier and other perimeter lights lit, the beauty and aura were enhanced. It's true — with the spotlight on Jim and the Wurlitzer, plus the subdued lighting, the atmosphere was totally different. History surrounded us both architecturally and musically. The gorgeous deep, deep red curtain provided an impressive backdrop; several times as he and the Wurlitzer wee bathed in blue lighting, stars shown on the curtain. Very effective!

Richard Rodgers and the Gershwins would have been impressed with Jim's treatment of their compositions. The Wurlitzer

responded beautifully. In fact, Jim patted the organ and remarked, "The old girl and I are really connected tonight!" That they were. The concert concluded with selections from Jim's first compact disc recorded in a theatre, "Singing In The Bathtub." We vigorously encouraged him to play an encore and enjoyed a very romantic arrangement of "Always." The Mighty Wurlitzer descended to the strains of "Paramount On Parade." It was an outstanding performance. The audience poured into the lobby and out onto the darkened, nearly deserted, streets for the walk back to the hotels on a lovely evening. Judging from the conversations, no one had really wanted Jim's concert to end.

## Saturday, September 17

Morning came too quickly; at 6:50 a.m. we were boarding buses for the 2-1/2 hour jaunt to Toronto. Our destination was Casa Loma, a breathtakingly beautiful castle built by Sir Henry Mill Pellatt, a soldier, financier, industrialist, and incurable romantic who was fascinated by castles.

His dream, Casa Loma, took shape between 1911 and 1914 and cost \$3.5 million. It is complete with soaring battlements, secret passageways, and sweeping terraces; the stable is connected by an 800' underground tunnel 18' below ground with mahogany stables and Spanish tile floors. The structure abounds with walnut, mahogany, oak, and polished Italian and Canadian marble.

Skyrocketing costs and financial problems forced Sir Henry to give up his castle in 1923. Eventually, the Kiwanis Club leased Casa Loma from the city of Toronto and operates it as a tourist attraction and hospitality venue.

A 3/15 Wurlitzer, originally installed in the Hippodrome, was acquired by the Maple Leaf Gardens;



Casa Loma - Toronto, Ontario.

Warren Sunkel photo



Lance Luce entertained at Casa Loma. Warren Sunkel photo. At right: Don Malcolm at the Organ Grinder. Marion Flint photo



the organ was removed when this venue was remodeled. Sir Henry had organ chambers built into Casa Loma with a room large enough to allow the organ to speak properly. The Wurlitzer now occupies a place of honor in The Great (and it is great — 60' high) Hall. The balcony places you on the chamber level; you can see the artist at the console on the main floor and enjoy a lofty view of a portion of the myriad colorful flower gardens and fountains.

The conservatory, art glass, polished marble floors, herring bone patterned library floor, statuary, pianos, and grand staircase bedazzle visitors. (Heating required 800 tons of coal each year.)

The 4/19 Wurlitzer is Canada's largest. The console, made by the Warren Organ Company for the Capitol Theatre in Montreal, is white and gold. A pipe facade covers the chambers.

Lance Luce, a native of Michigan, has distinguished himself by performing in the Radio City Music Hall Entertainment Center, Lincoln Center, and the Carnegie Hall Cinema. His talent for arranging is well respected.

Lance put together a great program. Casa Loma was spectacular but the organ was the main attraction. "Secret Love" demonstrated the soft sounds; "Ain't Misbehavin',"

"Fascination," "Sabre Dance," and a haunting arrangement of "Moonlight In Vermont" were crowd pleasers.

We begged Lance to play "just one more" after his *Fiddler On The Roof* medley and he made Casa Loma jump with "Boogie Woogie!" Bidding adieu to Lance and Casa Loma, we headed for the Elgin and Winter Garden Theatre Centre — the world's only full restored roof garden theatre complex and one of the last remaining double-decker theatres in the world. While there are no organs here, the theatres are absolute marvels. Both were restored, not renovated.

The acoustics and soundproofing are perfect. In the lobby, 28 layers of paint were removed to get to the original surface. Over 300,000 sheets of wafer-thin aluminum leaf were used in the seven-step process of regilding the plaster details in the Elgin. Marble veining, or scagliola, was used in the lobby. Over 10,000 square feet of surfaces were recreated or conserved. Five thousand branches of beech leaves were harvested, preserve painted, fireproofed, and suspended from the Winter Garden ceiling.

At one time both theatres had organs. The Warren 2/7 was removed from the Winter Garden in 1928. The Warren organ in the Elgin burned in a fire started by an overheated blower in 1928. The stage and the pipes beneath were destroyed. A new 3/13 Wurlitzer was installed. No one played the organ after 1935

when, in an unpleasant dispute between the theatre Management and the Musicians' Union, an ax was taken to the console cable. How sad. The grandeur of these theatres is unbelievable. We knew we had had a glimpse of history.

Next step — the Organ Grinder Restaurant (a Toronto landmark since 1975) for lunch and rip-roaring theatre organ music. We were anxious to hear the 3/12 Wurlitzer-Kimball installed and assembled from a variety of compatible components by David Junchen (1975) — a 12-rank organ that is half reeds!

The air was filled with excitement; we looked around to find the cathedral chimes, fire gong, sleigh bells, etc. The shutters were painted with the words "Organ Grinder" across them.



David Nelson asks Jim Koller to moo like a cow. Jim Koller photo

The fun began as David Nelson (a concert artist since age 8) began playing. He has studied with some of the finest teachers in the world and his keyboard wizardry and articulate foot work are legend.

David launched into wonderful, rambunctious renditions of "If My Friends Could See Me Now;" "Music, Music, Music;" "Shuffle Off To You-Know-Where, and "Alexander's Ragtime Band." His program had great variety from "Puttin' On The Ritz" to "The Teddy Bears' Picnic." The four conventioners who furnished the sound effects for "Old McDonald's Farm" displayed unusual hidden talents.

Don Malcolm, our next artist, also has marvelous credentials. Be it classical, jazz, show tunes or whatever, his vast repertoire and diverse range of versatile stylings were evident in his selections.

Don is from Toronto and began organ lessons at age 10. After two years, he was the 1979 Yamaha Canadian National Organ Festival Champion and repeated this feat in 1980, 1981, and 1983. The Organ Grinder has enjoyed his music since he was 14 years of age and, since 1981, he has been the featured organist.

David Nelson and Don Malcolm are seasoned professionals. Their extensive training is evident; they surely know how to please their audience! Everything on the 3/12 was utilized to the fullest, including the multitude of percussions. Hopefully, some of the young patrons will be encouraged by what they hear and see to become interested in theatre organ.

Once again we became "knights of the road" heading back to Buffalo for the Chris Elliott concert that evening.

Not everyone could be accommodated for the Toronto trip. The overflow crowd was scheduled for the day trip to the Buffalo and Erie County Naval and Servicemen's Park on the waterfront (the largest inland naval park in the country).

Bill Campbell, Treasurer of the Dairyland Chapter, told me they enjoyed riding in the two-tier open boat on Lake Erie and the free coffee helped to control their "goose bumps" out on the open water in the damp, cool morning air.

Their boat trip included a ride down a water intake channel, passing under the Peace Bridge on the Niagara River, and the experience of

going through the locks via a canal. A self-guided tour around the naval park allowed them to inspect the U.S.S. Little Rock; the bus then toured Buffalo taking them past the beautiful mansions on Delaware Avenue.



Chris Elliott at Shea's Buffalo.

Warren Sunkel photo

Time passed swiftly for this group also and they too headed back to get ready for the Chris Elliott concert.

Chris Elliott is one of today's prominent theatre organists. He has studied with such greats as Walter Strony, Lyn Larsen, Gordon Kibbee, Lloyd Del Castillo, and Gaylord Carter. Making his professional theatre organ debut at 16, Chris has concertized on most of the prominent theatre organs in the United States and has made a number of recordings.

Opening with the famous "No Business Like Show Business," he continued with "Wait For Tomorrow" (from the movie *Polonaise*) and medleys from *Kiss Me Kate* and *Gigi*.

The arrangement of "From This Moment On" was loosely based on that of the late David Junchen. Chris began to announce the medley he would play from *My Fair Lady* when he told us that, in England, the word "medley" was used only for vegetables! Therefore, we would hear "selections." Melodies from *The King and I* were dedicated to the organ crew and Planning Committee of the Buffalo Chapter.

We're a tough crowd; we wouldn't let Chris slip away without an

encore! "I'll Be Seeing You," "With A Song In My Heart," and "That's Entertainment" brought Chris' concert to a beautiful conclusion.



JATOE members outside the Organ

Grinder. Jim Koller photo



"Is my order of Brass Trumpets ready?"  
"Is that my Style E on the shipping

dock?" Jim Koller photo



At the Casa Loma. Ray Van Steenkiste photo



Ken Double at the Riviera Wurlitzer.

Marion Flint photo



Scott Foppiano accompanied the Detroit promotion. Ray Van Steenkiste photo



Tom Hazleton at Shea's Buffalo.

Warren Sunkel photo

## Sunday, September 18

Alden Stockebrand, our Transportation Coordinator, certainly does an outstanding job of corralling the troops and getting them to the right place at the right time. He is gracious and friendly and always looks so wide awake and well groomed. How does he do it?

Our destination, the Riviera Theatre in North Tonawanda, was built in 1926 by the Yellen family in the Italian Renaissance style and billed as the Showplace of the Tonawandas.

As you enter, there are stars in the cement containing names of politicians and friends of the theatre from some 30 years ago when the Niagara Frontier Theatre Organ Society held a fund raiser to purchase the theatre and the organ.

This Wurlitzer, model 235 Special, differed from a standard 3/11 model 235 in several ways, one of which was the substitution of an Oboe Horn rank for the standard Salicional. The ranks have been increased to 20.

The Riviera is a 67-year-old jewel; restoration is ongoing. The Riviera and Shea's Buffalo are the only existing movie palaces and their original Mighty Wurlitzers in an area which once boasted over 40 theatres with organs.

Ken Double, a native Chicagoan, is more than a triple threat to the entertainment world — play-by-play broadcaster (whence the richly resonant voice), theatre organist, publi-

cist, promoter, and stockbroker. Ken began playing organ at age eight and discovered theatre pipe organ at age 14; he continues to be active on the concert circuit. He is comfortable with a microphone and very much at ease and in command at the console.

Before Ken began, Dorothy VanSteenkiste, with Scott Foppiano at the console, gave an informative presentation about the 1995 National Convention to be held in Dearborn, Michigan — Music Live in '95! The lineup of artists is phenomenal!

Jack Moelmann came on stage to make a few announcements. What a fashion statement he made in his sparkling gold and white jacket — a go-anywhere ensemble for all seasons and occasions! Fashion trends do catch on quickly; a short time later, Lily Zuber of the Joliet Chapter appeared in the same jacket. How tacky of the fashion industry to copy "originals" so quickly.

Ken had performed the previous night at the Senate Theatre in Detroit; with David Martin for his chauffeur, they drove all night to be in Buffalo for us. That's being on a fast track!

Ken's rendition of "It's Been A Long, Long Time" and "You Made Me Love You" illustrated what "lots of reeds" could do; for "Hard-Hearted Hannah" the xylophone, piano, and wood harp were emphasized.

Lights playing on the beautiful chandelier changed from white to red to blue — so effective. We enjoyed Ken's clever choice of School Days to introduce "Teach Me Tonight." The old chestnut, "Roses of

Picardy," featuring the marimba and ending with a single chime, was lovely. "Just In Time," "Jalousie," and "Valencia" demonstrated Ken's versatility.

"It's Looks Like Rain In Cherry Blossom Lane" was included in Ken's encore. We thoroughly enjoyed the concert and appreciated his efforts to be with us.

You guessed it — back to the buses. Cloudy gray skies did nothing to curb good conversation. Predictably, the subject of the Wurlitzer Building came up. We were told we'd pass by but then, suddenly, here we were turning into the drive. Talk about excitement! People jumped up with cameras poised taking photos through the bus windows. Then, unexpectedly, the drivers stopped and said we could have five minutes outside. What a stampede. Miracle of miracles — we had arrived at the Mecca of the theatre organ world! I'd venture to guess that THE Wurlitzer Building was never photographed so often by so many in such a short time. What a memory!

Whew and puff, puff! We were "on the road again." Our wonderful weekend was drawing to a close. The artist for our final concert was the renowned classical and theatre organist, Tom Hazleton, who is also a master of improvisation.

The house was packed. In addition to the 515 attending the Convention, 988 tickets were sold to the public; the audience totaled 1,503. You should have heard that applause.



*The Wurlitzer factory tower in North Tonawanda. Gene Randolph photo*



*Conventioneers return from the Ken Double concert at the Riviera Theatre in North Tonawanda. Warren Sunkel photo*

Tom's musical career has been phenomenal; his training and background is unsurpassed. He, of course, was the 1986 Organist of The Year. Specifications by Tom, a leading organ designer and tonal consultant, have been implemented on many of the world's finest organs. He referred to Shea's 4/28 Wurlitzer as the "Queen Mother" of Wurlitzer theatre organs.

"Unforgettable" was just that — the grand piano plus soft and lovely registrations. Now, Tom said, we were listening to the "Sultan of Sleaze!" Years ago he was hired to play a pit piano in a San Francisco burlesque house. Reminiscent of that era, he played some "runway favorites" — "Blue Prelude" (warm-up music for strippers), "Blues In

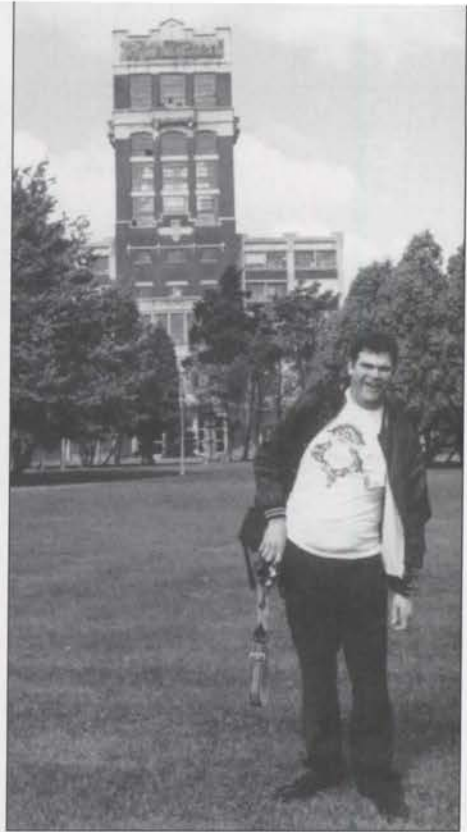


*Emcee Jack Moelmann at the Riviera.*

*Ray Van Steenkiste photo*

The Night" (with a wicked whistle sound on the keys) and, of course, the traditional exiting music.

Mendelssohn's "War March of the Priests" illustrated the volume range of the Wurlitzer utilizing the "plethora of noise makers." Allen Miller credited Tom with using every sound available with and without tremu-



*Barry Leshner in front of Wurlitzer factory. Marion Flint photo*



*Back row: Russ Spears, Dwana Niehaus, Don Niehaus; Front row: Mary Akright, Layton Fordham, Dorothy Van Steenkiste. Frank Fordham photo*

lants as well as using the 32' stops from the loudest down to the softest volume. How can one man possess all this talent?

The creme de la creme was Tom's finale: the Toccata from Widor's Fifth Symphony. This was, indeed, organ music par excellence.

Jim Riggs, Chris Elliott, and Tom Hazleton praised Allen Miller's extraordinary expertise and dedication. They also paid tribute to the organ maintenance crew headed by John Shaffer and comprised of Warren Miller and Walter Martin.

The night air was clean and crisp, a refreshing breeze was blowing and, in the dark blue night sky, a full

white moon was beaming down on us. You just knew all those notes were floating on the night breezes. I walked back to the hotel with a dear friend — it was a beautiful night.

The marvelous concerts we heard were now history, but they will not be forgotten by those of us who heard these gifted artists play the grand organs and make them speak — even better, perhaps, than in days of yore.

I want to go back to Shea's Buffalo. The Buffalo Area Chapter Convention Committee and crew technicians didn't shuffle anywhere — they hustled. Thanks to all of you for a wonderful Convention! (cont.)

## ***Some First Impressions of a New ATOS Member at Her First Convention:***

*What a convention! The Buffalo Regional opened with a Friday night concert at Shea's Buffalo featuring Jim Riggs. Jim opened the convention with some Shirley Temple medleys, but was most impressive with his double-pedaling on Duke Ellington's "Cordovan."*

*On Saturday morning we boarded buses at 6:50 a.m. for the Casa Loma in Toronto. As we walked in to the lobby Lance Luce was playing the 4/19 Wurlitzer, a great arrangement of "Take The A Train." Then we were off to the Organ Grinder for lunch and music by Don Malcolm.*

*That night we were back at Shea's to hear Chris Elliott. Chris started with "No Business Like Show Business" and closed with "That's Entertainment." He said that Allen Miller is the genius behind Shea's organ the way it is now.*

*Sunday morning we were off to the Riviera Theatre in North Tonawanda. Ken Double lighted up the piano, xylophone and other instruments on the right side of the organ as he played. Some of us were lucky enough to get a close view of the Wurlitzer factory after this.*

*Back to Shea's that afternoon for a concert by Tom Hazleton. It was excellent! Because of the many months of work by Allen Miller and others, the organ in the Shea's has such a clear and beautiful tone and even if we didn't hear any other organ, this alone was worth coming for.*

*I had a great time in Buffalo. Thank God for ATOS!*

*Marge Norris*

*Eastern Massachusetts Chapter*

## ***To the Buffalo Area Chapter:***

*Just a quick note to express our heartfelt "thank you" to your chapter for hosting a wonderful ATOS Regional Convention. It was a great thrill to be in places which one has heard so much about, namely the Shea's and the Riviera Theatres. Other chapters could certainly learn a lot from your group's very special relationships with these two historical theatres. Be proud of what you have accomplished!*

*It was also a thrill to be able to visit Casa Loma in Toronto. What a truly magnificent palace. Lance Luce and the organ were great and the ability to wander around while listening was a pleasant way to enjoy Saturday morning. For those of us who opted to see the Elgin and Wintergarden Theatres; we were not disappointed. Here, again, were two unusual spots we had heard a lot about; so we really enjoyed seeing them and learning more about this unique building (early duplexing, organ installation, history, architecture, restoration, etc.)*

*On to the Organ Grinder: It had been several years since we had been to this eatery, so we were looking forward to seeing it again. We thoroughly enjoyed the interaction between organist David Nelson and the audience. He really know how to keep his audience entertained.*

*The trip to North Tonawanda on Sunday morning brought us all a thrill. The Riviera was a delightful house and Ken Double was wonderful as well. The true theatre organ buffs were given a real treat as the buses diverted to the old Wurlitzer Factory, before heading back to Buffalo. Overheard as one conventioneer said to another, "We're walking on hallowed ground! It's almost spooky!"*

*One of the neat things about a convention such as yours was the opportunity to hear one organ under the guidance of several artists. Jim Riggs, Chris Elliott, and Tom Hazleton all gave fine performances and each showed very special nuances of the Sheas' Wurlitzer.*

*Hotel accommodations were just what the doctor ordered; clean, well-appointed, and sound-proof. The lobby breakfast buffets were on time. Buses were also clean and very comfortable. The drivers were very courteous and at times announced several points of interest.*

*To summarize, it was all just great. Thanks for a memorable, musical weekend. Let's do it again!*

*Jim & Cyndae Koller*





# American Theatre Organ Society

## 1995 Young Theatre Organist Competition

Rules and regulations for the 1995 Young Theatre Organist Competition have been sent to all Chapter Presidents. If you know of a talented youngster (age 13-21 by July 1, 1995) who might be interested in entering, contact your chapter immediately so he or she can start preparing for the competition. A chapter may submit more than one entry in each category.

We encourage all our members to contact their schools, music studios and teachers. Make your theatre organ available to these students early so that they will be ready for competition.

Deadline for submitting tapes is  
**March 20, 1995.**

### Contact:

Dorothy Van Steenkiste  
9270 Reeck Road  
Allen Park, Michigan 48101-1461  
(313) 383-0133

Rebecca Rieker	Martin Ellis	Melissa Ambrose	Neil H. Johnston III	Colleen Feldpausch	Dwight Thomas	John Holt	Peter Holt	Melissa Ambrose	Norine Harris	Jelani Eddington	John Cook	Barry Baker	Russell Holmes	John Giacchi	Mark Aston	Russell Holmes	Donald MacKenzie	Benjamin Robert Vine	Simon Appleyard	Sean Henderson	Rich Lewis	Mark Hawn	Susan Lewandowski	Chris Mc Phee	Heath Whale	David Eaton	Russell Holmes
1985	1986	1987	1988	1989	1990	1991	1992	1993	1994																		

- Will your candidate be a winner this year???
- Six judges will be listening to your music.
- Remember a chapter may submit more than one entry in each category.
- Winner in each division will be brought to the ATOS convention in Detroit, Michigan in 1995.
- If you do not belong to a chapter, remember we have several chapters that would be willing to sponsor a candidate.



# ORGAN-IZING POPULAR MUSIC

by  
**AL HERMANN'S**

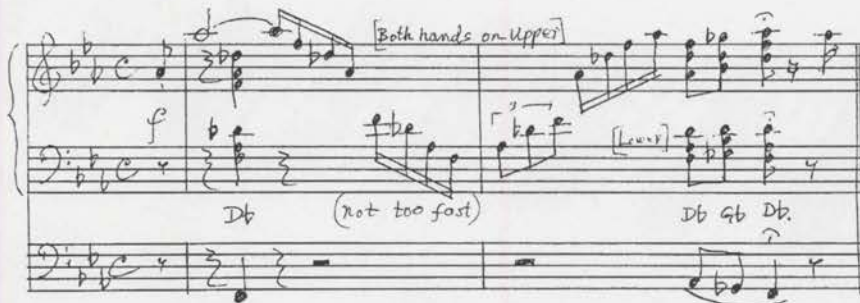
## Don't Struggle — Simplify — Part 2

In our last article, we explained how you can always omit the melody note and the pedal bass note from any four or five part accompaniment chord without changing the sound of the music. As long as these notes are sounding somewhere, they need not be included in the left hand chord.

There are some songs which make good organ solos and are easy to play except for one short passage which may seem impossible to play smoothly. Such a passage occurs in the first two measures of the introduction to "Jalousie," one of the most popular tangos.



If you will examine the above example, you will find that it is neither a scale, which would be easy, nor an arpeggio, which would also be easy to perform. Very few, if any, of your listeners will notice the difference if you play a nice smooth arpeggio on a Db chord, dividing it between both hands on the upper manual.



It will sound much better than stumbling through the original version. The remainder of the song — introduction, verse, and chorus, should be easy and give you a good reason to learn the Spanish Tango rhythm if you have not already done so.

Another simplification would be to eliminate all octaves in both melody and accompaniment chords. It is never necessary to play octaves on the organ because octaves are already sounding if you are using stops of more than one pitch. Playing too many notes often results in an unpleasant blob of sound. Two and three part chords make the organ sound clearer and more pleasant.

## ANNOUNCING the ATOS "YellowPages"

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We are starting a "Yellow Pages" listing (minus the yellow, of course) for current advertisers. The list, which will appear in the May/June issue of THEATRE ORGAN each year, will include your name, address, phone and FAX numbers under a category heading. A listing under one category will be \$20 with additional categories at \$10 each.

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Opened: January 12, 1922

Architect: C. Howard Crane • Capacity: 3367  
Organ: Hillgreen-Lane 3/38, Opus 630 (1922-25)  
Wurlitzer 4/20 Publix-I, Opus 1123 (1925-57)

Not many theatre architects dominated their chosen territories as thoroughly as did Crane in Detroit. Most of the major downtown houses came from his office along with about four dozen others in the nabes and burbs. On top of that, his out-of-town projects ranged from coast to coast.

The expansive Capitol was Detroit's first big house and a pioneer in the Grand Circus Park area, which became the city's amusement hub in the twenties. While larger and differently detailed, it bore a striking resemblance to Crane's earlier Roosevelt in Chicago. Kenneth Franzheim, a frequent Crane collaborator, shared billing for the Roosevelt: like as not he was involved with the Capitol's design as well.

With the possible exception of the organ grilles, the theatre has survived with remarkably few alterations. Even the open back of the main floor, a common victim of the talkies, remains. An unusual detail is a stair landing bridging the shallow foyer, a feature developed on a grander scale in the Brooklyn Fox.

The fate of the first organ is unknown, but the three lives of the first Publix I are fully accounted for. Following its removal, it accompanied skaters at the Arcadia Rink for a decade. First sold to Dave Junchen, it passed through many hands, of which the last were J.B. Nethercutt's. In 1972 he donated it to the Oakland Paramount, where it comprises about two-thirds of that theatre's instrument, its second as well.

Back at the Capitol, often renamed, rock replaced movies in the seventies, and the theatre's condition began declining. A local organization is, however, presently making headway towards its revival. *Steve Levin*



*At left: The console has had three, and maybe four, distinct appearances in its busy life. Its current visage, inspired by the Paramount's furnishings, is Ed Stout's riff on the panel work with which it was shipped. (Two of its other treatments can be seen in TO 33/4.)*

*Below: Earlier views of the Capitol show drapes completely filling the arches, and a different treatment of the bottoms. The grilles shown here may be coeval with the change in organs.*



# THE ETONES

## Electronic Theatre Organ Owner/Enthusiasts

*"It All Started Just 60 Years Ago"*

*The Hammond Organ Company — A Company that Created an Industry*

by Len Clarke

Sixty years ago the musical world began to hear news of a new, inexpensive, and portable musical instrument. Unbelievably compact, it was capable of filling the smallest or largest enclosure with music. Organists were no longer working in theatres and very few were still working at their chosen vocation. This was music to their ears and to the entire musical industry. Organists especially decided "we had better look at this thing."

The original invention was patented by Thadius Cahill. The console was somewhat similar to the Hammond including the drawbars. The original tone generating system was enormous in size and required a permanent mounting on a fixed base. Once the patent expired, Mr. Hammond further developed the patent, miniaturized and perfected it all to fit into what we know as the Hammond organ console. Here he was able to utilize his synchronous motor which he invented for the Hammond electric clock.

The Hammond organ was patented on April 24, 1934. Before production could start early in 1935, orders on hand proved they had a winner. The first advertisement appeared on March 25, 1935, in *Musical America*. The ad began: "A notable musical development." The rest is history.

Laurens Hammond, inventor of the Hammond Organ, showed great promise in engineering, science and invention, even before his training at Cornell University. His first prof-

itable invention, and one of his earliest, was a hand-held synchronous rotating shutter that brought three-dimensional movies to life in New York City in 1922. In 1926, he manufactured battery eliminators that



*HAMMOND PLAYER ORGAN was made in 1937 under agreement with Aeolian Skinner Organ Co. of Boston. Hammond fiscal report in 1937 declared, "Our investigations lead us to believe that substantial markets exist for these new models."*

enabled the early radios to operate from house current.

In 1938, he formed the Hammond Clock Company and began manufacturing synchronous electric clocks in a great variety of sizes and styles. In those days, power companies weren't motivated to keep their alternating current at a steady 60 cycles per second. A personal gift of a Hammond electric clock to the electric utility executives changed this. Soon the frequency was regulated with "time-keeping" accuracy. A self-

starting clock would resume running after a power interruption and be wrong by the unknown length of the outage. Mr. Hammond defended his non-self-starting clock by stating that if it was running, it was correct; if not running, it required resetting and restarting.

By 1932, the great depression was taking its toll. The other 150 clock companies ceased operating and glutted the market with below-cost clock merchandise. In addition to his line of non-self-starting synchronous clocks, Hammond was also making a bichronous clock which kept running for 30 minutes after an interruption in the current. Desperate to stay in business and remain solvent, several new items were offered. One was an electric card table containing an ingenious mechanism that shuffled cards. 14,000 were sold. Ten years later Hammond was still manufacturing electric clocks.

In 1933, Laurens Hammond was busy trying to perfect and miniaturize a proven principle, utilizing his syn-

chronous clock motor to produce musical notes. The successful perfection of the "electric flute" was the beginning of the Hammond Organ. Through 1933 and early 1934, after months of experimentation, it was concluded that tone wheels of different shapes, each turning at a specific speed next to a chisel-pointed magnet, would produce pure fundamentals and harmonics for a unique "synthesized tone" keyboard musical instrument. Under each key, nine contacts closed, sending each of nine

harmonics to nine drawbars where the player could mix millions of tone colors.

Mr. Hammond knew little of organs and how they were played; but he decided that the most commercial format for his new product would be that of a low-cost substitute for a church pipe organ. He examined church consoles and found, for example, that the top seven pedals of a standard 32-note, concave, radiating pedalboard showed no sign of wear. So by selecting only 25 notes and making it flat instead of concave, his pedalboard manufacturing cost was cut in half. By the sheer weight of the number sold in a few years, his flat 25-note pedalboard became the new standard. He also sensed the value of presets and cleverly incorporated eleven adjustable "pistons" into the left end of the manuals using the same key and contact mechanism. The preset registrations could be changed if you had the patience and determination.

News of the new instrument leaked out and visitors from various parts of the world dropped in unannounced to listen to the new instrument under development. Although still making clocks in the depressed market of January 1934, Mr. Hammond packed up his invention and took it to the U.S. Patent Office in Washington, D.C. He received a patent on April 24 of the same year. Any patent application that could conceivably improve the unemployment situation was given preference.

On February 7, 1934, two Ford Motor Company engineers dropped in unannounced to see the new organ. It developed later that Mr. Ford had requested his engineering staff to build an electric organ "so big, by so big, by so big." Checking with the U.S. Patent Office first, they learned of the new patent by Hammond. It seemed to meet the size Mr. Ford wanted and they asked to purchase one immediately. Naturally, this was impossible.

On April 15, 1935, the Hammond was unveiled at the first and only "Industrial Arts Exposition" in Radio City's RCA Building. On its way to New York, it was shown to Henry

Ford in Detroit. The demonstration started only after Mr. Ford was good and ready, but ended with an audience that produced unexpected orders for six organs. It is reported that Mr. Ford placed the first order.

There were 2,500 Model "A" organs built without a change. For \$1,250 you received a two-manual console in a classical four-leg style, complete with cover, pedalboard and bench, and a very attractive speaker cabinet with two doors.

Mr. Hammond's critics praised his product's low price, but reminded him that the tone wheel sounds were too perfect in pitch to resemble the ensemble of a multi-rank pipe organ. So he designed an auxiliary tone wheel system called the Chorus Generator. This added a slightly sharp and flat tone to each of the original tone wheels. This required an additional console depth of seven inches, which led to the "B" style in 1936.

About the same time, his critics also reminded Mr. Hammond that the "A" four-leg style was more suitable for home than church. So an ecclesiastical console with solid sides and back and quatrafoil trim was added to the line. If it contained the "A" organ, it was a "C," and, if the chorus generator was included, it was called a "D."

The dealers and buying public also pointed out that some churches would like their Hammonds with an AGO 32-note, concave pedalboard. So the Model "E" was designed with enlarged lavish Gothic casework, toe pistons, a pedal coupler, enriched pedal tones, and other deluxe church-oriented features.

Within a few years, there were 50,000 Hammonds in churches all over the world. Mr. Hammond didn't anticipate that it would also be successful in radio stations and with imaginative jazz and pop musicians.

From the very beginning, much of the Hammond organ's success was due to its merchandising. The company made available an endless supply of musical selections registered for the Hammond, held group demonstrations, encouraged Hammond Organ Clubs and published the Hammond Times maga-

zine. One indicator of the tremendous commercial success of the Hammond was the meteoric rise in its common stock from pennies in the 40s to over \$47 per share in 1960.

A story often told: Mrs. Franklin D. Roosevelt, First Lady at the time, was driven to an organ showroom of another brand. She was looking for an organ to send to Warm Springs, Georgia as a tribute to FDR on his birthday. The salesman proudly claimed the many ways that his product was superior to the Hammond. Next she asked her chauffeur if he knew where she could see a Hammond. He drove her to the Hammond Studio on 57th Street in New York City where she purchased a Model C.

Pipe organs were usually heard in large enclosures, such as cathedrals, and the accompanying natural reverberation became part of the big sound. The advent of Hammonds' electric organ brought music into the tiniest of living rooms, sometimes filled with sound absorbing furnishings, and sounded "dead." In the late 30s, Mr. Hammond adapted a mechanism of springs in oil-filled tubes that created artificial reverberation which was incorporated in most of his tall tone cabinets. In the 50s, a superior, more compact unit was developed that employed three springs hanging freely in necklace fashion. It required no oil and fit in tower type cabinets and self-contained spinets and consoles, but was very sensitive to outside vibrations. A relatively insensitive unit called Type-4 was invented that was lower in cost and housed entirely inside a steel box about 14 inches long. The new style unit was then used in most Hammond models as well as by several other organ manufacturers and also in portable guitar-type amplifiers. By 1974, over a million of this type-four were made.

Meanwhile, there were interesting non-organ musical instruments broadening the Hammond marketplace. A low-cost, three-octave keyboard called the Solovox, which augmented a piano (attached to its front rail) with vacuum tubes, produced imitations of hundreds of orchestral instruments, real and imaginary. Like

such real instruments, it could play melodies only one note at a time. The Solovox was produced by the thousands over the years as models J, K, and L.

A large, single-manual instrument called the Novachord was introduced in 1939. Its tone generator, using vacuum tube frequency dividers, was originally intended to augment the tone wheel Hammond Model A with its bright harmonically enriched tones, its sustain, and its vibrato; but it reached the market only as the separate, self-contained, piano-like unit. It was "ahead of its time" with techniques used in modern synthesizers but was not re-introduced after WW II.

In the Hammond laboratory, a very large electronic organ was built to evaluate other tone generating systems. At the same time, a 120 bass piano accordion was brought into the lab. From these two instruments, the idea developed that one could make a lot of music by playing this large organ with only one-note on the upper, a block chord within a 12-note range on the lower, and only the root or the fifth of that chord on the pedals. A very small part of the generator system would be needed, and this was the birth of the Chord Organ.

The Chord Organ concept brought with it the practicality of the novice with little or no musical training being able to make satisfying music. When the first prototype was ready, Mr. Hammond requested it be delivered to him at home — the first instrument he personally found rewarding to play.

The first Chord Organ in 1950 was the Model S. It had a 37-note solo keyboard (using a Solovox circuit) and a 96-chord button panel, and two-bass pedals, and a self-contained speaker. The four common accordion chords were augmented by four modern chords (12 each) to make up the 96 chords. As improvements came along, the S-2, S-4, S-6, and S-100 followed.

During WW II, production of civilian organs had to stop, but Hammond manufactured over 1,400 of the then-current Model D with slight modifications to meet the specifications of the U.S. Army. It was called the Model G. It lacked the ornamental trim of the D, but sported handles at both ends (looking like towel bars) for easier portability. During this time, Mr. Hammond directed his inventiveness and production facilities to military equipment and increased his life-time



*Hammond B-3*

patents to over ninety.

Also, during the war Mr. Hammond began developing a new marketing concert of "half an organ at half the price" which became the first Spinet called the Model "M." It had shortened keyboards (44 instead of 61 keys), a self-contained speaker (no tone cabinet required), and only 12 bass pedals (that were built into the organ case — not detachable as with the consoles). Before the "M" spinet was finalized, Mr. Hammond and his staff conducted "secret" experiments to determine how much to shorten the keyboards and pedalboard, and still meet most of the players' needs. One at a time, popular Hammond organists were invited to the factory showroom and asked to play a full console for an hour — whatever they wanted to play —

while staff members looked on. Each staff member was assigned to watch how often the organist played above the first 12 pedals and above or below the imaginary limits of the shorter keyboards of the future spinet. The results showed that 12 pedals and 37 keys for the lower keyboard and 44 keys for the upper keyboard were satisfactory, but Mr. Hammond decided to make the lower also 44 keys for manufacturing convenience.

Since the spinet Model "M" was introduced in 1948, it brought organ music within reach of many more owners and became the pattern for over 30 other manufacturers. The Model "M" sold for only \$1,285, or \$35 more than the original Hammond introduced more a dozen years before.

Hammond tone wheel organs before WW II had a tremulant (a pulsating of loudness) because it was not known how to create the preferred vibrato (a rapid variation in pitch) after the tones had been generated and mixed. The tremendous public preference for the Leslie tone cabinet was due, in part, to its enhancement of the "straight" Hammond sound with a rich, theatrical vibrato by spinning acoustical devices. The early Hammond DXR-20 and CXR-20 speaker cabinets did incorporate a revolving drum but the effect was minimal.

During the war, a method of electronically creating vibrato was invented at Hammond using the doppler principle with a scanner and a delay line. The new post-war organ lineup dropped the tremulant and chorus generator in favor of the new vibrato and became the BV, CV, and DV. A new RT filled the need for a 32-pedal AGO style console. With the removal of the chorus generator, the deeper console case was no longer required; however, dealers preferred the appearance of the deeper "B" over the original "A" case. At the same time, kits were offered that could incorporate the new vibrato

into the pre-war A's, B's, C's and D's.

In 1949, the vibrato was improved to make it available on the upper or lower manual selectively. This changed the model lineup to B-2, C-2, RT-2, and the "M" became the M-2.

In 1955, a very low-cost percussion circuit was introduced that permitted either the second or third harmonic to become "percussive," in contrast to the remainder of the drawbar mixtures which passed through the vibrato. This changed the lineup to B-3, C-3, RT-3, and M-3.

By 1959, several competitors had self-contained consoles. Mr. Hammond believed that a console deserved the tonal advantage of a remote tone cabinet. But in 1959, the A-100 series was introduced in a variety of home styles. The C-3 console, also equipped with the internal speaker system, was called the A-105.

In 1961, the M-3 was replaced with a lower priced L-100 and a higher priced M-100. A row of organ tabs across the top replaced the fewer rocker tabs in the keyboard end blocks. Also, the 13th bass pedal (second C-note) was added, along with internal reverberation.

By 1962, some Hammond dealers were urging the creation of a super church organ to compete with excellent electronic offerings but one that would maximize Hammond's exclusive tone wheel and tone synthesis. So development began, "pulling out all the stops," drawing heavily on pipe organ technology, while expanding the tone wheel system from 96 to 141 and adding all the harmonics up to the 14th. Outwardly, the console was to look like, feel like, and be registered exactly like a 42-rank pipe organ. There would be no drawbars, knobs, or any type of controls found on non-pipe instruments. By 1976, the Grand-100 was announced, with a grand price of \$13,500, proving what tone wheels could do. At this price, only a few hundred were sold, but many internal techniques were included that could not be used in

the lower cost, mass-produced organs.

A unique feature of the Grand-100 not commonly realized was the voicing. Any given stop could not be played louder than the rank of pipes it was registered to simulate electronically. With speakers and expression pedal, most electric organs could be driven to a point of distortion. This was impossible with the Grand 100.

In 1965, the A-100 series gave way to a lower cost E-100 and a higher cost H-100 series. The H-100 had



*Hammond X-66*

more tone wheels and some of the additional harmonics (121 drawbars per set), developed in the Grand-100, to enhance the reed and string registrations, and also an excellent Harp feature, produced by 49 transistor keyers which sustained the tone wheel outputs. Animation included a "slow scan celester" and a dual channel scanner vibrato, and the three-channel output system included a 15-inch woofer. The H-100 series was offered in several console designs and was expected to replace the long standing popular B-3. Entertainers did not like the self-contained feature as their pedal work was blocked from view. In view of the many additional features available on new models, the popular B-3 was considered somewhat obsolete by Hammond.

Introduced at the 1966 National Association of Musical Merchants (NAMM) show, the unveiling of the X-66 fulfilled a long-standing marketing request for a super entertainment organ. Very modern in styling, it produced the drawbar tones and bright tab-voiced tones, as well as deluxe percussions with solid-state circuitry, but the high in-tune accuracy was set by a diminutive 12-note wheel generator mounted in the console base. The X-66 also offered the additional harmonics, 11 per set for the upper manual and 10 per set for the lower manual and was the only Hammond organ designed with five drawbars for the pedal. Here, the thumb bar controlled arpeggiator made its first appearance.

The X-66 was the first Hammond model to use a new and unique approach. The 12-tone wheels served only as frequency governors for every pitch in the entire organ; frequency divider wave-shapers generated all of the other musical tones. The anticipated retail price doubled before it reached the showroom.

The Grand-100 proved the capability of the tone wheel system when extended from nine to 14 harmonics per

note. It also proved to be excessively costly and required considerable bulk, weight, far greater than acceptable for home use or portability.

Improving the Hammond competitive position, the "H" series models featured an extended tone wheel principle incorporating some excellent new features proven by the G-100 development. However, demand for the perfected, unchanged, time-proven B-3 workhorse continued. The tone wheel principle had only economical limits.

Vacuum tube oscillators were known to provide superior tones, percussions and sustain. Their scope was almost unlimited as proven by the Novachord. Bulk, heat, power consumption proved unacceptable at that time. The transistor started a whole new ball game.

The X-77 design of the H-Series was introduced in 1968. It was offered in a modern chrome and black four-leg style with the speaker system located in a specially designed Leslie tone cabinet. The introduction of the X-77 represented the first Hammond-designed Leslie-made speaker offered as standard equipment for a Hammond organ. The speaker was exclusively for the X-77. With minor refinements, the X-77 GT followed. The "GT" was never added to the model nameplate. The keylock left of the top manual was the first thing one would notice as being different. The original Leslie tone cabinet, a six-speaker model identified as X-77L, was replaced with a seven-speaker model X-88P. The newer model offered better all-around sound as a speaker was placed on each side rather than one facing the front only. Although the X-77 was considered one of the finest Hammond models, production of the B-3 continued to the end of tone wheel production.

Rumors persisted that a B-3 was still very much in demand on the Continent and in Japan. With the right connection, a B-3 would bring up to \$10,000. All domestic Hammonds used a 60 cycle, 1200 RPM motor. Organs for export used a 50 cycle, 1500 RPM motor. At one time, a frequency converter was made by someone to fit in the empty space of the B-3 console. Without this it would be impossible to use a standard Hammond overseas.

Most of Hammond's competition sported some form of automatic rhythm, but they were monotonous because the two- or four-measure patterns repeated indefinitely. Hammond introduced a 16-pattern unit that sounded more like a live percussionist; it automatically stepped each pattern through four variations and was called the "Auto Vari-64." Most spinets and consoles included this or lower cost versions.

In 1970, the H-100 series was replaced by the R-100, characterized by a rotating speaker system and automatic rhythm. In 1973, Hammond offered an all-tab console (no drawbars) in the image of the theatre horseshoe, called the Regent.

Hammond engineers gave considerable attention to the voicing and scaling of the Tibias. Also a new top-of-the-line, all feature model identified as the Concorde.

The demise of the tone wheel finally came in December 1974. Some factors were: the rising cost of manufacturing steel parts, labor costs to assemble the thousands of parts required for the tone wheel generator system, the dropping cost of the solid-state system, and the difficulty of creating sustain economically.

In 1976, the drawbar consoles using the latest LSI (large scale integration) were the Grandee and the Monarch. Spinet versions were called the Aurora series.

As we review Hammond's product history, we see the pace quickening as the competition increased and technology advanced. Tone wheel models had remained almost unchanged for several years; then, as vacuum tubes gave way to transistors, then integrated circuits, then LSI.

By 1978, the several LSI generators (required for upper, lower, percussion, pedal) were replaced with a single LSI generator, possible with a new "time-share" technique called Multiplexing, all for the benefit of new models with additional features.

In 1978, this latest LSI generator system simulated the tone wheel sounds for an all-drawbar B-3 replacement called the B-3000. Since tone wheels had been replaced with keying systems, the typical "keyclick" disappeared. But to please the Hammond organist that liked the keyclick, it was then synthesized and reinserted by a tab control. The B-3000 had another similarity to the old B-3 — it had no automatic rhythm. Almost every console and spinet had some form of automatic rhythm since the late 60s.

Then in 1980, this multiplexed generator system appeared in the Commodore and Colonnade consoles. 1981 marked the introduction of the Elegante, the new top-of-the-line entertainment console replacing the Concorde. Self-contained like the Concorde, these models were considered superior to the famous X-66 due to their additional features. Both

returned to the original drawbar arrangement, nine per set and two for the pedal. The costs involved for the additional harmonics were not justified. The Elegante's additional features included a transposer, automatic arpeggiator, Pro Cord, Pro Foot, Rhythm break, etc.

Also in 1981, the institutional need (32 pedals) was filled by the Model 820 using the multiplexed generator. The spinet version for small churches had 13 pedals and was called the 810.

There have been over 100 series, some in several styles. Not discussed in this article is a long line of non-drawbar spinets, Pipers and other special products.

From an electric clock company that barely survived the great depression to rebound as a leader in the musical instrument field, Hammond managed to dominate a market where strong competition continued and new innovations in the electronic field were developed.

The Hammond, as we knew it, is now history, but certainly made its mark in promoting the organ, its music, its entertainment value, and its art form — and don't forget its Sound!

*(This article was originally published in THEATRE ORGAN in 1984, but has been updated and has minor revisions by Jack Moelmann.)*





# PIPES & PERSONALITIES



*Silent movie pianist Elsie Twitchell.*

## Silent Movie Days — At The Piano

by Elsie R. Twitchell

In our small town (village) of Thornton was Myrtle Hall, used for weddings and movies. My neighbors and dear friends, the Votolato family, ran movies there on Saturday nights. Later they ran movies in different towns, one on Tuesday, one Thursday and one on Saturday. I was in my senior year in high school and was hired to play the piano for the Saturday night show in the new location, playing from 8:00 to 11:00. As I still see members of that dear family, I mentioned to the one who had been treasurer that I was paid 50 cents. She looked it up in her old record book — it was not 50 cents, it was 35! When the movie arrived it was accompanied by a folder for the organist/pianist which included the story of the movie and a list of music appropriate for following it. In large

city movie houses the movie would be run for the musician in the morning so the music could be matched to the action. A booklet would be included that gave the length of each scene; for instance, it might say "Lovers meet, but then he tells her he must go away on a dangerous but secret mission. She weeps." Length of scene: two minutes. Music: romantic then sad. Since the booklet arrived with the movie, I never had time to look up and buy the suggested music — I viewed it with the audience for the first time! I solved the problem by laying out music on a bench by the piano under different headings such as Romantic, Sad, Tragic, Comedy, Novelty, Oriental Mystery, etc. Of course, the same romantic piece might be played each time the lovers appeared, or a piece for the villain might be kept for handy reference on the music rack. While reaching for the next piece with one hand, I would keep playing with the right as the music must not stop. This was not easy, as the only light was a shaded bulb hanging over the piano.

Occasionally there might be an abrupt break or change if suddenly a fight broke out (remember, I didn't know what was coming). Sometimes in a patriotic scene a march might suddenly be called for. I had one funny experience playing a brilliant march for a movie about the Royal Canadian Mounted Police (according to the title), and I started with a flourish! To my surprise, the opening scene was a Mountie in a deep, quiet forest leading his horse and parting the bushes and undergrowth — searching. "What could be going on?" I wondered. Another trooper appeared leading his horse. A conversation ensued — they were searching for a dead body. My, how the music changed!

Soon to graduate from high school, I was so wedded to music I wished to pursue it in my higher education. We had seen ads about the Chicago School of Theatre for aspiring theatre organists and it was decided by the family that I should go there. However, "talkies" had come in. Al Jolson in one of those first movies was a hit and had everyone singing "Mammy." My father

commented that he did not think this was just a passing fad, it was here to stay — an unfortunate future for the theatre organists. So I never saw Chicago, although several times in those years I did serve as a theatre organist, I became a church organist and a busy teacher of piano, organ and voice.

## News From Allen Organ Company

A three-manual Allen Digital Computer Organ was recently installed at Our Lady of Angels Adoration Monastery in Birmingham, Alabama. The Monastery, through the Eternal Word Television Network, televises worship services across the United States and worldwide.

The Allen Organ is an important part of the Monastery's worship. In addition, the instrument with 47 speaking stops is heard worldwide through radio broadcasts which have an audience of more than 88 million listeners.

Mother Angelica, Abbess of the Monastery that draws numerous visitors from throughout the United States daily, was active in the selection of the new Allen. She reports that the instrument is clearly an asset to the worship services held daily in the chapel.

"We needed the sound of pipes ... and we got it with the Allen Organ," reports Mother Angelica.



# FOR THE RECORDS

RALPH BEAUDRY, EDITOR

## THEATRE ORGAN COLLECTOR'S SERIES, VOL. 2 — JOHN MURI

Recently a number of the "new theatre organ releases have been re-issues of older recordings but this 70-plus minute album is all new material from one of the best known, but rarely recorded, "Golden Age" organists, John Muri.

Muri's only commercially released LPs came out well over 20 years ago; one on Detroit's Six Mile Theatre Wurlitzer and the other on that city's 4/36 Fox organ. This album contains 11 selections from his "practice sessions" at the Fox while the other nine selections were recorded live at the 1969 ATOS Convention concert Muri played on the original installation Wurlitzer in East Chicago's Indiana Theatre.

This 3/10 opus 0942, was removed from the theatre in 1975 and temporarily was installed in Maine Township High School (where Muri re-premiered the organ in 1977). When the school closed the organ was again removed and now is in its new, permanent home in the Downer's Grove Tivoli Theatre, where Muri was featured in a cameo performance during the 1993 Convention!

John Muri's professional career began in 1924 at Hammond Indiana's Temple Theatre. He moved over to the Indiana in 1927 and remained there as organist, doing sing-alongs and intermissions, until 1937! The review of his Convention concert (THEATRE ORGAN August 1959) says "... The concert was typically Muri at his best which means unlike anything you are apt to hear else-

where ... he is truly one of the best."

Indeed, he always seemed to seek out the fascinating, beautiful, rhythmic but mostly ignored selections and this album has an abundance of them! On the Indiana organ are selections from the Broadway musical *Most Happy Fellow*, (see if you can name the various titles!) "Blue Chimes," "Blue Twilight," "Dance of the Blue Danube," Jesse Crawford's "Forgotten Melody," "Serenade for a Wealthy Widow," "Gypsy Serenade," "Entrance of the Nobles," and "Kitten on the Keys."

From his practice sessions at the Fox are "Nostalgia," "Was It Really Me?" Tschaikovsky's "Eugene Onegin Waltz," "Westminster Waltz," "Jumping Jack," "Ride Through the Night" (from the Broadway musical *Subways Are For Sleeping*), "Gonna Be Another Hot Day" (from another relatively obscure Broadway musical *110 In the Shade*), selections from the movie *Winged Victory*, "Night Song," an unidentified selection (if you happen to know the title, please write this column so we can clear up the mystery), and "Rush Hour in Hong Kong."

The album's producer, Jim Stemke, personally recorded the live Indiana Theatre concert and has plans for future releases in this series which will feature other rarely recorded artists and organs. It's well worth overlooking some minor deficiencies in sound quality (compared to today's fantastic digital recordings) to savor the talents of masters of the organ console like John Muri who, on this album, was recorded in his prime! Cassette only at \$12.00 (postpaid) from Digital Sonic Productions, 450 West Rand Road, Mt. Prospect, IL 60056.

## A PAGE FROM THE PAST — GIL EVANS

Here is probably the most obscure set of theatre organ recordings of all time! Recorded circa 1950, it's the 4/16 original installation Page organ in the Avalon Theatre on Catalina Island played by resident organist (from 1947 to 1950) Gil Evans.

In "The Avalon Casino," a publica-

tion for the Casino's 50th Anniversary in 1979, writer Patricia Anne Moore says that Gil Evans played frequent free afternoon concerts on the organ and "He had a wide repertoire but is fondly remembered for his medleys of tunes made popular by the Big Bands, some of which he recorded on a series of records sold locally."

There were eight sides cut (four 10" 78 rpm records) and, so far as is known, they were recorded not onto tape but directly to the master discs. *Console Magazine* (May 1968) refers to the late Gil Evans and said the theatre had eight sets of the 78s left to sell!

This 22 minute CD contains all the selections starting with a medley of "Avalon," "Avalon Town," and "Now Is the Hour" followed by "Always," "Red Sails in the Sunset," and a medley of "Santa Catalina" and "Aloha." The other four sides are "La Golondrina," "Memories," "Harbor Lights" and Schubert's "Ave Maria."

In remastering, the sound has been "improved" as much as possible considering the condition of the original recordings and virtually all the surface imperfections have been eliminated. This album is for hardcore nostalgia buffs, Page organ aficionados and Catalina Island devotees. Cassettes at \$10.00 and CDs at \$20.00 (postpaid) from "Island Recording," P.O. Box 2277, Palos Verdes Peninsula, CA 90274.

It should be noted that recently Island Recording released a modern recording of this unique organ played by resident organist Bob Salisbury who, for over 14 years, has been maintaining the organ and playing "intermission" programs at the Avalon Theatre. Bob's album contains 21 selections which beautifully feature all the solo voices and ensembles of the organ.

His album also contains some excellent color photos of the theatre and console as well as a complete stop list for the instrument. Titled "A Page from Avalon," it is an accurate reproduction of the sound of the organ in this 1184 seat house. The same prices and ordering information given above applies except, if

you order both albums in the CD format, the total price is just \$35.

(We've not commented before on the artwork found on the title side of any CD but want to mention the Salisbury disc has an interesting auditorium photo while the Evans item has a nostalgic shot of the "Great White Steamer," S.S. Avalon, which used to transport thousands daily between the mainland and Catalina!)

## VINTAGE CLASSICS VOLUME 1 — LYN LARSEN

On December 6, 1964, the Los Angeles Theatre Organ Society presented the debut concert of 19-year-old Lyn Larsen at the Wiltern Theatre's 4/37 Kimball.

Within a year (actually over the following Labor Day weekend) Lyn recorded his first LP album, appropriately titled "Introducing Lyn Larsen," on the 3/27 Carson/Kearns Wurlitzer in Hollywood. Before the end of 1966 Lyn's second album, "An Evening At Home," again on the Carson/Kearns organ, was released. This 66 minute CD contains all the 22 selections from these two discs!

For those not familiar with this organ, it's opus 2022 (originally of 18 ranks) one of only three Wurlitzer studio organs voiced for tonal quality rather than auditorium-filling power. Frequently recorded in the 50s and 60s, due to various legal problems it was placed in storage for many years prior to its recent re-installation in Mansfield, Ohio's, Renaissance Theatre.

To describe this album we can do no better than quote lines from Stu Green's original reviews in THEATRE ORGAN. Stu pointed out Lyn's forte "... is largely the styling of the 1920s with a few modern twists ... (he displays) enthusiasm, musicality, humor and a sense of the dramatic ... it's safe to predict a rosy theatre organ future for him."

In his youthful enthusiasm we find Lyn included more bright, bouncy, cheerful tunes than ballads. The upbeat numbers are "Hallelujah," "Ka-lu-a," "In A Little Spanish

Town" (as a cha-cha!) "Satyr Dance," "Top Hat, White Tie and Tails," "I Could Be Happy With You," "Turn On the Heat," "Carioca," "Fine and Dandy," "When I Take My Sugar to Tea," and "You've Got Everything."

The ballad selections are "My Buddy," "How Long Has This Been Going On," "Let's Fall In Love," "Stranger in Paradise," "My Man," "Dream Lover," a Crawford-like treatment of "Over The Rainbow," "Russian Lullaby," a delightfully rhythmic version (including the rarely heard verse) of "Willow Weep For Me," and his luscious closing selection, "The Nearness of You."

In an "A-B" comparison to one of the original LPs, we found the remastering to be far superior sound-wise to the original. While not quite up to today's state-of-the-art best recording, it came reasonably close! In the almost 30 years since the original releases, Lyn's taste, style and musical thinking has matured and fulfilled Stu Green's prediction.

Highly recommended! CD only at \$20.00 (postpaid) from Musical Contrasts, P.O. Box 16786, Phoenix, AZ 85011.

## THE FOUR SEASONS OF BLACKPOOL — ARNOLD LOXAM

Although his name may not be so well known in America as some of the younger British organists, Arnold Loxam needs no introduction to British organ buffs for, besides playing numerous concerts throughout the UK, he has been a broadcast personality for over 60 years and, after Dixon's retirement in 1970, was a frequent seasonal organist at Blackpool's Tower Ballroom.

Indeed, many of his recordings have been made on the distinctive Wurlitzer, opus 2187, a 3/14 Special, installed in the quite live and reverberant ballroom. Unlike some of Loxam's other albums, this one contains but three medleys and most selections are given a "concert quality" presentation.

As the title suggests, and the liner notes state, this is all music "... connected in some way with the four

seasons ... for I have played in the ballroom Spring, Summer, Autumn and Winter." However, we must quickly add that at least half of the 28 selections on this 74 minute album do not have a seasonal connotation but are "... other items ... play(ed) in the ballroom." So don't be surprised to find "Jeepers Creepers," "Mack the Knife," Reginald Dixon's composition "Can't We Sing Love's Old Sweet Song Again" and "You Made Me Love You" on the tune list.

Each seasonal section is introduced with a one-to-two minute tremors off excerpt from the appropriate movement of Vivaldi's *Four Seasons*. Some of the album's most notable selections are the beautifully played ballads "Serenade to Audrey" (written by Loxam), a haunting melody titled "Albatross," and "October Twilight."

Typical of the wide variety of music within each season, the Summer section contains "Here Comes Summer," "Those Lazy, Hazy, Crazy Days of Summer," "In the Good Old Summer Time," "Fleetwood Fisherwoman," "Sobre Las Olas," "Albatross," "Stanley Park," "The Apartment," "Warsaw Concerto" and "Dream of Olwen."

It's a nicely balanced and varied program of both familiar and unfamiliar pieces and, while some fall into the usual "Blackpool Sound" category, Loxam does use some interesting and beautiful solo voices and combinations. It's obvious he fully enjoys playing this organ. Some trite endings can be overlooked but we do recommend reducing the treble on your playback unit for the organ's upper octaves and mutation combinations tend to be unpleasantly shrill.

Available in CD format at \$20.00, plus \$3.00 per order postage, from: Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02185-5915.

*(continued next page)*

*Please send recordings, videos and books for review to: Ralph Beaudry, 12931 Haynes Street, North Hollywood, CA 91606.*

## AT THE ORGAN GRINDER — DON FEELY

Although he's been on the Organ Grinder's staff for 10 years, this is Don's first "solo" album; he was previously heard, along with Paul Quarino and Dan Bellomy, on the "Pipes to Go" cassette some years back.

It's always great to hear the quite distinctive Wurlitzer (now up to 51 ranks!) in Portland, Oregon's famous pizzeria and, on this album, Don presents a typical "set" as it might be heard live. But, we hasten to add, don't expect any of the usual pizza parlor "classics" on this one!

After his opening selection, a surprisingly subdued "Anything Goes," Don plays an 11 minute medley of the dramatic ballad "Part of Your World" and the slam-bang percussive "Under the Sea" (both from *The Little Mermaid*).

That nostalgic novelty "Mister Sandman" is next a la the Andrews Sisters. The new hit, "With One Look," from *Sunset Boulevard*, is a typical Webber ballad which sounds as if he wrote it just for the theatre organ. Closing out side one is Handel's quite bouncy "Sinfonia" from *Solomon*.

Side two opens with the wildest version yet of *Aladdin's* "Never Had a Friend Like Me" followed by another lush memory flogger, "Unchained Melody." Harry Belafonte's perennial hit "Day O" is next with a suitably Caribbean beat.

Closing out the 50 minute cassette are "Under the Double Eagle," a beautiful rendition of the modern pop ballad "Right Here Waiting" and a mostly tremors off, but hard driving, gospel favorite, "How Majestic Is Your Name."

Nice variety, great sound and a "new" artist well worth listening to. Cassette only at \$12.00 postpaid from: Don Feely, 14499 S.E. Orchid, Milwaukie, OR 97267.

## ELECTRO-PNEUMATIC ACTION — DAVID PECKHAM

There are several reasons to be enthused about this new release. First, recordings of Marr & Colton organs are rare, even on vinyl, and this is a first-class digital recording. Also, it's an original (1925) installation in Elmira, New York's Samuel L. Clemens Center — formerly the 1,600(+) seat Keeney's, later Elmira, Theatre.

The liner notes give a fairly detailed story of this now 4/20 instrument's rather water-logged history. (The Summer 1963 THEATRE ORGAN has a fascinating article about the organ's between-floods rebuild in 1961.)

Second, it's the debut album of the very talented young organist, David Peckham, who was involved with the latest rebuild of the organ and has been the resident organist at the Center in recent years. Although David's musical background is almost strictly classical (he studied at the Eastman School of Music), his good taste and obvious love for this organ is evident throughout in his arrangements and registrations. Another plus is that most of his selections have not been previously recorded on pipes!

Opening with John Williams' 1984 "Olympic Fanfare" (that's as close as this album gets to a classical selection) it's mostly bright, bouncy melodies with an occasional luscious ballad. "Feed the Birds," from *Mary Poppins*, the title number from *Beauty and the Beast*, "Lullaby" from the film *Children of Sanchez*, Jerome Kern's "Bill" and Richard Rodger's "If I Loved You" are the ballads.

The delightfully light, fresh and breezy selections on this 54 minute album are "Strike Up the Band," "Everything Old Is New Again," Duke Ellington's "I'm So in Love," "If I Only Had a Brain" from *The Wizard of Oz*, "Spring Fever" and "Swinging On a Star." Several of these feature one of the best pianos ever installed in an organ chamber!

Also included are a march, "The Flying Ace" (written for the silent film *Wings*), a Christian pop number, "I Walked Today Where Jesus

Walked" and a 10 minute medley of themes from the *Mark Twain Drama* (a locally produced musical based on the life of Elmira's favorite author).

Yes, everything about this production (including the excellent liner notes) is first class and it's highly recommended. Cassettes are \$12.00 and CDs are \$18.00 (both postpaid) from "Veteran Hill Productions," 4958 Veteran Hill Road, Horseheads, NY 14845.

## GEORGE WRIGHT AT THE FOX THEATRE, VOLUME II

Dennis Hedberg, Guest Reviewer

The CD release of volume II of George Wright's circa 1956 recording sessions at the fabled San Francisco Fox Theatre is the successful culmination of an effort by Banda Records to preserve what are, without a doubt, some of the most significant theatre organ recordings ever made. As with Volume I, the selections are in no particular order relative to their original LP releases.

In listening to Volume II, as with Volume I, I am once again struck by its clarity. I am continually amazed that the tapes from which this CD is made were found to be in such good condition. What a treasure! I hear subtleties I never hear when listening to the old LPs. For example, track one is "Sabre Dance." Clean playing of this piece in a large, reverberant theatre is no breeze. As the CD reveals, compensating for acoustics, George played much of the composition approaching staccato.

As we listen to theatre organ music our ears are fundamentally focused on the melody. In George Wright's ballad playing we are accustomed to hearing him play the melody line with seemingly endless numbers of Tibia, Vox, Sax, and String combinations for which he is so well known. But what about the left hand? The accompaniment? George's left hand, too, is forever moving about, weaving harmonies and inner voices to complement the melody. On his studio recordings we can easily hear this and tend to take it for granted. However, on the origi-

nal Fox LPs, the detail in George's accompaniment of such selections as "Just A Memory," "Under Paris Skies," and, of course, the memorable suite from *Showboat* is largely obscured. Not so with this CD. For the first time we hear that George Wright's mastery of thoughtful accompaniment was very much alive and well at the Fox just as it continues to be today.

There are 15 tracks on George Wright At The Fox Theatre, Volume II making up about 57 minutes of nostalgic listening. I wish there were more, but alas, there is no more. There never was any more. This is the end. If you are a George Wright fan or a dyed-in-the-wool Fox Theatre lover, you must have this CD and Volume I as well.

Order from: Banda Records, P.O. Box 392, Oxnard, California 93032. \$20 US first class, postpaid, US & Canada, \$22 US Air Mail, postpaid, England, \$23 US Air Mail, postpaid, Australia.

## THE ART OF GEORGE WRIGHT VOLUME I

*Dennis Hedberg, Guest Reviewer*

In the pages of THEATRE ORGAN, I have commented on many of George Wright's recordings over the years and always have had the opportunity to interview Mr. Wright before sitting down at the word processor. This time it is different.

Terry Cutshall of Banda Records called a few weeks ago and asked if I would review a pre-release DAT copy (Time out for a little technobabble. The review DAT is a copy and not a clone of the CD master tape because the sampling rates are different. Nevertheless, for all intents the CD will sound identical to the review DAT) of George's newest release, *The Art of George Wright, Volume I*.

A new series of recordings, "The Art of George Wright" is planned showcasing the art of George Wright (Pardon the play on words). These recordings will not have any particular theme but will contain a wide

variety of music favored by Mr. Wright.

Before I begin discussing "The Art of George Wright, Volume I," let me be the first to tell all George Wright fans that Banda Records has heard your pleas. Due to the popularity of Mr. Wright's CD re-release of his Chicago Theatre and San Francisco Fox recordings, Banda will reissue several of his early recordings made on the five-manual, Paradise Theatre instrument. And remember, folks, only Banda has the true original master tapes. Don't be fooled by imposters.

Volume I starts off with "Valencia." This is not a Crawford tribute but pure George Wright. Crawford collectors will recall the "La Paloma" interlude. George's rendition effectively substitutes "Lady Of Spain."

"Skylark," in the guise of fluttering flutes, flies about with single note Tibia and vibraharp melody eventually morphing into full fledged Tibia, Vox, String registrations. All the while, 8' bass and cymbal keep out-little bird on course.

The Hollywood Philharmonic Organ's color reeds make their presence known in no uncertain terms in "Muskrat Ramble" and in the very snappy "El Cumbanchero." Also, the latter unquestionably states George Wright's digital dexterity remains superbly intact.

"In A Sentimental Mood" and "Solitude" are fine examples of Mr. Wright's trademark ballad treatment. In their higher registers, Tubas and Trumpets can be exasperating to regulate and voice with even tremolo. I am not sure which stop George is using but in "Solitude" we hear the melody carried by one of these reeds in their high registers without so much as a hint of flaw. Congratulations to organ technician Ken Kukuk.

Always one to experiment with new ideas, ranks, and technology, George has equipped the Hollywood Philharmonic Organ with a MIDI interface. He effectively uses a MIDI'd Orchestral Harp in "Spanish Eyes." Synthesized chimes are also heard from time to time in other selections.

Up tempo numbers include "Gypsy In My Soul" and, just as bouncy as the title suggests, "Sunny Side Of The Street."

Most George Wright fans know he spent time early in his career playing clubs. His experiences in that environment surface in his rendition of "Glory Of Love." This selection begins innocently enough with a single note diapason melody. It then graduates to Tibia and Sax and winds up as a tassel twirling bump and grind. I love it.

Other selections are: "Where Or When," "Petit Fleur," "Stardust," and "Auf Weidersehen." The Art Of George Wright, Volume I concludes with "Nights In Vienna," a ten minute medley based largely on Viennese Waltz melodies. Highlights of this medley include "Merry Widow Waltz," "Tales From The Vienna Woods Waltz" and "Tritsch-Tratsch Polka" with a dash of "Third Man Theme" ("Third Man Theme?" Yes, and it works.) thrown in just for fun.

There is one little item that bothers me. It is not the recording. The recording is accurate, dry, and in-your-face. Just as you would expect from a 30-something-rank home installation. It is not Mr. Wright's playing or his choice of music. It's the organ.

Like I said earlier George Wright is not one to sit on his laurels. He is always pushing the envelope. His instrument is his laboratory. If my memory serves me correctly and if I am hearing correctly, I believe George installed a Serpent a while back. In my opinion this addition (or if it is not the Serpent, then some other buzz-saw reed(s) pushed the Hollywood Philharmonic Organ over the edge. That is, I believe when it (they) is (are) used with F and FF registrations, and played in big chords, the organ tends to take on a harsh, grating quality. This is such an ear bending contrast to the exquisite tonal and dynamic balance the organ otherwise exhibits.

Now just because this reviewer has a slight hard spot over one small aspect of a great instrument it in no way should be taken as a reason not to buy this recording. The Art of

George Wright, Volume I is a worthy member of anyone's record shelf. Order from: Banda Records, P.O. Box 392, Oxnard, California 93032. \$20 US first class, postpaid, US & Canada, \$22 US Air Mail, postpaid, England; \$23 US Air Mail, postpaid, Australia.

## HAPPY DAY — QUENTIN MACLEAN

*Lew Williams, Guest Reviewer*

The name of Quentin Maclean (1896-1962) may not be familiar to many modern-day organ fans. Though he recorded prolifically between 1927 and 1939, not many of his recordings were available in America. Yet he stands out as perhaps the finest performer ever to take up the theatre organ. His grandfather and father were professional musicians, the former an organist and the latter a conductor. Maclean received a thorough musical foundation in Germany and was primarily a classical organist of the first rank, but this did not deter him from exploring the possibilities of theatre work. This new CD, taken from 78s recorded on the 4/21 Wurlitzer of the Trocadero Cinema, London, between 1931 and 1938, serves as an excellent introduction to his talents. (It must be mentioned that an LP disc of Maclean was released shortly after his passing. Taken from tapes made of him trying out a home installation which he had never seen before, it does not do him justice and should not be considered as an indication of his abilities.)

It is safe to say that Quentin Maclean was the greatest theatre organist that England has ever produced, and the highest praise came from his colleagues. Consider: This is the man that Reginald Foort called "the organist's organist," a player whose Wednesday broadcasts were regularly attended by organ students from the Royal College of Music. When Jesse Crawford heard a Maclean performance during his 1933 English tour, he remarked that he was going to go back to America to learn to play the organ all over again.

What were the elements of

Maclean's approach to the theatre organ? Building on a complete musical education and classical technique, Maclean's playing was marked by imaginative registration (usually very small combinations and frequent use of solo voices) and the ability to perform all types of music with ease. He was as much at home playing dance tunes as he was with the straight organ repertoire and classical transcriptions of orchestral music. In this latter area he was without a peer. If Sidney Torch was the jazz band of English organists, Quentin Maclean was their symphony orchestra. His work on novelty tunes revealed a musical sense of humor bordering on the daffy, but never the vulgar. He frequently played without using tremulants, but his neat phrasing and articulate approach avoided any heaviness of sound. In fact, full organ was almost never used, except at the end of a piece. In one tune, "China Doll Parade," Maclean sets up the organ's four manuals and pedal with only one stop per manual: chrysolott, clarinet, marimba harp, and orchestra bells, with an 8' pedal stop to balance. The result is enchanting.

Mention must be made of the excellent quality of the original recordings. Columbia's engineers were able to pick up both the clarity of the organ's voices and the large acoustic of the 3500-seat Trocadero. Microphone location varied through the years, further back at the start and getting closer later on. One can hear the "lip" in the Clarinet and Orchestral Oboe, the edge in the Diapason, and so on. The CEDAR approach has practically eliminated all surface noise and we are able to hear these discs as never before.

Many of the items on this disc will be unfamiliar to American ears, being music by British and European composers. This is not to say that it is uninteresting, though. A hallmark of Maclean's playing was the sheer variety of his repertoire. Let's look at the individual items.

The title trace, "Happy Days Selection," serves as an excellent introduction to the Maclean approach. The speed and precision of "Happy Days are Here Again" is

quickly followed by an introspective "Sometimes I'm Happy," played on low Clarinet and Vox. The medley ends with a breathless version of "I Want to Be Happy," replete with bouncing Bass Drum in the pedal and skittering Xylophone passages throughout. "Sylvia" receives an understated ballad treatment, wherein Tibia, Strings, and the buttery Tuba Mirabilis are heard to good effect. The aforementioned "China Doll Parade" is next, followed by an "Edward German Selection." Listeners who know this name only through his "Satyr Dance" will find several songs from four of his operettas. The final tune, "The Merry-maker's Dance," fairly makes one gasp at the velocity of the repeated notes and the control of the player.

"The Clouds Will Soon Roll By" features a vocal refrain by tenor Dan Donovan, discreetly accompanied by Maclean. The rhythmic final chorus smacks of the English music hall. "An Eastern Romance" is indicative of what Maclean's celebrated silent picture accompaniments must have been like, with an exotic Orchestral Oboe setting the mood. "Three Little Times" is an elegant tango and features the glittering Vibraphone in true early 30s fashion. Ballad Concert Memories provide a veritable trip through the organ in this collection of turn-of-the-century songs. (It should be mentioned here that the English "ballad concert" was a common musical event in the early 1900s to introduce newly-composed tunes. A frequent conductor was Sir Alick Maclean, Quentin's father.)

"It Was So Beautiful" brings back Dan Donovan for a vocal turn, followed by "River Reveries," in which Maclean imitates a Russian choir most effectively during "The Volga Boatmen." "Hold My Hand" introduces the snappy side of Quentin Maclean's playing, with nimble Xylophone and English Horn passages trading comments in this cheery pop tune. Scotia is a selection of traditional Scottish airs and reels, and features an intriguing Bagpipe imitation. Maclean's own "Babbling," a descriptive piece of light music, is a lesson in subtle reg-

istration.

The final four items are by Tchaikovsky and prove how deft Maclean was at transcribing orchestral music to the organ. Three movements from the *Nutcracker Suite* present the Wurlitzer as the Unit Orchestra it was initially meant to be. *The 1812 Overture* is a real tour de force and a remarkable display of virtuosity. By carefully arranging and omitting some repetitive sections, Maclean was able to fit the whole work onto two sides of a 12" 78.

As an encore, a short broadcast excerpt is included to finish off the disc. Recorded off the air on a home acetate recorder, this is the only track on the CD that was not commercially released. "Says Me Heart" is an innocuous pop tune, but what Maclean does with it! Drawing on his skills as an improviser, he gives us six choruses of off-the-wall, jazzy playing, bubbling over with dizzy good humor. As far as is known, this is the only existing broadcast recording of Maclean. A pity there isn't more.

Listeners who possess the first two Sterndale discs of Sidney Torch will find the same quality product and attention to detail. The 15-page booklet has complete information on the organ, theatre, music, and organist, and there are many interesting photos. If you have never heard Quentin Maclean before, get this disc. You're in for a treat.

Compact disc only at \$28.00 postpaid from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

## MAC AT THE TROC — QUENTIN MACLEAN

Lew Williams, Guest Reviewer

This excellent cassette makes a fine companion piece for the Quentin Maclean CD reviewed in this issue. Once again, we have Maclean playing the splendid 4/21 Wurlitzer at London's Trocadero Cinema, Elephant and Castle. This was the largest Wurlitzer in Europe and one of the most refined specimens ever to leave North Tonawanda; all ranks blended well and were beautifully

regulated. The transfers from 78 disc to tape have been very well done, and the results compare favorably with the CD in audio quality. The tune list includes somewhat more popular fare than the CD does, and there are only three duplications between the two releases.

There is much variety in this 60-minute compilation of recordings made from 1931 to 1939. Side 1 opens with a spirited selection of tunes from Gilbert & Sullivan's *Mikado*. Eddie Cantor's radio theme, "One Hour With You," receives a flowing, sensitive treatment. The velvety Diaphonic Diapason shines through much of this arrangement. One of Maclean's wittiest novelty recordings is up next. "The Old Man of the Mountain" features a vocal chorus by the (unrelated) Carlisle Cousins, a female trio, and allusions to "The Hall of the Mountain King" are heard in Maclean's frisky accompaniment.

"A Garland of Roses" shows off the organ's Orchestral Oboe and Tuba Horn in a medley of rose-related tunes. "Hold My Hand," also on the CD, gets a rollicking rhythmic treatment, complete with bouncing Bass Drum and Xylophone passages near the end. "The Springtime Reminds Me of You," a rather undistinguished tune of the day, gets a wonderful makeover in the hands of Quentin Maclean, with Marimba and Vibraphone solos in the second chorus.

One of Maclean's most famous recordings, the first movement of the "Piano Concerto in A Minor" of Grieg, ends the first side of this cassette. This caused a sensation upon its release in 1933 as one of the first examples of sound-on-sound recording. Maclean arranged the orchestral part for the Trocadero organ, minus the piano solo, and duly recording it. A pressing was made of this, and a week later he went into the Columbia studios. Wearing headphones and armed with a stopwatch, he recorded the piano part (being an excellent pianist as well) while listening to the record over the headphones. The two discs were then dubbed together and released as one, an entire concerto for piano and

orchestra played by one man. The duplication of the orchestral scoring at the organ is phenomenal in its accuracy, and the pianism proves that Maclean was as accomplished a pianist as organist.

Side II opens with "Sing, Brothers!," a breezy English pop tune of the day. Catch the Kinura riffs, facile pedaling and nimble Xylophone passages on this one. "In a Monastery Garden" gets the full concert treatment, right down to the bird calls and chanting men's chorus. "The Song of Songs," a 1914 ballad also recorded by Crawford, gets a soaring treatment and really shows how the organ filled the spacious house. Another duplication from the CD is "The Clouds Will Soon Roll By," with a vocal refrain from the stalwart Dan Donovan. "Save the Last Dance for Me" is treated as a brisk waltz. Alternately lyrical and dramatic, it features a glittering second chorus on Glockenspiel that shows off Maclean's incisive approach to his theatre organ work. His own composition "Babbling," the last duplication from the CD, is a colorful intermezzo for piano that is as neat and sharp as a pencil sketch. Much subtle use of Flue mutations, Quintadena and Clarinet.

To end this cassette, we have Maclean's final recording ever made at the Trocadero (May 1939). Everybody's Opera is a potpourri of well-known operatic arias, "Anvil Chorus," "Musetta's Waltz," *Pagliacci*, and the like. Here is the essence of Quentin Maclean's artistry at the organ, with perfect registration, technique and interpretation all coming together on one disc. Listen for the duet in "My Heart At They Sweet Voice," achieved by one hand "thumbing" from one manual to the other on Tuba Horn and Diapason. "The Grand March" from *Aida* brings the collection to a close in great style.

If you really want to experience theatre organ played as a symphony orchestra, get this recording. Don't be put off by the distant ordering address. These documents from a more genteel era of popular music are well worth the effort.

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# Scholarship Information

## Annual \$1,000 Scholarship Added To Our Present Scholarship Program



Mrs. Elva Fleming

Mr. Paul Fleming of St. Charles, Missouri, in memory of his mother Mrs. Elva Fleming, has set up a \$1,000 scholarship in her name, adding it to our present scholarship program under Category "A."

**We will now have a \$1,000 ELVA FLEMING SCHOLARSHIP and TEN \$500 SCHOLARSHIPS.**

Mrs. Fleming was a unique person, always giving more of herself than asking of others. She was born in 1908 on the Canadian-American border at Ogdensburg, New York. She received a Bachelors degree in the 30s from the Crane School of Music, Potsdam, New York, now part of the New York State University system. This was the era when women were expected to stay home and in general didn't receive advanced education. In the 1940s she received her Masters in Education at New York University. She married Francis Gideon Fleming in 1934 and they

lived for many years at their home in Lisbon. After Mr. Fleming's death in 1977, Mrs. Fleming continued teaching at the Ogdensburg School District for years, teaching social studies at Kennedy and Lincoln Schools until her retirement in the mid-1970s.

She was a volunteer for a number of organizations, including; St. Joseph's Nursing Home, the St. Vincent dePaul Society, the A. Barton Hepburn Hospital Auxiliary (where she was later made an honorary member) and the Ogdensburg Boys and Girls Club. She was a Eucharistic Minister and Lector at Notre Dame Church. She flew to France for several years to volunteer her time at the Hospital de Notre Dame de Lourdes (hospital of Our Lady of Lourdes) working in different capacities alongside the French Catholic nuns there. Mrs. Fleming was an avid traveler, traveling around the world. She traveled to Europe 31 times and also to the Soviet Union and Australia.

She passed away in 1993. Her motto was "Take time to smell the roses" and "Your limits are what you think they are."

It is quite an honor to establish this annual scholarship in her name — but reading through the resume of her life — what a wonderful woman ... I think we all would have loved her.

*Dorothy Van Steenkiste*

## Three Programs Available in 1995

### BE SURE AND ENCOURAGE YOUR MEMBERS TO ENTER THEM

#### 1. YOUNG THEATRE ORGANIST COMPETITION

This is the eleventh year for the competition ... Participants in the competition must be ages 13 through 21 (as of July 1, 1995). Junior (13-15) - Intermediate (16-18) - Senior (19-21). A chapter may submit more than one entry in any of the three categories. A winner will be selected by the judges from each category. After a winner has been selected from each category,

they will be brought to the convention in Detroit, Michigan, in 1995 and given a \$300 cash award. The over-all National Winner will be determined at the convention after the winners of the three categories play for three adjudicators in a private performance. The over-all winner will receive an additional \$300 cash award and will have the opportunity of performing in a concert the following year at the National Convention. All three winners will play a cameo during the concert of the over-all winner of 1994. Your chapter presidents and secretaries have all information for submitting entries. Deadline for submitting tapes — March 20.

#### 2. 1995 SCHOLARSHIP PROGRAM

10 - \$500 Scholarships available. Also: A new Elva Fleming Memorial Scholarship has been added to our program in the amount of \$1,000 every year. This scholarship only applies toward Category "A." There are two categories: (A) Students working toward a college organ performance degree. (B) Organ students studying with professional theatre organ teachers. Your chapter presidents and secretaries have all the information for submitted entries. Deadline for submitting applications — April 15.

#### 3. 1995 HOBBYIST DIVISION

Open to all non-professional organists, ages 22-105. You must play two selections of your choice on a theatre pipe organ. Your tapes will be judged. You will receive helpful written evaluations from the judges. First, Second and Third place winners will receive plaques. Your chapter presidents and secretaries have all the information for submitting entries. Deadline for submitting applications — April 15.

**For information contact  
Chairman Dorothy Van  
Steenkiste —  
9270 Reeck Road, Allen  
Park, Michigan 48101 or  
Call 313/383-0133.**

## The Second Annual David L. Junchen Technical Scholarship

The American Theatre Organ Society is pleased to offer an important scholarship to its members. The David L. Junchen Technical Scholarship, created in 1994 offers \$1000 to one successful applicant per year for the express purpose of attending the annual convention of the American Institute of Organbuilders. There, he or she would be recognized as the ATOS Technical Scholarship recipient, attend lectures, workshops, meet fine organbuilders and service technicians from around the world, as well as the major suppliers to the profession. The 1995 AIO convention will be held in San Jose, California, October 6-12.

Those of us who play the circuit, or who are professionally involved with organbuilding have encountered work done in the name of preservation which sadly falls far short of even the most minimal professional standards. Unfortunately, this more often than not typifies an ATOS project. The David L. Junchen Technical Scholarship is one means by which we can help assure the safe future of the theatre pipe organ by providing access to information and respected, professional authorities. If you are interested, please contact: Jeff Weiler, Chairman, ATOS Education Committee, 15 Peachtree Lane, Wichita, Kansas 67207.

## A Letter From the 1994 David L. Junchen Scholarship Winner:

*I would like to thank the National board for making the David L. Junchen Technical Scholarship possible. This is a most encouraging direction of focus in the ATOS.*

*This past AIO (American Institute of Organbuilders) convention was held in Indianapolis last October. The experience*

*of attending was most enjoyable and interesting while also providing a professional level frame of reference into the art and science of organ building. Although the emphasis in the AIO is on classical pipe organs, I was surprised and pleased to meet so many people who have been or are currently involved with theatre organs as well.*

*One of the lectures dealt with the subject of wood finishing, covering everything from the differences between stains and dyes, lacquers, varnishes and shellacs. Even though I've done quite a bit of wood working, many interesting points were covered regarding application and which materials are best suited to the job at hand.*

*Also quite informative, as well as very important to us in California earthquake territory, was the talk on structure and framing entitled "Are you sure it's safe?" Many examples were shown as to how seemingly very small design changes can spell safety or disaster when it comes to support members, bracing and the stresses involved with the tons of components that make up a pipe organ.*

*Other lectures covered selection of materials for building or rebuilding, shop safety (OSHA), taxes and business details. All the speakers also provided well-prepared handouts as a reference.*

*The exhibitors' area offered products and representatives from dozens of companies from all over the country and Europe. The many displays featured sample pipework, keyboards of every design and quality, stopactions, new and older relay systems, thousands of replacement parts, tools and supplies.*

*Many of the exhibits were impressive including see-through chests for viewing operating actions, sample 32 foot pipes, brass and copper pipework, even a completely restored Wurlitzer console.*

*I feel very strongly that a higher level of quality and care in theatre organ rebuilding and maintenance must be encouraged in the ATOS. We will always have recordings and sheet music to preserve the performance aspect for the future. However, once a set of pipes or any component is damaged or destroyed through ignorance or carelessness, it is lost forever.*

*The David L. Junchen Technical Scholarship is certainly not for everyone, but if you are really serious about pursuing a higher level in the area of organ restoration and care, I encourage you to apply for this coming year's award.*

*Kevin King*

## 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.

You are invited to become a subscriber. Persons who are engaged full-time in the organbuilding or organ maintenance professions are also encouraged to request information regarding membership in the American Institute of Organbuilders.

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# THE MIGHTY WURLITZER

by Tim Elliot

In the 1920s almost every movie house in the land had a pipe organ. Big city theatres featured organs built by such famous names as Estey, Miller, Kimball, Seeburg and, king of all, Wurlitzer.

I grew up in Philadelphia in the suburb called Germantown in honor of its earliest settlers. Within one block on Germantown Avenue there were two movie houses, each with its own organ. The Germantown Theatre's was built by a manufacturer whose name I never learned. It had three keyboards -- manuals, they're called by the cognoscente -- and many ranks of pipes concealed behind grilles way up where the walls joined the ceiling.

What glorious waves of sound poured down from on high when the organist fired up the console. It was as though the entire auditorium were afloat on a river of musical reverberations. More about that great organist who fired up the console in a moment.

Down the street a hundred yards away was the larger Colonial Theatre. It had a mighty Wurlitzer, epitome of the organ maker's art. This one had four manuals and many more ranks of pipes. If the Germantown Theatre floated on a river of sound, the Colonial Theatre dove like a submarine beneath a cascade of notes as the organist there strutted his stuff.

In the 1920s and early 30s there were many famous organists whose names were virtual household words: Jesse Crawford, "Poet of the Organ," Lew White, Dick Leibert, of Radio City Music Hall, Ann Leaf, even Fats Waller. At the Germantown Theatre there was Geibel Falconer.

Geibel was the protege and namesake of a blind church organist, Adam Geibel. I'd gone to concerts by

Adam, but to my childhood ears his rendition of oratorios and cantatas was much less stirring than the music created by his talented namesake.

We kids going to the Saturday matinee would stare in awe at Geibel Falconer as we streamed into the theatre. He'd be standing in the lobby, casually finishing a cigarette, a tall, thin man with a neat, black mustache.

*I feel sorry for  
the kids of today.  
They've missed out  
on one of the  
great thrills of my  
generation's childhood  
-- the vibrant,  
cascading sounds  
of the  
Mighty Wurlitzer.*

As he'd stride down the aisle signaling the start of the show the auditorium full of kids would erupt with cheers and applause. Here comes the organist! It's show time!

The organ keyboards were housed in a horseshoe console, embracing the organist who sat in the center. At the top of the horseshoe on larger organs there were two rows of tablets -- stop tablets that turned on ranks of pipes mimicking the sounds of many instruments: flute, trumpet, violin, piano, vox human (yes, the human voice). Once the organist selected the tablets he wanted, the keyboard

would then channel a flow of air to the respective pipes. The one tablet that gave the theatre organ its characteristic sound, and therefore, the most important of all tablets was the "Tremolo." This activated a device imparting a tremulous effect to the sounds pouring out of the organ pipes. Without the Tremolo, a theatre organ lacked its exciting characteristic, sounding like a church organ instead. Adam Geibel playing, not Geibel Falconer.

At certain moments in his performance, the organist wanting to change the combination of sounds would sweep his arm in a semi-circle, his hand passing under the tablets from left to right, flipping them up into their off position. This was an adroit feat of artistic acrobatics marvelous to behold. Having swept his arm from left to right along the horseshoe and cancelled all the stops, the organist would then move his arm from right to left, depressing those tablets whose sound he now wanted the organ to produce.

As the show progressed, the organist presented melodies, rhythms, sounds appropriate to the action on the screen. Sounds of the piano, the harp, drums, cymbals, a bomb, thunder, whatever could be elicited from the horseshoe console by the artist controlling it.

Schools and how-to books for theatre organists gave advice for matching the music to the action on the screen. For love scenes, play "Hearts and Flowers." For scenes where the Keystone Kops are chasing the villain, we recommend the "Minute Waltz." Bells, sirens, wood blocks, bird calls all had their place in the organist's bag of tricks.

Sadly, the great days of the Mighty Wurlitzer and its lesser cousins were numbered. Talking pictures arrived

in the late 1920s and within a few years theatre operators abandoned live organ music and the musician on their payroll. Some larger theatres, however, kept their organ alive to be displayed at intermission times, rising from the organ pit, glittering in the spotlights, filling the theatre with its wondrous sounds. Hoisted in the air for all to see, the organist on these occasions would invariably perform a solo on the pedals as the audience applauded his feet rapidly moving along the pedalboard.

For many theatre organists, however, these were sad times. The owners of the smaller Germantown Theatre felt they could no longer afford to maintain their instrument. It was allowed to fall into disrepair. Geibel Falconer, no longer able to earn a living as a musician, became a used car salesman. As the Great Depression descended on the nation few people could afford to buy an automobile. In a moment of great despair Geibel Falconer ended his life with a bullet. No longer would his skilled fingers perform their semicircular dance along the horseshoe sending waves of music tumbling from the rafters.

The Mighty Wurlitzer at the Colonial Theatre survived for at least a few more years. This four-manual console was known as a Wurlitzer/Hope-Jones organ. Rudolph Wurlitzer had come from Germany in 1853, settling in Cincinnati. As his fame spread, the main Wurlitzer factory was established in North Tonawanda, New York. At its peak in 1926 it was turning out an organ a day.

Wurlitzer's associate there, Robert Hope-Jones, was born in England and had hastily migrated to America in the early 1900s to escape a morals charge. This engineering genius developed electromagnets to open the organ pipes, thus permitting a separation of the pipes and the console since a mechanical linkage was no longer required.

Hope-Jones designed the first horseshoe console and pioneered in the use of stop tablets instead of the classical but awkward draw knobs. He also invented "second touch," in which extra pressure on a key would

produce a sound different from that caused by normal key pressure.

The Mighty Wurlitzer/Hope-Jones of the Colonial Theatre thus stood at the peak of the organ maker's art. In the late 1930s it was used for occasional intermission concerts and for a 7:30 a.m. broadcast over a local radio station on weekday mornings. Organist for these broadcasts was Art Hinett, known in Philadelphia at the time as the "Swing King of the Organ."

Art achieved his "swinging" sound by a simple keyboard technique. To illustrate, strike a basic C note on the pedal board. Then on the manual strike a chord consisting of C, E and G. Immediately raise the G to G-sharp, then to A, then back to G-sharp and again to G. Done rapidly in appropriate rhythm this imparts a sort of swinging motion to the melody being played.

I was the "radio announcer," on a non-paid basis, of course, for these morning broadcasts. Each morning on the way to senior classes at Germantown High School I would stop at the Colonial Theatre to "announce" the 30-minute program.

Meanwhile, Art taught me a little organ technique and I had ample opportunity to practice on the Mighty Wurlitzer, since I had a key to the theatre and could sneak in there on Saturday mornings.

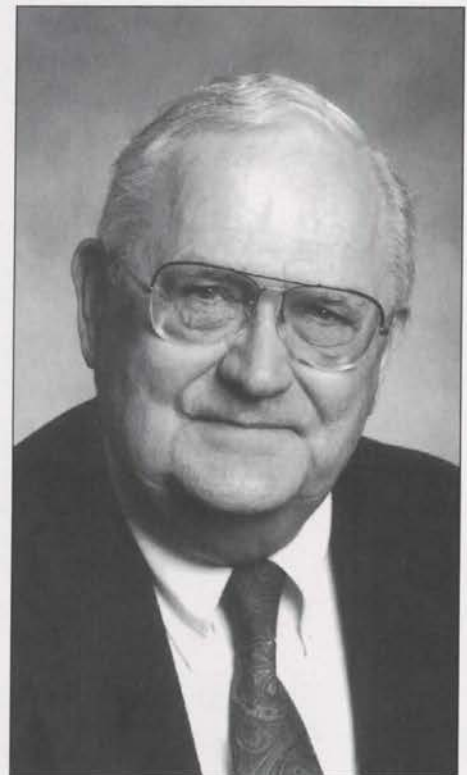
One morning in the middle of a broadcast Art called me over to the console and whispered: "Tim, I've got to go to the John something awful. I'll vamp into a tune and you'll have to play it 'til I get back."

As Art vamped an introduction, I slipped onto the organ bench and began to play the one piece with which I'd become fairly proficient. As Art hastily trotted down the aisle to the man's room I filled the auditorium with the sounds of a happily-soon-to-be-forgotten tune called "Water Under the Bridge."

It was in 1905 that one of the first theatre organs was installed in a Los Angeles theatre built by one T.L. Talley. A scant quarter-century later the "talkies" were on the upswing and Mighty Wurlitzers across the nation were falling silent and into decay.

Happily, some 60 years later there's a resurgence of interest in these magnificent instruments. Many of them are being re-built and put back into service. So there is hope yet for a future generation of kids. They might someday again be able to grow up with the sound of the Mighty Wurlitzer's Diapasons and Bourdons rumbling down around their ears.

*Robert Hope-Jones  
and  
Rudolph Wurlitzer  
would indeed be  
happy if this were to  
be their legacy  
to the future.*



*ATOS member Tim Elliot is a freelance writer living in Des Moines, Iowa. By vocation, he is a commercial and industrial real estate broker. Tim grew up in the Philadelphia suburb of Germantown where his German-immigrant ancestors had lived for 200 years and where he developed his love affair with the Mighty Wurlitzer.*

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Saturday, Feb. 18, 12:00 noon .....	Lunch (Your Option)
Saturday, Feb. 18, 1:30 pm .....	Workshop
Saturday, Feb. 18, 4:00 pm .....	Open Console
Saturday, Feb. 18, 7:00 pm .....	Optional Homes Tour
Sunday, Feb. 19, 10:00 am .....	Workshop
Sunday, Feb. 19, 12:00 noon .....	Lunch (Your Option)
Sunday, Feb. 19, 1:30 pm .....	Master Class
Sunday, Feb. 19, 4:00 pm .....	Banquet in Theatre Lobby
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*The enthusiasm for the “revival” of the theatre pipe organ has lasted longer than the original era of their use — this year ATOS celebrates its 40th Annual Convention in Detroit*



## “Music Live in '95!”

It is fitting that the American Theatre Organ Society will have its 40th annual convention in Detroit, Michigan, June 30 - July 6, 1995. The 1920s were the hey-day of the great movie palaces with their theatre pipe organs, and Detroit was America's fastest growing city during that same decade. After a hard day at work building cars for America, Detroit's burgeoning population was “movie mad” and supported large numbers of downtown and neighborhood movie houses from the teens through the 1950s.

The city has been a leader, too, in the revival of interest in theatre pipe organs as championed by ATOS. Detroit is the home of the Motor City Theatre Organ Society, one of the largest ATOS Chapters, and the Detroit Theatre Organ Society, a unique group formed in the 1960s to preserve a massive 4/34 Wurlitzer theatre pipe organ.

Despite its 20th century identity as “the place the cars come from,” Detroit is an old city, dating from pre-revolutionary America. It was alternately under control of the British and French (“Detroit”

comes from the French “de troit” — of the straits) because of its important position on the Detroit River. The river is part of the connecting waters between Lake Huron and Lake Erie, two of the Great Lakes, the world's largest inland fresh water system. Downtown Detroit is just minutes away from a foreign country; Windsor, Ontario, Canada is easily reached by bridge or tunnel. Ontario recently legalized gambling, which has added an extra attraction to Detroit for tourists and conventioners.

# Music Live in '95

DETROIT, MICHIGAN • JUNE 30 - JULY 6, 1995



CHURCH OF TODAY  
Steve Schlesing (standing)  
Pierre Fracalanza



MICHIGAN THEATRE  
Clark Wilson (above), John Lauter (at right)



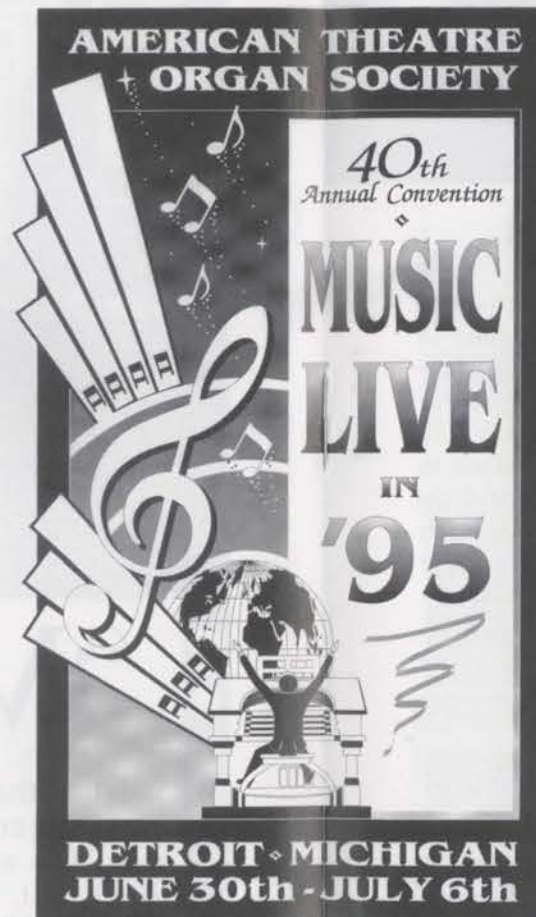
FLINT INSTITUTE OF ARTS: Barry Baker



JEFFERSON AVENUE  
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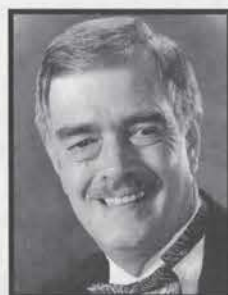


Scott  
Foppiano



BALDWIN THEATRE: Melissa Ambrose

## GRAND LEDGE OPERA HOUSE



Tom Hazleton

THEATRE ORGAN



SENATE THEATRE  
(clockwise from top):  
Lyn Larsen, Walt Strony,  
Simon Gledhill



REDFORD THEATRE (clockwise from top):  
Dennis James, Tony O'Brien,  
Russell Holmes, Lee Erwin



Jonas Nordwall



FOX THEATRE



Ron Rhode

## Special Performances



Emcee  
Ken Double



Lance Luce



John Steele



Mike  
Przybylski



Laurie Meeker

THEATRE ORGAN



Detroit is a city of cultural and ethnic diversity. It is the home of great restaurants, superb museums, a major symphony, universities and diverse business and entertainment facilities. It's also a city which was hard-hit by the social and business upheavals of the 1970s and 1980s. That has led to new growth in the greater-metropolitan region, and unique developments in the city. From an ATOS perspective, there are first-class restorations of the Fox Theatre, the State Theatre, Orchestra Hall, and the in-process restoration and transformation of the Broadway Capitol into the Detroit Opera House. There are not one, but two organ-club owned theatres with pipe organs.



*And that's just for starters!*

*Hyatt Regency - Dearborn.*

## Some other highlights available for exploration during your visit include:

The Detroit Institute of Arts, located in the University-Cultural Center, is one of the country's top museums featuring a diverse collec-

tion of art from ancient to modern. A few minutes away are the GM Building, headquarters to the world's largest corporation, and the Fisher Building, an art-deco gem of an office and shopping complex, which houses the Fisher Theatre, once the home of DTOS's Wurlitzer theatre organ.

Visitors to downtown Detroit often go to Renaissance Center, a massive office, retail and convention center on the river, and to

home of Henry Ford.

The Cranbrook Complex, in suburban Detroit, is world-renowned as an art school. The museum, the planetarium and the lovely campus are open for visits. On Belle Isle, a 100-year-old park located on an island in the Detroit River, you'll find an aquarium, a conservatory, a safari-style children's zoo, a nature center and a museum devoted to the history of the Great Lakes.

The Detroit Zoo, located in the



*Cranbrook Academy*



*Bridge to Canada*

tion of art from ancient to modern. Close by are The Detroit Historical Museum, the Children's Museum, the Detroit Science Center, the International Institute and the Museum of African American

Greektown, a favorite night spot for food and entertainment. There are several restored auto-baron mansions open to the public; one of the after-glow events for this year's convention features a tour of Fair Lane, the

suburb of Royal Oak, is one of the country's oldest and best zoos. Many of the exhibits feature the animals in natural surroundings. Special treats include the penguinarium and aviary. *(continued)*

**Greenfield Village** and the **Henry Ford Museum** are fascinating to everyone. Here you'll find collections of musical instruments, fine furniture, china and glass, automobiles and locomotives. Greenfield Village features famous buildings moved from original sites with historically-attired interpreters. Take trips on a paddle-wheel steamboat and an historic train, and a ride on a turn-of-the-century carousel!

**Convention Headquarters for "Music Live in '95!"** is the **Hyatt Regency Dearborn**. The hotel complex is conveniently located for all of our events, and features unlimited free parking for guests. The hotel has



complete amenities and facilities, and is adjacent to Fairlane Town Center, a major shopping mall with more than 200 shops, stores and restaurants. The hotel is also close to Henry Ford Museum and Greenfield Village, and is conveniently located in relationship to Metropolitan Airport.

## And then there's the convention ...

Motor City Theatre Organ Society representatives have worked closely with ATOS leaders in planning a convention to remember! There will be great organs, great organists and great programs. There will be seminars, cocktail parties, jam sessions, a chapter rep meeting, Young Theatre Organist Events, events for electronic organ buffs, presentations on future conventions, the Annual Meeting, a store and display room, a pre-glow and a choice of three After Glows! The special emcee for "Music Live in '95!" will be ATOS favorite entertainer, Ken Double.

The Banquet at the Hyatt Regency will carry a special "Happy 40th Birthday, ATOS" theme. In keeping with this significant celebration, this gala event will feature terrific food, great company, and a trio of entertainers performing on piano and organ, before, during and after the banquet!

Best of all, the annual ATOS Convention is the time for theatre organ enthusiasts to renew old friendships and forge new ones, with the good people who are members of ATOS.



*Top to Bottom:*

*A resident of the Detroit Zoo;  
the Detroit Skyline;  
Greektown;  
and a Downtown Detroit Trolley.*



## *"PreGlow"*

**Theatre Organist Lyn Larsen at the console of the Detroit Theatre Organ Society's Mighty Wurlitzer Theatre Pipe Organ at the Senate Theatre**

For those who arrive as the Registration Desk is opening and just can't wait to jump head first into theatre organs and theatre organ music, we've put together a very special pre-glow program! The combination of Lyn Larsen and the Senate organ will set a very high standard for the rest of the convention!

The 4/34 Wurlitzer pipe organ installed in the Senate Theatre is one of the pampered pets of theatre organ. Originally installed in the movie theatre located in Detroit's Art Deco gem, the Fisher Building, the organ case is lavishly decorated in a unique polychromed Mayan motif, which coordinated with the theatre decor. When the theatre was gutted and converted to a legitimate theatre in the early 60s, the Wurlitzer was removed. The instrument has been lovingly maintained by members of The Detroit Theatre Organ Society, who have a 30-year tradition of organ programs, featuring the country's best artists on this magnificent instrument.

*PreGlow cost is \$20, and includes round-trip transportation and concert.*

## *AfterGlow #1*

**Breakfast at Fair Lane the historic Henry Ford home and a tour of Kuhn Enterprise's Carail Museum collected by Linda and Dick Kuhn, of Lionel Trains**

And now for something different and distinctly "Motor City!" A two-part AfterGlow to the home of an auto baron of the past for breakfast and a tour of his estate, and the opportunity to visit the private collection of an "auto and train collection baron" of the present!

Henry and Clara Ford's estate, Fair Lane, was designed by Henry Van Tine and completed in 1915. The original estate was more than two thousand acres, and features included demonstration farming operations, a power plant, a laboratory and a mechanical garage (remember, Ford had built the Model T himself in a workshop on Mack Avenue), a greenhouse, orchards and extensive gardens. The home features extravagantly carved woodwork set in an Early English Renaissance style.

Dick and Linda Kuhn have created a unique "collector's dream" at their Carail Museum. it features 50 classic

cars, 5000 model train items, 70 pedal cars, toys, bikes, art and sculpture. This private museum is only open by special arrangement, making this an extra-special treat!

*AfterGlow #1 is \$40, and includes round trip transportation, breakfast and tour at Fair Lane, and tour at the Carail Museum.*

## *AfterGlow #2*

**Theatre Organist Tom Hazleton at the console of the Grand Ledge Opera House 3/20 Barton "Hybrid" Theatre Pipe Organ**

An out-state trip to see and hear a new installation and a great organist!

As much as we love 'em, theatre pipe organs remain an "endangered species." So it's great to see a new installation of ambitious-proportions as part of a vital theatre arts endeavor! Welcome to the Grand Ledge Opera House! Theatre organist Tom Hazleton is sure to please in concert! Lunch will be served following the program.

*AfterGlow #2 is \$40, and includes round trip transportation, concert and lunch.*

## *AfterGlow #3*

**Theatre Organist Dennis James at the console of the Barton Organ The Redford Theatre with a concert and silent film Steamboat Bill, Jr. starring Buster Keaton**

To provide final closure on "Music Live in '95!" we planned a program to bring us back to our roots, and at the same time, remind us of our vital present and future. Dennis James is one of the top performers in the world today, and has built a career around both concertizing and silent film accompaniment on the theatre pipe organ. His program at the Redford Theatre will include music of the 20s and a sing-along.

The main use of the theatre pipe organ, of course, was to provide suitable accompaniment to silent films. *Steamboat Bill, Jr.* stars Buster Keaton, one of the great comedians of the era. 1995 marks the centenary of Keaton's birth.

The best way to see (and hear) a silent film is in the right surroundings, and the Redford Theatre qualifies! Built in 1928, this large, neighborhood movie house was designed with a "Japanese temple garden motif." Members of the Motor City Theatre Organ Society, the group which owns the theatre, have lovingly restored it to "atmospheric" splendor!

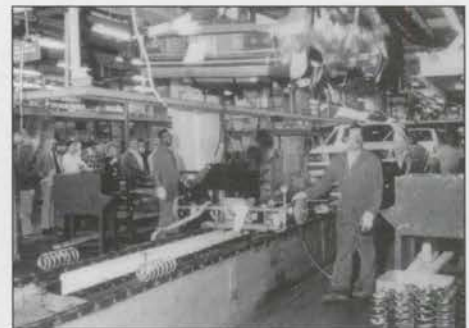
*AfterGlow #3 is \$20 and includes round trip transportation and the concert.*



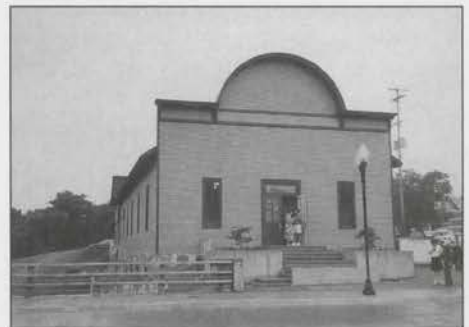
*Edsel Ford Estate*



*Henry Ford Estate*



*Auto Assembly Line*



*Grand Ledge Opera House*



*Kuhn Museum*

# CONVENTION '95 CALENDAR OF EVENTS

(SUBJECT TO CHANGE)

DATE	MORNING	AFTERNOON	EVENING
Friday June 30		Registration - 1:00 p.m. Hyatt Regency	No Host Cocktail Party Pre-Glow Senate Theatre Lyn Larsen
Saturday July 1	Registration - 7:00 a.m. 9:30 a.m. - Concert Fox Theatre Jonas Nordwall	Option: Theatre Tour - Must be able to walk Concert - Jefferson Ave. Presbyterian Church Scott Foppiano	Concert - Redford Theatre Tony O'Brien Optional Jam Session
Sunday July 2	8:00 a.m. - Church Service Chapter Reps Meeting Home Tours Workshop - Allen Miller Workshop - Lee Erwin	Concert - Redford Theatre Russell Holmes Cameos of Winners of Young Theatre Organist Competition	Concert - Church of Today Steve Schlesing Pierre Fracalanza
Monday July 3	Flint Institute of Music (Dort Music Center) Barry Baker Baldwin Theatre - Royal Oak Melissa Ambrose	Seminars Devtronix Computer Network	Concert - Senate Theatre Simon Gledhill Concert - Redford Theatre (Silent Film) Lee Erwin
Tuesday July 4	Concert - Michigan Theatre John Lauter	Annual Meeting of ATOS (Michigan Theatre) Concert - Michigan Theatre Clark Wilson	No Host Cocktail Party Banquet - Hyatt Regency John Steele - Piano Lobby Following: Lance Luce & Mike Przybylski
Wednesday July 5	Concert - Fox Theatre Ron Rhode Roll Player in Fox Lobby	Workshops: #1 - Organ Registration #2 - ETONES #3 - Pipe Organ Group	Concert - Senate Theatre Walt Strony Visiting Artists Jam Session
Thursday July 6	After-Glow *#1 Lansing - Tom Hazleton #2 Henry Ford's Home Carail Museum  *(Lansing - Grand Lodge, Opera House, Tom Hazleton)		After-Glow #3 Concert Silent Film Dennis James

# MUSIC LIVE IN '95

## REGISTRATION INFORMATION

Convention Registration may be accomplished by completing the form on the inside back mailing cover of this issue of THEATRE ORGAN. Please fill out the form completely and legibly; it will be used to prepare your personalized convention package and name badge.

Convention registration is open only to current members of ATOS. You must indicate whether you wish to take part in any of the additional events planned: the Pre-Glow, the Banquet, the Jam Sessions, and the AfterGlow. The cost breakdown for Music Live in '95! is as follows:

Convention Registration.....\$170  
Includes transportation to all regularly scheduled events and tickets to all shows and regularly scheduled convention activities, personalized convention materials and more.

Late Registration.....\$10  
After June 1, add \$10!!

Pre-Glow.....\$20  
Friday, June 30, 8:00 - 10:00 p.m.  
Includes transportation to and from the Senate Theatre, and concert by Lyn Larsen.

Jam Session #1.....\$5  
Saturday, July 1, 10:30 - 12:30 p.m.  
Includes transportation to and from the Redford Theatre.

Box Lunch.....\$6  
Tuesday, July 4, Ann Arbor

Grand Banquet.....\$35  
Tuesday, July 4, 7:30 - 9:30 p.m.  
Includes your choice of Roast Sirloin, Chicken Wellington and Vegetarian dinners.

Jam Session #2.....\$5  
Wednesday, July 5, 10:00 - 12:00 p.m.  
Includes transportation from the Senate Theatre to the hotel.

AfterGlow #1.....\$40  
Thursday, July 6, Lansing, Michigan  
AfterGlow concert with Tom Hazleton at the 3/20 "Hybrid" theatre organ in the Grand Ledge Opera House and lunch.

AfterGlow #2.....\$40  
Thursday, July 6, Fair Lane. Includes breakfast and a tour of Fair Lane, the Henry Ford Estate in Dearborn, and a visit to Kuhn Enterprises' CarRail Museum, featuring classic cars, model trains, pedal cars, toys, bikes, and art.

AfterGlow #3.....\$20  
Thursday, July 6, Redford Theatre, 8:00 p.m. Featuring Dennis James with music of the 20s, a sing-along and a silent film with live organ accompaniment.

Checks should be made payable to ATOS Convention '95. You may charge your registration on Mastercard or Visa. Send the registration form along with payment to:

**1995 ATOS National Convention**  
**c/o Gil Francis, Registration Chair**  
**37819 Howell**  
**Livonia, Michigan 48154-4830.**

An acknowledgement of your registration will be sent to you. Registrations received after June 15 may not receive written acknowledgment, and can be picked up at the Registration Desk.

Questions about Convention registration may be answered by Gil Francis, 313/464-1314. All other Convention correspondence should be addressed to Convention Chair Dorothy Van Steenkiste, 9270 Reeck Road, Allen Park, Michigan 48101, 313/383-0133.

Special Needs: Transportation and facilities accommodations will be made for those with disabilities and special needs. We ask that you inform us of your needs with your registration, so that the proper arrangements can be made.

Cancellations: A full convention refund will be made when the request is received in writing before May 31, 1995. From June 1-15 there is a \$25 fee; after June the fee will be \$75.

Hotel Registration: If you're coming from out of town (even if you're not!) you won't want to miss all of the camaraderie, socializing and fun that

will take place at the Hyatt Regency Hotel - our headquarters. To make your hotel reservations, use the form located on the inside of the mailing cover from this issue of THEATRE ORGAN. You must make hotel reservations and register for Convention separately -- simply doing one does not take care of the other! Hotel registration will be handled directly by the Hyatt Regency Hotel, and questions must be addressed to them. Cut-off date for hotel registration at the special ATOS rate is May 30, 1995. Free parking is available.

Round trip transportation from the airport to the Hyatt is available at \$10 one way, \$18 round trip. This is available from Commuter Transportation Service, and leaves from the baggage claim area at Metro Airport.

The special ATOS '95 convention hotel room rates are as follows:  
Single (1 person) .....\$69  
Double (2 people, 2 beds) .....\$72  
Double (2 people, one king bed)...\$72  
All rooms are subject to 6% sales tax and 7% county assessment.

**Please send the Hotel Reservation Form to:**

**Reservations Office**  
**Hyatt Regency Dearborn**  
**18600 Michigan Avenue**  
**Dearborn, Michigan 48126-9987**  
**313/593-1234 • 800/233-1234**  
**FAX 313/593-3366**

Tape Recording and Photography: We doubt if there is a more talented group of amateur "tape recorders" than ATOS members. If you wish to record, you must abide by the following rules:

- Only C-90 Cassettes
- No AC Power Available
- Hand-held microphones, below the sightlines of the audience
- Recorders must be turned on at the beginning of the concert and not turned off until the end.
- ATOS rules state that recorders and microphones are not allowed on balcony railings.

Flash photography is strictly prohibited during all concerts. No exceptions!

# CLOSING CHORD

## Violet Egger



Delaware Valley Chapter Lifetime Honorary member and featured 1976 ATOS National Convention artist Vi Egger died on October 21, at age 88. Born into a family of musicians, with cousins Jerry Delmar

and Viola Klais also working as theatre organists, Vi was the last of Philadelphia's original generation of silent film organists.

Vi worked at her craft when Philadelphia's Market Street East was almost completely lined with theatres from City Hall to the Delaware River, some 13 blocks. Her work brought her into contact with future ATOS Hall-of-Famers Rollo Maitland (whom she understudied), Albert Hay Malotte, Firmin Swinnen, and Leonard MacClain as well as noted regional artists Otto Beck, Richard Bach, and Carl Bonawitz, among other organists. It was also through her work that she met her husband, the late Henry Egger, who was working as a projectionist at the time.

Her memories of this era were rich and vast, including the premiere program of the Met's 4/39 Moller unit theatre organ. ("The hard part was finding a substitute ... every organist in town had front-row seats to hear Bonawitz play that organ ... He opened with "March Slav by Tchaikovsky ...").

Her many staff positions included work for Philadelphia's Stanley chain, and the Great Northern,

Logan, and Hiway theatres among others, ending her silent-era career at the Sedgwick Theatre's 3/19 Moller organ. (Following the elimination of the staff organist position at that theatre in early 1930s, Vi took the cashier's position at the same theatre in order to continue playing the instrument.)

Through the following years, Vi continued in music, playing variously at roller rinks, social events, concerts, and teaching piano and organ both privately and at the Warner Piano Company.

Always generous with her time, talent, and enthusiasm, Vi played on numerous occasions for TOSDV as well as other area organ clubs. She would often go out of her way to share her professional knowledge and experience with younger aspiring organists. Unknown to many, she also played a key roll in TOSDV's acquisition of its own pipe organ in 1967.

Vi had strong personal character and integrity. Highly talented and having a vivacious personality, her unique style and classic theatre organ repertoire always had other organists on notice whenever she sat down at the bench. Blessed with these characteristics, she was the life of all organ events she attended. People like Vi Egger can't be thanked as much as appreciated. TOSDV shares the loss of a long-time beloved friend with her family. *Bernard J. McGorrey III, TOSDV President, 1985-1987*

## S. Raymond Nicholl



**Former  
President of  
MCTOS**

On August 16, Motor City Chapter lost a wonderful friend. Even though he was very ill the last couple of years, Ray spent many, many hours working on he budget of our organization, constantly warning us to be careful so that we would remain solvent. He did the annual compilation

of our books and audit and filed our tax returns.

Ray joined ATOS and Motor City in 1982. During the years as a member of the Board of Directors, he served as Vice-President and President in addition to working as Membership Chairman, serving on the Security Committee and also the Grant, Bylaw and Finance Committees. Ray loved the theatre and the music of the theatre organ. He was always at the theatre ready to pitch in wherever he was needed.

As a Quality Control Engineer, Ray designed canvas covers and products for military equipment such as, tanks, guns and trucks. For many years Ray loved hunting and fishing and enjoyed square dancing with his wife and their dance group.

Ray is survived by his wife Marjorie, three children and grand children. He is greatly missed by members of MCTOS.

*Dorothy Van Steenkiste*

## Ola Fee



Ola Fee of Birmingham, Alabama, died September 23, after an extended illness. He was a charter member of the Alabama Chapter ATOS (1973) and was very active in the Lions Club

starting with his charter membership in the New Haven, Connecticut, Lions Club (1939). He was one of the original Saturday morning crew on the Alabama Theatre Wurlitzer along with Don Cole, Ridel West, and Bruce Rocket, also deceased. When a special tool was needed for a job, Ola would build one for the next work session. After Ola's health would no longer allow him to come to the Saturday sessions, he would re-leather pneumatics, swell engines, and regulators in his basement for installation by the crew at the next session.

Ola is survived by his wife of sixty-one years, Beatrice Wright Fee, two sons, five grand-children, five

great grand-children, and his ATOS family. Funeral services were in his home town on Lawrenceville, Illinois. His warm smile, patience, and homemade pecan candy will be greatly missed. *Larry Donaldson*

## Patsey Fucci

One of our earlier members, Patsey Fucci, died at his Waltham, Massachusetts, home on October 9 after several years of failing health. He was 73 and possessed both inner and physical strength unsuspected from his rather frail-appearing frame. Besides his very supportive wife, Rosalie, he left three daughters, Ellen, JoAnne and Barbara.

Pat, in earlier years, sold more concert tickets for EMCATOS among his Boston postal workers and others than the rest of the combined membership and once reached 525 for the first Olivera concert. When asked about his incredible success he replied in essence that his approach was "you like music don't you?"

Mr. Fucci, with the help of our President, Donald Phipps, purchased the 4/20 Robert-Morton theatre pipe organ which originally was installed in Loew's State Theatre, Providence, Rhode Island (now the Providence Performing Arts Center). It arrived at the Fucci residence on February 9, 1963, to coincide with Robert-Hope-Jones' birthday and was installed, with help from club members and friends in his basement. So large an organ needed "speaking room," so Pat eventually had a very large building measuring 76' x 20' with an 18' ceiling, which easily could be a chapel, added to his home. A rock ledge had to be blasted out of "Mt. Fucci" before construction could begin, but he persevered even to importing a beautiful 7' chandelier from Italy to grace the "Crystal Palace."

The Fucci's were most generous in having thousands of senior citizens, church groups and others to hundreds of concerts in this spacious facility. For several years our club had its June meetings on the hill with everyone contributing various food items for picnics and concerts thereafter.

Pat had to secure a fourth keyboard to incorporate into a three-manual console shell with stop tabs. He also acquired blowing equipment as the Morton console and blower had twice been completely submerged for days in water and mud from the two hurricanes when the Providence River backed up. Two 10 hp motors developing 2400 cfm and an upright Marshall & Wendell piano have been added as well as a set of 18 Moller Swiss bells.

This gentleman will be much missed by many relatives and friends and chapter members. At the request of Mrs. Fucci, Don Phipps gave the eulogy at the funeral service. Arrivederci, Pat! *Stanley C. Garniss*

## Lester S. Pepiot



Lester S. Pepiot, well-known organ repairman and builder of pipe organs, passed away in his home in Thousand Oaks on November 14, after a long battle with diabetes. He was

born in Versailles, Ohio, August 2, 1912. He and his wife, Olive, maintained and built many church organs and theatre organs including the Rialto in Pasadena, and Crown Theatre and the big Moller organ in the Shrine auditorium. He installed a three-rank Smith in his home in Van Nuys. He moved to Thousand Oaks where he installed a Moller pipe organ. This organ was one of the last Mollers to be built before Pearl Harbor.

Due to his health, he was never able to install the Cecil B. DeMille organ in his home. It was decided to donate the organ to the American Theatre Organ Society, to be installed in the Towe Ford Museum in Sacramento, California.

He was chairman of the local ATOE in the early sixties. He is survived by his wife, Olive, two sons, four grandchildren and two great grandchildren.

## ATOS Committees and Chairpersons

### ARCHIVES/LIBRARY

Vern Bickel  
785 Palomino Court  
San Marcos, CA 92069-2102  
619/471-6194

### ATOS VIDEO LIBRARY

\* Jim Riggs  
3015 Eccleston Avenue  
Walnut Creek, CA 94596  
510/938-6126

### AWARDS & RECOGNITION

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

### BYLAWS

Grace McGinnis  
5028 S.E. Woodstock, #4  
Portland, OR 97206  
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### CHAPTER RELATIONS

\* Bob Markworth  
8505 46th Street / Omaha, NE 68152  
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### CONVENTION PLANNING

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### EDUCATION

\* Jeff Weiler  
15 Peachtree Lane / Wichita, KS 67207  
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### ENDOWMENT FUND

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

### HISTORIAN

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

### MEMBERSHIP

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167 Carriage Drive / Glastonbury, CT 06033  
203/633-5710 • FAX 633-7230

### TECHNICAL

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

### THEATRE ORGAN INTEREST GROUPS:

#### THEATRE PIPE ORGANS

John Ledwon  
28933 Wagon Road / Agoura, CA 91301  
818/889-8894

#### ELECTRONIC ORGANS & YTOE LIAISON

\* Jack Moelmann  
P.O. Box 25165  
Scott Air Force Base, IL 62225  
618/632-8455 • FAX 632-8456

#### COMPUTER NETWORKS

David Kelzenberg  
2801 Highway 6 East, #344  
Iowa City, IA 52240

#### TOWE FORD MUSEUM ORGAN PROJECT

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

#### EXECUTIVE COMMITTEE:

Steve Adams, Paul Quarino, Jack Moelmann, Alden Stockebrand, Dorothy Van Steenkiste, Jeff Weiler

# CHAPTER NOTES

## ALABAMA

BIRMINGHAM

PAT SEITZ: 205/870-8217

Alabama Chapter had a very great treat in October; long-time member Dr. Cecil Prescott of Montgomery graced the console at the Alabama Theatre on October 23. Dr. Prescott played lots of the old 30s and 40s tunes including "Moonlight Serenade," "Don't Sit Under The Apple Tree," and "Elmer's Tune," that showed off the Wurlitzer for the Big-Band-in-a-Box that it can be. Dr. Prescott's daughter, Cecelia Fortson, joined him with her trumpet for "Man With A Horn;" and later Cecelia's twin daughters Carrie and Susan made a family trio to accompany Dr. Prescott on "The Lonely Bull" and "Tiajuana Taxi." Susan played the bass saxophone and Carrie the trumpet. After another Miller/Goodman medley by Dr. Prescott, Susan Fortson took the melody on "Satan Takes A Holiday;" quite effective with the dark tones of the bass sax. Listening to this family at "play" strengthens one's faith in humanity.

October 29 brought our chapter's 14th performance of the 1925 Lon Chaney silent classic film, *Phantom Of The Opera*. Tom Helms celebrated his 21st year of playing at the Alabama Wurlitzer by putting on one of his best shows ever. The alarm clanger went off as the hammer hit the bars on the film, and Carlotta never warbled better in Gounod's "Jewel Song." The print of the movie was outstanding this year; those of us who have seen it many times saw things we had never seen before. And Linda Whitmire's inspired organist entrance and exit folderol really caught the interest of the 1250 attendees.

Because the original silent screen

was sprayed silver for the 3-D shows this summer, showing up every roller mark from its coat of white paint twelve years ago, the giant Cinemascope screen had to be used this year. Larry Donaldson's stage crew had little difficulty getting it aloft in time for Mr. Helms to make his exit; but the white horse awaiting him with carriage had never seen such a thing and tried to make for open spaces. Her owner convinced her to wait for the passengers, but some of the audience were startled by the clapping sounds coming from behind the closed grand drape while Mr. Helms exited his coffin down stage. All in all a fine and profitable show.

Virginia Robertson



Helen Wright prepared to take tickets.  
Bill Bourg photo



Freeman Andress as a Unicorn Ticket Taker, with some of the "Phantom" audience. Bill Bourg photo



Sadie McClure sells "Phantom" t-shirts and tells about our chapter before the show.

At right: Joel Davidson, pallbearer taillight, haunts theatre corridors.

Bill Bourg photos

Below: The pallbearers prepare to carry organist Tom Helms to the organ console to accompany the silent film. John Troullias photo



Susan Fortson, Dr. Cecil Prescott, Cecelia, and Carrie Fortson after their family performance at the Alabama Theatre. John Troullias photo



## CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

EDGAR ALTHOUSE: 904/686-6388

A well-known, highly esteemed professional theatre organist entertained a paid admission crowd of more than seven hundred at the Tampa Theatre on August 28. Practically all of our members and their guests attended this event. You want to know why? Rosa Rio, that's why, performed her original accompaniment score for a silent screening of *The Hunchback of Notre Dame* featuring Lon Chaney's vintage portrayal of the highly mistreated bell ringer, Quasimodo. Her performance on the Mighty Wurlitzer for each scene had the proper musical moods which deeply moved the audience. Rosa received a standing ovation at the close of the film. We are fortunate to have Rosa Rio residing in this area and look forward to her next performance.

Our September meeting, with 38 members and guests present, was held at member Libby MacIntyre's home in Hudson. President Edgar Althouse introduced board member Russell Lambert, guest artist who performed several musical renditions on Libby's Kimball Xanadu. Libby's home also has a Lowrey Console and a new Suzuki piano. The business meeting was exceptionally long due to our suspended summer meetings.

A flea market fund raiser was planned for November with Libby

guiding the volunteer workers. The previous ones she chaired were great successes. After the meeting, open console was enjoyed by all as they socialized and enjoyed delicious foods and desserts furnished by the hostess and members.

& Katz operated the theatre until its demolition in April 1963. In the meantime, Leon Berry helped the Hunts find this organ. One of our members, Jim Peters, worked for the Toledo Pipe Organ Company who was contracted to remove the organ



Al Hermanns at the Hunt Wurlitzer. A. Zeman photo



Members and guests at the Hunt home. A. Zeman photo

In October we met in Clearwater at Ken Hunt's residence which was built to accommodate their Wurlitzer theatre organ. This Hope-Jones Unit Orchestra, opus 1195, Model "260 Special" was designed and built as a showpiece for the Midwest area. It was installed at the 2,456 seat Terminal Theatre in Chicago's northwest side. The original installation date was recorded as October 31, 1925, with the theatre opening on January 17, 1926. It was under the management of Ascher Bros., a Chicago based theatre management firm. Later the famed firm of Balaban

and install it in the Hunt's Dayton home in 1962. Jim said it was quite a job. In 1983, opus 1195 was moved again. This time to Florida. In the past years, the Hunts entertained many music groups, business associates and friends. This no longer occurs but our chapter is fortunate to meet here yearly.

At this event, there were 59 members and guests present. Our guest artist on the Hunt Wurlitzer was none other than Al Hermanns, the nationally known author of "ORGAN-izing Popular Music." Al started out with the 1948 "No Moon

# Bill Blasak

FOR  
BOOKING INFORMATION

## ARTISTS MANAGEMENT

10051 Greenbrook Trail-B  
Indianapolis, Indiana  
46229

317/894-0356

# Charlie Balogh CONCERTS

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At All," followed by "Spanish Flea," "Watch What Happens," "Satan Takes A Holiday," "Who's Sorry Now" and a few other excellent selections. He, too had a standing ovation. Open console followed with many members anxiously awaiting their turn to perform on this beautiful theatre Wurlitzer. As usual, tasty finger foods and desserts were available during the social hours.

There certainly are dedicated members in this chapter. John and Sandy Hobbs used part of their summer vacation to pick up trumpet pipes in Ohio and delivered them to Pinellas Park for installation. The pipes fitted perfectly and will be a big asset to our Wurlitzer.

Richard Gleason donated and installed a set of chimes to replace those not working on the Tampa Wurlitzer. A new work crew member, Bob Hill, is very knowledgeable in the field of electronics, computers, etc. His knowledge is much appreciated by the crew. Richard and Bob have repaired the Vox Humana and plans are in place to correct many other problems. Bob loaned a computer that Tampa Wurlitzer organists

can use to program their preferred combinations. *Dolores Lambert*

## CENTRAL INDIANA

INDIANAPOLIS

CARLTON SMITH: 317/356-4455

In place of our regular meeting on September 11, the chapter marked the date with the opening of our 1994-19195 Concert Series, featuring a program by Stan Kann. A crisis arose a few days prior to the concert when the blower for the Manual High School 3/26 Wurlitzer made a noise described "like an approaching train." One of the blades broke loose, causing the commotion, and damaged a second blade. Carlton Smith spent some anxious hours, first to find matching replacements, and then to repair the damage and have the organ ready for "curtain time." Thanks to members David and Sarah Finkel in nearby Shelbyville, he borrowed compatible parts from their organ, and the crew had the Wurlitzer in working order on time. There wasn't much time left for Stan to practice, though.

This was Stan's first appearance at

the Manual and it was a happy experience. We are also delighted to have Ken Double back in town to stay; he was emcee for the program. Besides being an accomplished theatre organist, Stan's a real entertainer, regaling us with whimsical stories and experiences between numbers. His selections were mostly familiar tunes, opening with "It's Today" from *Mame*. Another piece was "Birds of Passion," from *Mme. Cheri*, popularized by Jesse Crawford. An enjoyable selection was a medley of "Stairway To The Stars" and "Blue Moon," both unusual arrangements. Following those came a familiar Strauss waltz, and a story about his start in collecting vacuum cleaners. There were two Victor Herbert pieces, "Badinage" and "Al Fresco," both salon music with variable rhythms, and then his own composition, "The Dancing Boy."

Concluding part one of the program, he presented a medley from *Showboat*. The second half was devoted mostly to a display and demonstrations of some old vacuum cleaners and oddball gadgets, with Ken Double assisting. After playing "On The Sunny Side of The Street," Stan demonstrated various voices and effects of the organ, closing with "I'll See You Again" as an encore.

At our regular meeting at Manual High School on October 9, we were treated to a program by not one, but two, accomplished keyboard artists: Martin Ellis and Randy Morris, both on the staff of Second Presbyterian Church.

Their performance opened with an organ duet, "Lady Be Good." Then they switched to a combo with Randy playing the piano and Martin the organ. Their selection was an early Gershwin number, "Rialto Ripples," which one of our tune detectives believes George may have based on a number by another composer. After that, Martin assumed the console, playing the Duke's "I'm Beginning To See The Light," and Irving Berlin's "What'll I Do?," with a smooth Tibia section.

Randy then took over the console and presented "Who," the perennial from *Sunny*, followed by LeRoy Anderson's mood piece, "Forgotten



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## CENTRAL INDIANA cont.

Dreams." Finishing his portion he played a 1983 medley from *La Cage Aux Folles*. Martin then slid onto the organ bench to play "Doin' The Raccoon" and some current music from *Beauty And The Beast*.

With two performers, there was no intermission, and Randy at the console played Duke Ellington's "Day Dream" with an ethereal opening. After that came a slow rendition of Berlin's "Isn't It A Lovely Day." The two concluded with an organ duet, "On My Own" and "Recessional," composed in 1962. Their encore was "Opus One."

Each of the pair is an artist of broad accomplishment. Both are equally at home with classical and popular music, and they have the "feeling" for theatre organ style. This was a thoroughly enjoyable program — we'd like to hear more of them!

*Paul Roberts*

## CENTRAL OHIO

BETTY POLSLEY: 513/652-1775

As it turned out September 17 became a beautiful day. Early overcast skies and light rainfall gave way to clear skies and a 27 to 3 win of the Ohio State Buckeyes over Pittsburgh. That fact didn't get lost on Candi Carley-Roth Saturday evening when she appeared for Central Ohio's fourth in our current concert series at Worthington High School. Shortly

into her program she played the rousing Ohio State fight song and enticed the entire audience into responsive rhythmic clapping. Candi's penchant for identifying with her audience endeared her at once to theatre organ lovers.

Leading us through such novelty numbers as "Shake, Rattle and Roll," a Hoe Down medley and "Bill Bailey" really churned up audience enthusiasm. Then by interjecting plaintive ballads like "My Romance" and "Willow Weep For Me" she demonstrated her talent for selecting lush registrations and pleasing arrangements. We were fascinated with her frequent use of the Kinura in chorus with other reeds for special effects; an accentuation to the medley line that we found interesting.

Candi's audience of more than 300 let her know how much they enjoyed her performance by giving her a standing ovation. Through a prior arrangement she also graciously played for students of Ohio's School For The Blind and members of the Worthington High School student body. In both instances we witnessed her magical talent for "rapping" with those age groups. Because of her conversational skills, audience involvement and selection of musical scores to which they could relate, she was an instantaneous hit. It was agreed by all — the school and the students alike, she's got to come back.

On a sunny October 16 we met at

the home of Roberta Doan, whose lovely dwelling is nestled in a beautiful residential area of northwest Columbus. Everywhere trees were adorned with leaves in brilliant red and yellow, still reluctant to drop and leave their naked branches behind. Indoors we viewed landscape and portrait paintings by our host, well known to us for her artistic work. But the focus of our meeting was her 2/13 Rodgers Classic organ. To add to its versatility, Roberta had incorporated a MIDI with a synthesizer that could greatly enhance the number of voices she could elicit from her instrument.

At our business meeting we learned that our organ fund now exceeded \$5000, a sum we're anxious to coax up to \$10,000 so that solid-state switching of the chapter's 3/16 Wurlitzer may become a reality. Candidates for our coming annual election to fill two board positions were introduced and after a few other minor matters, we turned to listen to our hostess as she presented a short program on her series 640 organ. Her opening number, "Hawaiian Wedding Song" was followed by "Jealousy," "The Lady In Red" and a Bill Irwin arrangement of "Harlem Nocturne." She closed with "Midnight in Paris."

She was followed by a number of our playing members: Margo Burkhart, whose rendition of "But Beautiful" was outstanding, then

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came Jerry Morgan, John Adams, Mark Williams, Neal Brott, Mildred Terry, Stan Krider, and Henry Garcia. It was great to have so many members at the console and the afternoon passed quickly. Roberta has our thanks for so graciously offering her home for our meeting. *John Polsley*

## CONNECTICUT VALLEY

RICHARD SIMKO: 203/268-4285

Connecticut Valley kicked off the 1994-1995 concert season with two fine performances at Thomaston Opera House featuring Dan Bellomy. Although the turnout was disappointing, Dan's performances were highly praised by those who attended. Your correspondent would appreciate suggestions from other chapters as to what kinds of publicity they find most effective.

A general chapter meeting was held on October 15 at the Bates' home. Rich Lewis, ATOS 1992 Young Artist Competition Winner, was on hand to give the premiere concert on Jane's new Allen MDS Theatre III. Rich's program included "I Love To Hear You Singing," "Moonlight Becomes You," "Blue Moon," "Ripaz Band" and "March Militaire." The Allen responded beautifully to Rich and everyone who attended agreed



*Rich Lewis at Jane's Allen. Bates photo*

that we're going to be hearing a lot more about this young artist.

On October 22 Rosa Rio accompanied The Hunchback of Notre Dame at Shelton High School. Saying, "I have returned," Rosa opened the program with "Everything's Coming Up Roses" (or it is Rosa?), "Paper Moon," "Young at Heart," and "I Could Have Danced All Night." Rosa ad-libbed through three unexpected projector breakdowns, picking up the thread of the movie perfectly every time it resumed. Resplendent in a gorgeous silver outfit, she turned in an outstanding performance and graciously remained after the show to autograph programs and greet her Connecticut friends. Well done, Rosa!

Chapter members were saddened by the passing of Peggy Ray on September 23, not quite a year after her husband, Norm. Peggy had handled our ticket sales for many years. Her devotion to the chapter will be greatly missed. She is survived by a son and daughter and five grandchildren. *Jane Bates*



*Rosa Rio at Shelton High School in October. Bates photo*



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## CUMBERLAND VALLEY

CHAMBERSBURG, PENNSYLVANIA

ROBERT EYER, JR.: 717/264-7886

A dozen members of the chapter attended the regional convention in Buffalo and had an absolutely wonderful time. Many thanks to Buffalo Area Chapter and all of the others who worked so hard to present an outstanding event.



*Cumberland Valley President Bob Eyer, Jr. at the console of the Maryland Theatre's 3/14 Wurlitzer, in Hagerstown.*

Later that month, about 100 Cumberland Valley members and friends attended a chapter event sponsored by the Maryland Theatre Association, A Hagerstown, Maryland, organization which recently joined the chapter. Featured was the Maryland Theatre's 3/14 Wurlitzer, which was demonstrated by Chapter President Bob Eyer, Jr. Open console followed, along with food and beverages graciously provided by the Association.

In early October, Susquehanna Valley Chapter hosted a delightful afternoon of music at the Capitol Theatre in York. Susquehanna Valley Chapter president Terry Nace demonstrated the theatre's 3/17 pipe organ, and open console followed. About 50 people attended from the foregoing chapters as well as the Free State Theatre Organ Society from the Baltimore area. Attendees were treated to food and beverages supplied by the hosts of this thoroughly enjoyable joint event. *Bob Maney*

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## DAIRYLAND

ROBERT D. LEUTNER: 414/639-1219

September 11 will be remembered as Wisconsin's weather at its finest, Lake Geneva's tourist population's return to home, and Jack Moelmann's fall fling for Dairyland's music lovers in a farewell to summer's barbecue season. We made the acquaintance, too, of Marion Flint, new editor of ATOS Newsletter, a special guest at the social. Jack, amazingly, chose the nicest day of summer for his outing!

Buffalo's Regional Convention was attended by DTOS members John Gusmer, Charlotte and Bill Rieger, Mildred and Leon Berry, Emma Baker, former member Jim Stemke, and the Bill Campbells. Bill has invited us to his home November 20 to hear his newly-acquired Rodgers Olympic organ.

October 30, in true Halloween mode, was focused on the ghostly side. Father Tom Lijewski together with Fred Bach, Musical Director, hosted a Shadowy Social at their church. Featured instruments were the 3/11 Wangerin and his three-manual Allen. Open console was "spooked" by an unexplained haunted glitch. Even the Wangerin got into the act!

DTOS' silver anniversary continues as the December 11 Christmas theatre concert brings back Walt Strony, a "favorite son" of Dairyland. He will be commemorating his 20th year of performances, and his appearance highlights our 25th Anniversary celebration.

*Dorothy Schult*

## DELAWARE VALLEY

EARL E. STRAUSSER: 610/323-2405

Together with other groups, the Society returned on October 2 to the home of Mr. and Mrs. James Shean to hold open console on their 2/16 Wurlitzer organ and to hear a brief concert presented by guest artist, Mr. Harry Leh, former pianist with Fred Waring. At the piano Mr. Leh featured the music of Hoagy Carmichael and Duke Ellington, and at the organ he presented the music of James Van Husen and a medley of show tunes.

Among the more than 50 guests

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were Mr. George Johnson of Potomac Valley Chapter and Ms. Ellen Combs Davis of Middletown, Delaware. Mss. Davis is affiliated with the Everett Theatre located near her home.

A special event of the afternoon was the appearance of the Society's newest and youngest member: namely, Andrew Krystopolski. At age 13 Master Krystopolski is already an accomplished organist. He was well received.

Once again, the society thanks Mr. and Mrs. Shean for hosting this event.

Earl E. Strausser

## EASTERN MASSACHUSETTS

DONALD L. PHIPPS: 508/990-1214

We opened our fall season with guest artist John Muri, a music teacher from Providence, Rhode Island. He holds a B.A. in Music from Providence College and an M.A. from Boston University and is organist for the Hope Pilgrim Lutheran Church, Warwick, Rhode Island.

Before our guest organist began his concert, Vice-President and Treasurer David Marden presented member John Cook with a \$500 check to further his musical education at the Boston Conservatory of Music. This money came from the Francis J. Cronin Fund set up for just such a purpose and was gratefully received by John, who has done

much for the club and for promoting theatre pipes in this general area.

Mr. Hubert's version of *The Sound of Music* was an appropriate opener as musical sounds of our Wurlitzer poured forth from the two chambers with our new Trivo brass Saxophone rank heard for the first time by all. He played a good variety with two groups of Gershwin and Scott Joplin selections, a nice "Ebb Tide," a believable "Parade of the Wooden Soldiers" with brass, drums and cymbals and flying digits for "Dizzy Fingers."

Our artist displayed a more serious side with J.S. Bach's "Air For the G String," Kreisler's "Schon Rosmarin" and a gorgeous "In A Persian Market" by Ketelby. Between these numbers sparse use of the tremulants, diapason and other appropriate ranks, John made our organ sound like a real concert instrument. Included in his program was a rather boisterous "New York, New York" and a "Tico, Tico" which Ethel Smith would approve of as his finale. A deserved standing applause was our artist's reward.

Our 235 Special, now a 3/15, is more reliable, upgraded and enlarged thanks to the dedicated efforts of our organ crew. With the Solo chamber dismantled this summer, it wouldn't surprise anyone if some little problem developed, but it performed perfectly. President Donald Phipps substituted windlines

with PVC piping and as this is being written, new automatic humidifiers are being installed in the chambers by crew chief Richard Linder. Expenses are high, but F. Garrett Shanklin funded wind-chest work and other costs. Four other members in particular, Marjorie Helen Bell, Robert W. Blanchard, Attorney Duncan Kreamer and Dennis L. Shaw gave generously to help offset the cost of our new brass Saxophone rank.

On October 9 we lost one of our older members, Patsey Fucci, who had done much for our organization over the years (see Closing Chord).

Sarah and Garrett Shanklin again invited EMCATOS to their beautiful home in Groton on October 23. This kind gesture always conjures up thoughts of great music, fellowship and home-made edibles in a setting overlooking oak and other varieties of trees in their fall garb. Anticipation and actuality are always equal. Our host introduced member, John Cook, who obviously had thoroughly practiced.

Our artist put the 3/17 Wurlitzer and Mason & Hamlin baby grand piano to the test and one can be certain that they would be "up to snuff" if the Shanklins had anything to do with them.

The concert began with a fast-moving "Españi Cani," a la George Wright followed by a fine ballad, "There'll Never Be Another You."

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### EASTERN MASSACHUSETTS cont.

The orchestrally-voiced theatre pipe organ is the perfect vehicle for the selection, "Sunrise Serenade," from the Big Band era, and John showed this to perfection. A moving "The Song is You" was included as a fond farewell to Patsey Fucci, our departed member. Mr. Cook played two songs which ask a question and with an answer, "Let's Dance" and "I Won't Dance," both from the Fred Astaire and Ginger Rogers era.

John is receiving classical training and two selections in particular gave a good indication of how far he has progressed with finessed performances of Elgar's "Pomp & Circumstance #4" and the ambitious *William Tell Overture*, without musical scores. The latter was his finale, but a long standing ovation had our artist give an upbeat "From This Moment On." Two others mounted the bench before open console; Allen Miller, who began with a very believable orchestra tuning up before executing four numbers and then Mr. Shanklin

showed how well he knew his instrument with an equal aggregate. All present were in a happy mood to enjoy the repast, "gabfest," organ tour and more organ and piano for a very genial afternoon.

Richard Knight Auditorium, Babson College, October 23 and Ron Rhode for his fourth visit with us makes some of our hearts skip a beat or two! This is his 20th year of concertizing and judging from the size of his audience he obviously has a good following. Good clean playing with many registrational changes sums up what one gets at his concerts.

A spirited introduction number, "Strike Up The Band," clued us in on what to expect with such numbers as "The Midnight Fire Alarm" (a rip-snorter as our artist characterized it), a fine "I Feel a Song Coming On" and "Shakin' the Blues Away." On the other side of the scale Ron included such great songs as the WWII ballad, "I Don't Know Why," the seldom heard "Would There Be Love" and "Crazy."

A couple of Romberg's earlier compositions, his 1911 "Leg of Mutton Rag" which was his first to be recognized and 1917 sentimental ballad, "Auf Wiedersehen," and other of his writings were well received. A touch of Italian opera, "Il Bacio," a modern Christmas selection, "I Wish My Mom Would Marry Santa Claus" and a nice medley from *The Student Prince* also indicate Mr. Rhode's variety of programming.

A unit orchestra really "struts its stuff" with a march and our recently reinstalled bass drum had its moments with "The National Emblem March." The younger members present were treated to some Walt Disney numbers such as "Under The Sea" and *Beauty and The Beast* complete with Ron's Mickey Mouse colorful tie and cummerbund.

Those present gave their vocal chords a real workout as they sang during the sing-along. Audience participation is intelligent programming and relates to the days of the bouncing ball when theatre pipe organs

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reigned forth in the "palaces."

Our second grade teacher in the Mesa, Arizona, public school system completed his planned concert with an energetic Von Suppe's "The Light Calvary Overture." He knew his concert-goers were well pleased by their prolonged clapping as they stood in appreciation, so a short medley ending with an always well liked "Bless This House." Ron spoke highly of our Wurlitzer's improvement which he enjoyed playing and his audience, in turn, really liked his performance — isn't that what it's all about?

Stanley C. Garniss

## GULF COAST

DOROTHY STANDLEY: 904/433-4683

When it comes to writing Chapter Notes, I am sure everyone wants theirs to be the best, the most newsworthy and all that sort of thing. First, it must contain organ news. That is usually what it is all about. I want to start these Notes with: "... come on along and listen to ..." and tell you what we are doing, going to do, hope to do and pray we can do!

Our cup runneth over when anyone in the area asks to use our organ with any of their musical adventures, be it the Pensacola Symphony, Barbershop Quartet, or the Pensacola Children's Chorus. We have had many requests and are happy to comply with them. Not only do we like to have our magnificent 4/25 Robert-Morton showcased but we want more people to hear it played. This way we hope they will come to hear our presentations when the organ is the main attraction.

We are working with Allan Pote, nationally known composer and organist, getting the ball rolling for his Christmas program at the historic

Saenger Theatre here in Pensacola, Florida. This Children's Chorus is tremendously popular here in Pensacola and draws big crowds and gets rave reviews. Who can resist children singing Christmas carols? Showman that he is, Pote will cap this program with a finale of Santa (Pote of course) winging in from the North Pole, "landing" on the organ bench and ending the evening with carols from the organ. Sounds great!

Then, in case you think we are sitting idle — perish the thought — we are already gearing up for our next *Organ Day and a Half* which includes Kids Day. We intend to use our mayoral proclamation for all its worth. We have this proclamation all framed, to proudly display when we need it. This proclaims *Organ Day and a Half* for our chapter. This will consist of our annual Kids Day in the morning when we will be host to middle school age children of the area, an evening performance on the organ for the general public that p.m. and open console the next morning for all those who are potential E. Power Biggs or Jesse Crawford material to come try their hand in the maw of our console. it is always surprising to us to see and hear the latent material out there! Even a six-year-old has performed after hearing Clark Wilson the night before and asked us if he sounded like Clark. How is that for peer pressure?

When we get into the deepest sweats trying to figure out who to contact, why we don't want to contact some artists, other artists who aren't available for our time frame, and other things that go into the manifesto of getting up an organ program, then something "splendiferous" happens and it all falls into place. Such was our luck when we



L to R: James, Joan and John Cook, Vice-President/Treasurer Dave Marden and President Donald Phipps at presentation of \$500 scholarship check to John.

were trying to decide about our *Organ Day and a Half*. The phone rang and our Chairman of the Board, Scott Brodie, took the call from Ron Rhode. Now, I ask, how more timely can that be? So now we have it all lined up with Ron at the console for this program. Hooray! Now it's getting to the "Power Tower" at the school board, getting permission from them, notifying the teachers to notify their kids, ad infinitum until THE day is here. Of course, in the meantime we have the usual advertising procedure to go through. It's getting to where I can zap off zip codes in my sleep!

Now for a new item. New to us that is. We had plans to mount a campaign for funds (that's money) before our last concert. Everything was written, all mail printed, addressed, stamped and in the mail when we learned you cannot collect funds in the state of Florida until you have permission from the powers-that-be in the state governmental authority. Well, we had one contribution and had to return that because we didn't have this permission. Now we have filled out our prerequisite 10 tons of paperwork seeking this permission. Here's hoping!

Dorothy Standley



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# HUDSON-MOHAWK

SCHENECTADY, NEW YORK

FRANK HACKERT: 518/355-4523

The 1994-95 season of Hudson-Mohawk Chapter convened in grand style with a sumptuous banquet on the stage of Proctor's Theatre in Schenectady, New York. Members and their guests were treated to the melodic strains of Goldie, the Mighty Wurlitzer, as they dined on a delicious buffet provided by a local caterer. Dinner was followed by the first monthly meeting of the year during which officers were installed and acknowledged and coming chapter events announced. At the conclusion of the formal meeting all present joined in a sing-along followed by open console on Goldie. A successful start to a most promising season of activities.

Some exciting genre-oriented concerts occurred over the past several months in the Hudson-Mohawk area. These included Jinny Vanore's and David Lester's noon time organ concerts at Proctor's Theatre and, on September 25, a concert presented by Carl Hackert and Ned Spain on piano and organ with Joan Spain as vocalist at the Niskayuna Reformed Church to benefit the church's senior choir.



Artists Ashley Miller (R) and Ned Spain in Proctor's Arcade after the concert.

Hudson-Mohawk's annual Halloween haunt was held at the delightfully eerie domicile of Gus Pratt in New Salem, New York. Members were treated to a three-manual pipe organ with ten ranks of pipes surrounded by a house built to enhance it. Chapter members were met with a hanging figure, witches, a coffin dispensing candy and, of course, atmospheric organ music. Halloween games, a player piano and open console opportunities added to the enjoyment.

On October 30, upstate New York organ enthusiasts were provided with an unforgettable concert oppor-

tunity. Theatre organ legend and new chapter member Ashley Miller and regional favorite Ned Spain performed on organ and piano at Proctor's Theatre. Goldie resounded with an eclectic mixture of show tunes, classics, and new and old favorites. The repertoire included a Lloyd Webber medley, autumnal favorites, Beatles' and Carpenters' selections, and an Edith Piaf medley performed to an enthusiastically appreciative audience. Both artists greeted concert-goers at a reception following the performance in Proctor's Arcade. *Norene Grose*



Carl Hackert entertaining at Goldie during the September banquet.

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## JOLIET AREA

LEE MALONEY: 815/725-8770

It was a beautiful September afternoon in Joliet when our club met at the Rialto Theatre to hear Don Walker and Matt Baskerville entertain us with piano and organ duets. Both Don and Matt played the 4/24 Barton Grande, as well as taking turns at the piano. These talented musicians showed their versatility, and the crowd certainly enjoyed their performance.

We were equally fortunate in October to not only have wonderful weather but a true master at the console. Dave Wickerham played our October Social at the Rialto Theatre. This was his first time to play the newly revised Barton Grande, but it seemed as if he had been playing this organ for years. His musical selections were varied, and he played a fantastic arrangement of seasonal music including selections from *Phantom!* There were reports of the Phantom seen lurking in the Theatre during Dave's performance.

After our socials at the Rialto, we have treats and goodies on the stage. Lili Zuber, our Vice-President, is also in charge of the refreshment tables. Each social has a theme, complete with decorations, and time spent organizing the refreshment areas are greatly appreciated by all our members.

The Mighty 4/24 Barton Grande still sounds as exciting as it did for the Convention in 1993. Our club continues to work with the Artisan Company to keep them informed on how well their Computer Controlled Relay System functions. We are looking forward to a spring concert, and many more "stage door" socials at the Rialto. *Taylor Trimby*

## LAND O'LAKES

MINNEAPOLIS/ST. PAUL

ROGER R. DALZIEL: 715/262-5086

It's a relief to report that another local pipe organ has been saved from destruction. The 3/7 Wurlitzer owned by LO'LTOS members Mark and Dee Dalquist was temporarily in jeopardy when its owners put their Edina home up for sale. Sadly, the new owners were not in the least

interested in the organ, and for a time it appeared that the instrument would simply be scrapped. The day was saved when member Dave Kearn, of nearby Buffalo, Minnesota, purchased the organ almost literally at the 11th hour. Recruiting a movecrew including chapter members Roger Dalziel, Mike Erie, and Tom Neadle, along with a few stalwart friends from among the citizenry of Buffalo, they loaded the pipes onto a 24-foot van and transported them to the Kearn home, where they will be installed as part of Dave's 3/21 Devtronix. The console and relay have now been acquired separately by member Terry Kleven, of Century Pipe Organ Co., for future use in another installation.

Originally installed in downtown Minneapolis' MacPhail School of Music, the 3/7 Wurlitzer had been sold to a local church after World War II. It then passed through other private hands, and eventually into possession of the Dalquists. Your reporter remembers the instrument well, having rented practice-time, during its MacPhail residency, at the

reasonable rate of 50¢ per hour. Also available at MacPhail, at the same time, were a 2/5 Marr & Colton, and two 2/4 Moller organs in adjacent studios. Since none of the studios was sound-proofed in those early days, students playing the instruments could hear each other plainly. Practice sessions usually evolved into a contest to see who could play the loudest; the Wurlitzer usually won!

ATOSers who attended our regional convention last season may recall an additional attraction known locally as the Cafesjian Carousel — a restored merry-go-round quartered in Town Square Park. Unfortunately, since its installation there, the carousel has suffered from low ridership — causing the management to consider a move to a different location. At last report, the carousel will temporarily close down after the St. Paul Winter Carnival in early 1995, but may possibly be moved to the Orpheum Theatre adjacent to the building now under construction for the St. Paul Children's Museum. The wooden horses, most of which have

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## LAND O'LAKES cont.

already been restored to their original paint schemes, are considered valuable pieces of historic art, valued collectively at more than \$1 million. Stay tuned for further news.

The home organ guild known as the Organaires has now begun its Fall and Winter season. In September, they met at the home of Joe and Ruth Vaes. In October, the group assembled at Verna Mae Wilson's house. The Organaires, the only home organ group to have survived what used to be an assortment of several of a similar nature, seem to owe their longevity, not only to the evident musical talents of the members, but also to the congenial atmosphere which impels them to seek the continuation of their associates on a regular basis. We wonder whether other ATOS chapters have found a magic formula to encourage the continued existence of home organ guilds, which add to the effectiveness as well as the pleasure of a chapter's operations. Let us know if you do.

*John Webster*

## LAND OF LINCOLN

ROCKFORD, ILLINOIS

MARSHALL BLOMBERG: 815/885-3365

We met for a delightful day of fellowship August 8 at Bob and Marcia Tuttle's country home. It is always a treat for members to tour Bob and Marcia's home and admire their collection of antiques and the quilts that Marcia has crafted. The out-buildings are also filled with antiques, including various organs and a complete theatre. Bob drove his vintage cars out onto the grounds so members could enjoy them. Marshall Blomberg brought his special rotisserie to prepare the delicious roast

beef. He also roasted corn and LOLTOS members brought their favorite dishes. Food and fun was enjoyed by all.

This year our October Social was a traveling affair. The day started at Mat and Paulette Spinello's residence. Mat has collected fire fighting memorabilia for 35 years. In his collection are 450 helmets, badges and arm patches, leather buckets, a 1776 salvage bag used to hold belongings, and a muffin bell used by the night watchman to alert the volunteers if a fire was discovered. In the back yard is a firehouse that holds a 1883 Amoskeag horse-drawn steam engine built in Keene, New Hampshire. Members were fascinated by the display.

Members then traveled to the country home of Don and Carole Milne. Don and Carole are both collectors. Carole has an extensive collection of Fisher Price toys. Don has one of the most complete collections of Match Box cars in the region. They are also the proud owners of a Model M Series 7 1915 Franklin. The 6-cylinder, air-cooled 3-speed automobile is kept in fine working order and members of LOLTOS were treated to rides in this classic car.

There was also a surprise celebration, a special cake and coffee were served under a tent to celebrate the 50th wedding anniversaries of Bob and Carol Schmooch on September 21 and John and Jeanne Van Leeuwen on October 6.

The morning of October 6 was the last tour of the year at the Coronado Theatre. Coronado tours are the most popular draw to the Rockford Area Convention and Visitors Bureau. Much of the credit for that must go to John and Jeanne Van Leeuwen who have been in charge of tours for the

past 11 years. They are the first to arrive at the theatre and the last to leave. Jeanne has made all of the calls to obtain tour guides. John has done the set up, run the lights, and given tours. They are retiring and will be missed greatly. A farewell party was held for them on stage after the tour. A special cake was ordered and they were presented with a certificate of appreciation. We were so happy that members Graydon and Ethel Miles who now live in Talbot, Tennessee, could be with us for the occasion.

*Marty Mangas*



L to R: Andrew Hagon, third place; Catherine Drummond, winner; Christopher Stanbury, second place. London Chapter's Young Organists.

*John Sharp photo*

## LONDON & SOUTH OF ENGLAND

JOHN FOSTER: 0932-783816 (UK)

On July 24 we presented Len Rawle on the chapter organ, the "Torch Christie," in the Memorial Theatre, Barry, South Wales. This event was very well attended, despite very hot weather. The combination of this organ and Len Rawle is always a delight to hear.

August 21 gave us Richard Hills (aged 13), playing a full concert on

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the "State" Wurlitzer in the Top Rank Club, Kilburn. He was, of course, our 1993 London Chapter Young Organist of the Year winner. He handled the concert like a veteran, full of confidence and with a mastery of theatre organ playing and technique, hard to believe at his age. He will go far, and we are very proud of him.

Chapter Nights which, through the kindness of Les Rawle are held at his Northolt home on his Wurlitzer, saw August and September meetings played by Frank Fowler and Dudley Savage respectively. Open console and work nights are also held here monthly.

On September 18 our Young Organist of the Year competition was held at the Cannon Cinema in Harrow. This attracted eight entrants, and the panel of judges comprised of: Frank Fowler, Jim Riggs, John Mann and Ken Stroud.

Our winner was Catherine Drummond. Christopher Stanbury was second and Andrew Hagon, third. This was Catherine's third competition with us, a very worth winner. Whilst the judges deliberated, we were entertained once again by our 1993 winner Richard Hills on the snappy 3/8c Wurlitzer. The encouragement of young people to play theatre organ is one of the priorities of London Chapter.

Our new project, to install the "Welling" Granada Wurlitzer into the Woking Leisure Center in Surrey, is proceeding well. Chambers and shades are now ready. Further news of this exciting scheme in a later issue, when hopefully an opening date in 1995 can be announced.

We send our warmest greetings to all chapters in the American Theatre Organ Society.

John Foster

## LOS ANGELES

SHIRLEY OBERT: 310/541-3692



Jeff Weiler  
at Pasadena  
City College  
Wurlitzer.

Bob Hill photo

No ordinary Halloween show such as *Phantom* or *Hunchback* or *Dracula* for LATOS this year! *Nosferatu*, the first screen version of Bram Stoker's classic "Tale of Dracula" was accompanied by master musician Jeff Weiler October 28 at Sexson Auditorium on the campus of Pasadena City College in Pasadena. After a unique arrangement of the overture to *The Phantom of the Opera* Jeff went right into the movie helping the vampire stalk his victims. And a great job he did. Joe McFarland describes it best in his article for the LATOS Organ Log with quotes from Garbicz and Klinowski, Cinema, the Magic Vehicle, 1983.

*Nosferatu — Eine Symphonie des Grauens (A Symphony of Terror)*. Film by Frederich Wilhelm Murnau, with Max Sreck in title role as Count Orlok.

"This first screen version of the classic horror tale *Dracula* was made in 1922 and evokes a magnificent spirit of impending doom. Its scenes of the vampire stalking his victims in the deepening shadows of the night have never been equaled for sheer visual terror.

*Nosferatu* (a Rumanian word meaning "not dead") is a thinly veiled adaptation of the horror novel *Dracula* by Bram Stoker, written in

1897. So Count Orlok (as the nosferatu) is in essence, Count Dracula. 'Nurnau discovered the laws of horror cinema and made use of its principal elements — the constant feeling of anticipation and the use of details of decor as ominous symbols. *Nosferatu*, apart from being firmly based in German folk legends, was also inspired by the supposedly real cases of contemporary vampirism.' *Nosferatu* is a curious sort of a psychological film; instead of studying the psychology of the characters, it manipulates that of the spectator. But the most remarkable thing about *Nosferatu* is the original and fruitful idea of shooting the film outside. It appears that optical realism is a much better vehicle for horror than weird designs: the vampire strolling down a sunny street is more terrifying.'

The previous night, Gaylord Carter, long time member of LATOS and certainly no stranger to most of the theatre organ world, did a magnificent job of scoring *The Hunchback of Notre Dame* at the First Congregational Church of Long Beach. The organ, a Moller recently rebuilt with new console and electronics, is a 4/80, prepared for an eventual 94 ranks.

The first concert of the season at Fullerton High School with Stan Kann at the console of the rebuilt 4/28 Wurlitzer in the school's Plummer Auditorium was a rousing success with nearly a full house and a standing ovation. Although this was not a LATOS function, many members were in attendance. Perhaps one of these days soon, ATOS will gain another chapter and lots of new members. LATOS wishes them luck and looks forward to supporting them in their efforts. Wayne Flottman

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## NEW YORK

DAVE KOPP: 201/335-0961

Jonas Nordwall performed a wonderfully eclectic program for New York Chapter on October 2 at Long Island University in Brooklyn, highlighting both his outstanding artistry and the resources of the 4/26 LIU/Brooklyn Paramount Wurlitzer.



Jonas Nordwall at the 4/26 Long Island University Wurlitzer.

The show opened with the distant strain of soft strings providing a contrasting introduction to a full organ, toe-tapping "Funiculi, Funicula." Jonas applied his creative touch with tasteful and interesting registrations to a broad range of music that included such beautiful ballads as "Evergreen" and "Laura," the swing sound of Ellington's "A Train," some light rock Billy Joel, a bouncy "Lullaby of Broadway," and even a raunchy bump and grind "Stripper." Orchestral arrangements including Offenbach's "Orpheus Overture" and a rousing "Sabre Dance" that really showed off the exciting sound of this instrument, rounded out a superb theatre organ performance. Jonas chose "New York, New York" as an encore, and the New York audience



Dennis "Nosferatu" James takes an eerie bow following his performance of the horror classic at the Bardavon in Poughkeepsie, New York.

loved it! Thanks, as always, to Bob Walker assisted by Keith Gramlich; the Mighty Wurlitzer sounded better than ever.

Speaking of Bob Walker, NYTOS Chairman Dave Kopp took the occasion of Jonas' concert to pay tribute to Bob in recognition of his twenty-five years of dedicated volunteer service as crew chief for the LIU Wurlitzer. While the audience joined in singing along as Jonas played a chorus of "For He's A Jolly Good Fellow," Dave presented Bob with a Walkman CD player, a gift from the chapter as a token of appreciation.

It was a dark and stormy night in Poughkeepsie on October 23, a most appropriate atmosphere for Dennis James' presentation of the silent horror classic, *Nosferatu* at the Bardavon 1869 Opera House. A box office line that snaked all the way down Market Street delayed the start of the show ... but it was well worth the wait. Dennis put the NYTOS/Bardavon 2/7 Wurlitzer through its paces, using every resource of the newly respecified stop arrangement and his own remarkable talent as an accom-

panist to bring the film to life weaving an incredibly array of sounds into his creative musical score. The audience of nearly 700 was held in rapt attention until the very last frame. In fact, few noticed Dennis slip into a very convincing *Nosferatu* mask just before turning to take his bow. To the credit of the artist and the instrument, it was hard to believe that so many nuances of sound could be coaxed from just seven ranks of pipes. Thanks to the hard work of John Vanderlee and crew — Barb Penrose, Bob Strang, Stuart Ballinger, and Bill Bozzetto, the organ was in top form. Thanks also to Bob Raymond, Jr. and to Dave and Dan Kopp for their work over the past several months in redesigning and rebuilding the console stop rail and back rail to accommodate the enhanced stop specifications.

Tom Stehle 914/457-5393

## NORTH FLORIDA

JACKSONVILLE

ELMER OSTEEN: 904/724-0694

Sis Nelson invited members and friends to a social gathering at her home Sunday afternoon, August 14. It was a beautiful day, and many accepted her invitation. There was no formal program, just Sis's warm hospitality that permeated the atmosphere. We were pleasantly surprised when we learned that Sis had invited us to stay for supper. And so our afternoon of snacking was topped off with a delicious meal served buffet style. The combination of lively conversation amongst members and friends and the musical sounds from the late Norm Nelson's Rialto II played by anyone brave enough to sit on the bench made the occasion most festive. Mark and Carrie

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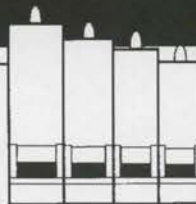
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Renwick rendered several selections in their unique style. Jim Lawson got very much into the "swing" of things. He could have been substituting at the Tower Ballroom with his rhythmic style — very danceable. Prexy Elmer Osteen took his turn and played music from the 60s. Dave Walters played several hymns with his usual gusto. Paul Fischle surprised us all. He is a church organist, but this afternoon he was a theatre organist playing grand melodies in grand style. And what about Norma LeVey? She would not get on the bench until almost everyone else had left for home. A former home-order teacher, she also surprised us with wonderfully played and arranged popular tunes from the 60s.

The September meeting was held at the Dave Walter's home with Gene Stroble, our newest member, playing Dave's Conn 650. Gene played as if he had grown up playing a Conn organ instead of drinking milk and eating his spinach. We heard how much variety of sound is possible from the 650. Following the concert came the delicious snacks. Patsy, Dave's sister, was on deck as a helping hand as usual when we meet at Dave's.

We met at the home of Mark and Carrie Renwick in October. They performed in their unique style their kind of music, which is not modern but comes from the era of the great theatre organs playing in those lavish theatres of the 20s. After the program the console was open to anyone wishing to play. John McCall, our enthusiastic member from South Georgia, gave us excellent examples of what he used to do at his home playing his Allen theatre organ before he donated it to the Tift Theatre in Tifton, Georgia. He likes the multi-rank grand sound played at theatre sound levels, the Rialto II reaching sound levels beyond the normal living room requirements. It was great!

*Erle Renwick*

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## NORTH TEXAS

IRVING LIGHT: 214/931-0305

In October, North Texas had its own double-header, one planned and the other a most welcome surprise. Even the planned chapter meeting at the home of Jerry Ward had some enjoyable surprises.

Jerry is a member of North Texas ATOS, professional organist and one of the chapter organists who played intermission music on the Robert-Morton organ in the Lakewood Theatre. His residence boasts a large living area with high ceilings that Jerry uses to enhance the sound of his X77 Hammond. He agreed to host our October chapter meeting and to play a program for us following the business meeting. Jerry has entertained in clubs for many years and has developed a style of playing that combines jazz and theatre organ stylings with a beat that makes you want to dance (which is exactly what his listeners do when he plays clubs). Jerry announced that he had divided his program into two segments, the first consisting of ballads and show tunes. The second half, he said, would be reserved for his "beat"



*Jerry Ward (right) played for North Texas in October. Ron Ely accompanied Jerry on keyboard for part of the program.*

offerings. It must be noted that even his "ballads" are played with a definite dance beat and are far from sleep-inducing. The second half contained the surprise of the day. Jerry invited fellow keyboardist Ron Ely and a man on drums to join him for some marvelous jazz selections that had his audience of theatre organ buffs thoroughly entranced. We thank you, Jerry, for entertaining us so royally and hope that you will invite us back soon.

The second part of the double-header was a concert by Kay McAbee on a "fresh from the factory" three-manual Allen theatre organ. This marvelous surprise was arranged by Jack Wells and the Dallas Allen deal

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## NORTH TEXAS cont.

er, Dale Johnson. Mr. Wells, who had the Allen dealership in New Mexico for some 23 years prior to semi-retirement and moving to Dallas, is a longtime member of ATOS. When he learned that the Allen he had ordered for a client in New Mexico would be in Dallas for a brief time prior to shipment to the customer, he immediately thought of our chapter and offered to arrange a private showing for our members. When he saw our obvious enthusiasm, he called his friend Kay McAbee in



Kay McAbee played the new Allen in a special program for North Texas.

Albuquerque (where he is resident organist on the five-manual Kimball organ in the Ramada Classic Hotel) and invited him to play for North Texas. Arrangements were hurriedly

made and on October 21 we were treated to a thrilling concert by Kay, who had flown from Albuquerque that morning just for this program. Kay McAbee's marvelous musicianship and exciting music are well known within ATOS as he has performed at many National conventions, but this is the first time that he has appeared in Dallas. We were thrilled with Kay's music and with the wonderfully authentic theatre pipe sound that came from the Allen digital organ. Several of our members took advantage of the opportunity to play this unique instrument and all had praise for its great theatre organ sound and feel. This was a high point for our chapter and we are deeply indebted to Jack Wells and Dale Johnson for making it all possible.

Irving Light

## OREGON

DON JAMES: 503 /245-5972

On October 25 a new monster made its appearance in Portland — it was the Phantom of The Organ Grinder, a grim and grizzly spectre it was as it made its way through the restaurant and mounted the bench of the Mighty Wurlitzer. The movie screen was dropped and a crowd of

pizza-filled viewers waited to be scared to death. Scared they were, as the gruesome sights of *Erik and the Paris Opera House* were brought to life by the music of the equally gruesome Phantom. As the film ended and the screen was raised, all were relieved to find that this Organ Grinder Ghost was none other than Paul Quarino, who has been haunting the place for twenty-one years. The audience proclaimed this event a resounding success and indicated that next year they were going to bring all the neighborhood kids who need to be scared to death.

Another frightful experience was in store for Oregonians on October 28 when Dennis James brought *Nosferatu* to Cleveland High School and terrorized young and old alike. With this movie about the original *Dracula*, Dennis always pleases his audiences and this audience was no exception (even the teenagers loved it)! Dennis is an exceptionally competent showman and we were fortunate to have his help in presenting a genuine Halloween nightmare.

Alva James



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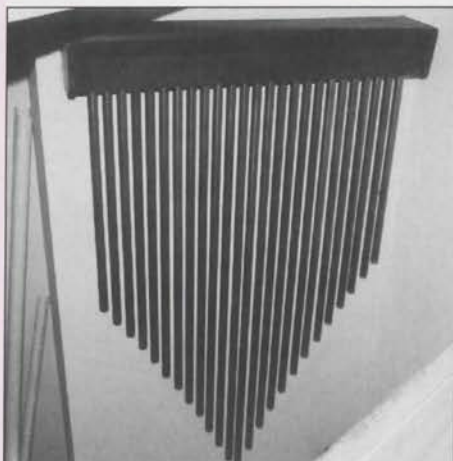
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## ORLANDO AREA

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

Fall is here, and school has started, bringing with it the usual scheduling woes working around student activities. Nonetheless work on the DON BAKER MEMORIAL WURLITZER continues steadily. We are excited to report that the console wiring has finally begun. This work will be done at John Smart's workshop where the horseshoes from the organ have been taken. This location is much closer to the home of our chief electronics expert, Ed Neilsen, and will allow him to work on the system more often.



Don Baker chimes in place and ready to go.

During the summer our organ crew was able to accomplish extensive work on the project. The chimes have been installed on the front wall near the Solo chamber. Warren Thomas worked on winding the chests in the Solo chamber. Hazel Hensing, Lois Thomson, Jackie Laval, Carl Davis, Frank Norris, Doris Ferrar, Arlene Brown, and even our eldest member, Bob Thomson, worked hard at re-leathering primary and secondary pneumatics and



L to R: Arlene Brown, Hazel Hensing, and Doris Ferrar concentrate on wiring and soldering. Jack Laval is in back.



Bob Thomson, Orlando's oldest member, wires bottom boards.

rewired the bottom boards for the Solo chamber chests. Ed Neilsen renovated our Conn 651 getting it ready for our concert series scheduled this fall. We also worked on the relay board configuration in the electronics cabinet in the Solo chamber.

Our first formal meeting of the season which was held in September at the home of Carlyn and John Smart in Lake Helen, got us off to a rip-roaring start. The business portion brought the members up to

speed on the progress made on the DON BAKER project over the summer, followed by open console on John's marvelous Wurlitzer pipe organ. It was good to hear it once again. We were entertained by numerous members, among whom were Tony Cremonese, Chris Walsh, Dorothy Bethune, Frank Norris, Warren Thomas, and Leroy Lewis. We were treated to a very pleasant surprise which added greatly to the festivities — Carlyn Smart sang for us accompanied by husband John at the Wurlitzer. Carlyn has a fine singing voice, which was appreciated by all. Refreshments were organized and served by Hazel Hensing and Lois Thomson. It was great to get together again after the summer hiatus, and a real bonus to have this first meeting turn out to be such a gala event.

Our October meeting was held at Lake Brantley High School — the soon-to-be home of the DON BAKER MEMORIAL WURLITZER. This meeting started our concert series for the year. These concerts will be played on our newly renovated Conn 651, which will be used until the DON BAKER is up and playing. Our first artists were Mark and Carrie Renwick, who are members of the Jacksonville ATOS Chapter. Probably many of you are familiar with Carrie's wonderful singing talent and Mark's proficiency at the organ. Their program included such old time favorites as a medley featuring music from Dick Powell's film in the 30s, *Tin Pan Alley*, tunes from *Wizard of Oz*, a tune from Rudy Vallee's *Vagabond Lover*, and Jesse Crawford's arrangement of "I Love to Hear You Singing." Carrie's solos included Irving Berlin's "Let Me Sing a Happy Song," turn-of-the-century tune

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**ORLANDO cont.**

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Mark Rentwick accompanies Carrie on the Conn 651.

Our second event in October was a Halloween Party — a fund raiser for the DB Project. John and Carlyn Smart once again graciously offered their home for this fun time. Many members arrived in very innovative costumes which added much to everyone's pleasure. Would you believe Abraham Lincoln, Friar Tuck, and Howard Stern showed up? Leroy Lewis was in charge of decorations, and as always did a very imaginative job. Again, we were entertained at "open console" on John's superb Wurlitzer by a number of our talented members, including our President Wayne Tilschner, Warren



John Smart accompanies Carlyn on the Wurlitzer.

Thomas, Chris Walsh, and Frank Norris. In addition, we were treated to several periods of spectacular music by The Maestro, Vice-President Leroy Lewis. Another special attraction was John Smart accompanying his lovely wife, Carlyn, as she sang for us. Refreshments were served by Lois Thomson and Hazel Hensing throughout the afternoon. This happy day ended with a sing-along session, numerous solos by Carlyn accompanied by Leroy, and ending with several special resounding and spectacular numbers by Leroy. To say the least, the party was a complete success in all ways — fun and fund raising to help with the continuation of our DON BAKER Project.

It is our fond hope that we can keep this enthusiastic momentum going throughout the year.

*Lois M. Thomson*

**POTOMAC VALLEY**



Virtuoso pianists John Petley and Alex Hassan join Floyd Werle for "The Ragtime Era." Don Faehn photo

On June 19, we teamed with the Northern Virginia Ragtime Society to present one of our most successful programs to date at George Mason University's Harris Theatre, Fairfax, Virginia, the home of our 2/8 Wurlitzer. "The Ragtime Era" was very well received by a large and enthusiastic audience. Our own Floyd Werle served as emcee, organ soloist, ensemble participant, and to the pleasant surprise of the audience, vocalist. He sang Harry Ruby's "Father's Day," which was appropriate for the occasion, self-accompanied at the console. Our guest artists were two brilliant pianists, John Petley and Alex Hassan. After each artist played solo sets, the performers

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Rich Lewis performed for Potomac Valley Chapter.

merged their skills with "The Wedding of The Painted Doll," with Floyd at the organ and John and Alex playing four hands on the piano. It was exquisitely played, and the organ blended in beautifully with the piano. It left the audience wanting more, so they finished the show with an impromptu encore, "The Entertainer."

Rich Lewis, the talented young theatre organist from Delaware, was the guest artist for our first program of the fall season on September 10. Rich gave his audience a good variety of theatre organ music, ranging from Crawford arrangements to the light classics. Particularly pleasing was a very nice medley of World War II era songs. Rich thoughtfully dedicated the medley to his grandparents, who were in the audience that evening. Our lighting crew (Bruce Ricker, Ken LaCapria, and the Harris Theatre technicians) once again created an outstanding complement to his artistic performance.

Our Wurlitzer was featured at the University's Open House on September 10. Tour groups were given a short presentation on the organ by George Johnson and a

cameo performance by Bob Lachin at the Wurlitzer. For the second half of each tour, each hall had a selected program in progress. Ours was a short silent film (the Laurel and Hardy pie fight) accompanied by Floyd Werle at the Wurlitzer. Many people came up on stage after each tour for a closer look at the console and pipe chambers. It was a treat to see several wide-eyed youngsters seated at the bench with Bob Lachin. Rich Lewis, who gave up some of his practice time for this event, also performed.



John Steele performed for Potomac Valley at Richard F. Kline residence Wurlitzer.



"Gee, Dad, it's a Wurlitzer!" Potomac Valley's youngest member, Chris Parent, admires the Kline four manual console.

Don Savoie photos

We enjoyed another outstanding chapter meeting at the home of Richard F. Kline, Jr. October 23. The fall season in Maryland's Catoctin Mountain area is always beautiful, and a perfect background for Dick Kline's home and his magnificent Wurlitzer. The guest artist was John Steele. John said he had not done much playing in the past several years, but it surely wasn't evident from hearing his polished performance that afternoon. There was something for everyone in his nearly two hour program.

The chapter was saddened by the loss of our Past Chairman, John L. (Jack) Little, who died suddenly October 4, 1994. *Don Faehn*

## PUGET SOUND

JOANN EVANS: 206/485-5465

Next thing to a Mini-Convention! "One Big Weekend — Opus 1" was a collaborative effort of Puget Sound Chapter and Columbia River Organ Club — a brand new independent club of TO enthusiasts. The two groups worked together to create a whale of a weekend event!

Included in the lineup of activities were a Jim Riggs Seminar, a voicing workshop presented by American Institute of Organbuilders Fellow René Marceau, a Rodgers Organ Factory tour with Donna Parker, and a barbecue and open console at the home of John and MaryJo Olsen. The grand finale was Jim Riggs' Sunday morning concert at Uncle Milt's Pipe Organ Pizza in Vancouver, Washington. Opus 1 took place in and around Portland, Oregon. Plans are already underway for Opus 2, scheduled for the Seattle area next August.

Barely a month later, Lew

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**PUGET SOUND cont.**

Williams was presented in concert at Tacoma Pizza and Pipes. Lew's impish humor together with his top-notch playing skills made this a concert to remember. We would encourage Lew to produce a recording — the demand is high!



Having recently been granted non-profit status by the IRS, Puget Sound Chapter is focusing more heavily on education and the need to fund scholarships and other educational activities in schools, etc. An annual fund-raiser in the form of a White Elephant Auction combined with a Halloween costume party was held Halloween weekend. A wild and wacky assortment of weird characters roamed the hall — a card dealer, a tacky tourist, Frankenstein, a whistler with dog, a flapper, clowns, and others. The event was held at Haller Lake Improvement Club where the chapter organ is installed — it was available for all to play.

Group Theatre Pipe Organ Classes! The brainchild of member Jay Gerlings, this series has been an outstanding success! Four months in the planning stage, the first of four monthly classes took place in



*A visitation from the realm of the Wierd & Wacky at Puget Sound's Halloween Party.*



*Teacher Don Wallin, seated center back, with his students at Puget Sound's monthly Theatre Pipe Organ Class. Back row: Marion Berger, Sylvia Gobiet, Bob Zat, Adeline Hook, Don Wallin, Rose Verkilyst, Wally Dreessen, Shirley Clausen. Front row: Clyde Hook, Jay Gerlings, Vince Fryer, Betty Haines, Diane Whipple, Lynwood Smith.*

September at the home of Jane and Homer Johnson on their 3/8 hybrid theatre pipe organ. Taught by Don Wallin, well-known Tacoma organist who plays at Pizza and Pipes, the classes have been enthusiastically attended by an average of 15 people! Subsequent classes utilized Ray and Muriel Whelpley's 3/12 Wurlitzer and Russ and JoAnn Evans' 3/16 Wurlitzer. Each time Don presented a

complete theatre organ arrangement which he produced on his Macintosh computer. He then demonstrated some general theatre organ playing techniques, and asked for questions. A final class in the fall series will be held on Walt and Bessie Cook's 3/12 hybrid theatre pipe organ. Students indicate enthusiasm for a second series of four classes to begin in late February.  
*JoAnn Evans*



*Left: The Big Guns! "Uncle Milt" from Uncle Milt's Pipe Organ Pizza, Jonas Nordwall (a distinguished visitor), Lew Williams, and Dick Daubert, owner of Pizza & Pipes, following Lew's concert.*

*Right: Don Wallin demonstrates a technique to students Bob Zat and Wally Dreessen.*



## QUAD CITIES

MARK SPENGLER: 309/752-0232

Thanks to the music, love and laughter provided by that always popular "Padre of the Pipes," Father James Miller, QCCATOS members enjoyed three sublime days during October 1994.

It started Friday, October 14, 9:30 a.m., as twenty large school buses began arriving from Quad City area schools and unloaded over a thousand sixth grade students. As the youngsters filed into the historic Capitol Theatre in downtown Davenport, Iowa, they were greeted by the sounds of a five-piece Dixieland Band. We knew things were off to a good start when the youngsters clapped and sang along with the upbeat music as they took their seats.

A few minutes before 10:00, the theatre was darkened. On cue, the spotlight illuminated the 1928 Wicks pipe organ as it rose from the pit with Father Miller at the console. When the applause for his first selection faded, Father Miller yelled, "Why aren't you kids in school?" which got a big laugh. The students responded with gusto as Father Miller played songs they recognized, from "Take Me Out to the Ball Game" to theme songs from popular movies and television shows.

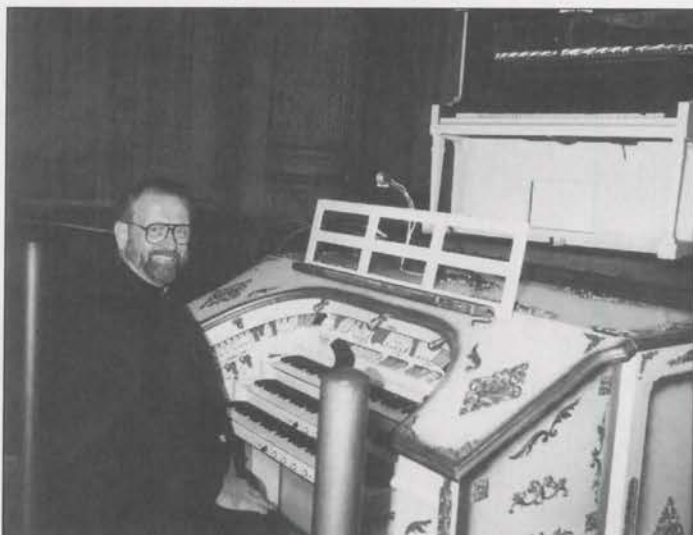
To give the kids a complete 1920s movie experience, Father Miller accompanied the Laurel and Hardy movie, *Liberty*. The kids howled with laughter as they watched this 1923 silent film classic.

Beside the music, the versatility of the organ and the movie, the youngsters were fascinated by the Grecian murals on the Capitol's domed ceiling and the glistening crystal chandeliers. Most had never been inside a 1920s movie palace, and expressed their amazement at the opulent decor.

This was the first Kid's Concert ever sponsored by




Busses start arriving for QCCATOS' first Kid's Concert.



Father Jim Miller poses at Davenport's 1928 Wicks 3/12 and its honky tonk piano. Dwight Minkler photos

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QCCATOS. Since the Quad City metro area includes several school districts in both Illinois and Iowa, it took a lot of work to pull off the project, but was well worth the effort. After such an enthusiastic response, we are already planning a repeat performance! Incidentally, this premiere event was attended by the area's most popular newspaper columnist, Bill Wundram, who featured it in the following Sunday's Quad City Times. The program was also taped, then aired on both the local NBC Television Affiliate, KWQC-TV6, and the Public Broadcasting Television Station, WQPT-TV.

On Saturday night we enjoyed a pre-concert potluck dinner at Butterworth Center in Moline, Illinois. This lovely old mansion was the home of a granddaughter of John Deere, the founder of Deere & Company. The facility is now available for use by non-profit groups. Approximately thirty were present for dinner served in the elegant dining room. After enjoying good food and conversation, we were entertained by Father Miller as he played the Center's Bennett pipe organ, while Selma Johnson and Mark Spengler took turns accompanying him on the Kimball piano.

Most of our local members were on hand to help with the Kid's Concert on Friday, then came to the theatre again on Sunday, October 16, to sell and take tickets, usher, help with the concession stand, sell tapes, and all the other work that goes with putting on a show.

## QUAD CITIES cont.

Everyone did a great job, including President Mark Spengler's pre-teen daughter, Amanda, who helped distribute programs. She looked adorable appropriately attired in a fringed red satin "flapper" outfit.



*The River City Jazz Band played while sixth graders filled Davenport's Capitol Theatre. Dwight Minkler photo*

During the concert, the Capitol Theatre's sixty-six year old Wicks pipe organ seemed to flourish under the masterful touch of Father Miller. Whether he was playing jazzy numbers like "Sunny Side of the Street" and "When the Saints Go Marching In," or Duke Ellington's pensive "Mood Indigo," he brought out the instrument's full potential. His encore, "How Great Thou Art," was especially moving. While music was the main attraction during the three-day period, social events were also on the agenda. Of course these were all the more fun due to Father Miller's effervescent presence.

Sunday's after-the-concert Afterglow, held at the Stardust Restaurant in Moline, was the perfect end to three wonderful days. Needless to say, we all hated to say good-bye to Father Miller. What a guy! What Fun! What a weekend!

*Elaine Vinzant*

## RED RIVER

LANCE JOHNSON: 218/287-2761

In May we held our last meeting before "summer recess" at the home of Melita Nelson. We were delightfully entertained by some of her piano and organ students: Katie and Erin Ziegler, Philip Herman, Ryan Young and Faye Crume. Her special guest was former student VanNessa Straub, who became Miss North Dakota 1991. Miss Straub played the



*Theatre Organ Seminar at the Center for the Arts.*

portion of the Warsaw Concerto that she played in competition.

There's never a lack of interesting people who visit the Fargo Theatre, not necessarily to appear there. The Beach Boys were in town September 15 for their concert at the Fargodome (and it was terrific!). They were walking by the theatre and asked if they could stop in after the concert and see a movie. So, until about 2:00 a.m. they and their entourage watched an Indiana Jones movie and their main keyboardist jammed on the Wurlitzer.

On her travels across the country to visit all theatre organ installations possible, Marion Flint came to see what Red River Chapter is up to. She spent September 7 visiting with Lance Johnson and hearing the Fargo Theatre Wurlitzer, the organ at Weld Hall on the campus of Moorhead State University and the "new" Wurlitzer in Fergus Falls, Minnesota, at the Center for The Arts.

The Center Wurlitzer has been getting a lot of attention since its completion his summer after a complete rebuild and installation by Lance Johnson and crew. The Center's interior is not finished, however, but having the organ done first is helping to entice more donations toward finishing in 1995.

The first annual downtown Fine Arts Festival was held in September and included a chance for people to come into the theatre and hear the organ for the first time publicly. People could only come into roped off areas, but they kept coming and Lance had to play six programs to

accommodate them all.

The next organ event there was October 29 when Lance conducted a theatre organ seminar covering many topics, including the history of theatres in Fergus Falls, the lineage of film music, history of the major theatre organ builders, theatre organ venues, a trip through the 3/10 Wurlitzer and a demonstration of the sequencer, styles and techniques of playing, how to score a film, etc. The seminar ended with a pitch for ATOS and a hope that Fergus Falls can start a chapter someday. The Center for the Arts (formerly the Fergus Theatre, formerly the Orpheus) opened originally in 1921. The 2/8 Moller was removed in 1938 and went to rural Aastad Lutheran Church, just south of Fergus Falls, where it is still heard.

Jane Alexander, chairwoman of the National Endowment for the Arts, visited North Dakota October 24 and 25. Appointed by President Clinton, the actress came to the Fargo Theatre to hold a town meeting style forum. For the entertainment, a brief concert on the Wurlitzer by Dave Knudtson, and then highlights of *Joseph and The Amazing Technicolor Dream Coat* was presented by the Trollwood Performing Arts School cast. Nancy Jones Schafer, North Dakota's first lady, gave an opening address and then Ms. Alexander spoke about the commitment to renew the connection of the arts with the community, how art is a celebration of the human condition. After her address, she opened the meeting for comments and questions about

the NEA.

The chapter's main event this fall was our 20th Anniversary of Silent Movie Night, October 21 and 22. Last spring, a survey was taken to determine what the top ten favorites were as played by the Fargo Theatre Big Band All Stars. So, the evening began with the band, under the direction of James Playhar, recreating the style of the old radio program, "Lucky Strike Presents Your Hit Parade." The motorized Bandcar, the mirror ball and lighted "On Air" and "Applause" signs helped set the mood. Along with Lloyd Collins at the organ, the Fargo Theatre Singers, dancers Donald and Joan Miller, soloists Linda Short and Gary Thrasher, and comedian Steve Stark as Colonel Gus Zundheit, the program had everything you could want, from the ridiculous (Spike Jones arrangements) to the sublime. The evening's emcee was Doug Hamilton. Pre-show and intermission pianist was Gene Struble at the lobby grand. For our film, the adorable Colleen Moore in her 1926 comedy *Ella Cinders* was scored by Lance Johnson. It's hard to believe that we have been presenting these quality programs for twenty years.

Sonia Carlson

## RIVER CITY

GREGORY JOHNSON: 402/624-5655



River City Chapter President Greg Johnson opens our business meeting.

Tom Jeffery photo

Our September 11 meeting was hosted by Lynn Lee's spacious home in west Omaha, which boasts a Baldwin Model 48H electronic organ and a Baldwin Acrosonic piano. About 22 members and guests attended. After a short business meeting, Lynn Lee (on organ) and Maurine Durand (on piano) opened the program with duets of old standards including favorites like "Love Letters," "Blue Orchids," "Louise," "Please," and "Moonlight Becomes You." Then Lynn Lee and Donna Van Ripper offered four-handed piano duets, entertaining us with "Alice Blue Gown" and a classical composi-

tion, "Qui Vive." Last but not least, Donna Baller treated us with organ melodies, including "Smoke Gets In Your Eyes," "I Hear A Rhapsody," and "Begin the Beguine." During open console Warner Moss, Maurine Durand and George Rice played organ and piano for us while we enjoyed snacks. Thanks, once again, to Lynn Lee for his generous hospitality and to our talented musicians in River City Chapter.

Tom Wolfe hosted our October 30 meeting in his comfortable north Omaha home. Tom's three-manual Conn theatre organ is equipped with remote speaker cabinets and a set of Conn pipes. During our business meeting, conducted by Greg Johnson, Bill Durand and several others gave a progress report on the Barton organ project in the chapter's studio at Durand's Sky Ranch Airport. The organ crew is busy winding chests, constructing regulators, and wiring the console. New stop tabs for the Syndyne stop actions have been engraved and are in the process of assembly. To date, the organ installation crew has logged over 5,000 volunteer hours!

Because of the illness of our scheduled guest artist, several members filled-in with an impromptu program. Greg Johnson started the ball rolling with a rousing rendition of "Fox Movietone News Fanfare," "Moonlight Serenade," "It Might As Well Be Spring" from *State Fair*, and

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RIVER CITY cont.



Donna Baller (top) and Lynn Lee at the Conn theatre organ console. Tom Jeffery photos

"The Sound of Music" from the Broadway show of the same name. Donna Baller played up-tempo renditions of "Has Anybody Seen My Gal," "It Had To Be You," "More," and "Whispering," and closed with two lively polkas. Then Dick Zdan treated us to renditions of "Powder Your Face With Sunshine," "Valencia," "Petite Waltz," and "Sentimental Journey." During the later number, Greg Johnson joined Dick at the console to complete the song — they didn't miss a beat! Lynn Lee rounded out the program with several numbers, including "Springtime In The Rockies," "When It's Lamp Lighting Time In The Valley," "I Love You Colorado," and "Melody of Love." We then adjourned to Tom Wolfe's kitchen for delicious table treats. Thanks, Tom, for another enjoyable visit to your home. Harold Kenney, Tom Jeffery

ST. LOUIS

DORIS ERBE: 314/481-1840

Bernie and Betty Nordmann hosted our September meeting. Bernie has been a valuable asset to our chapter for "many moons." Warren York was invited by Bernie to be our guest artist and give the 3/13 mostly Wurlitzer a workout. And that he did. Warren is a marvel and can play nonstop for hours. Even though the Wurlitzer didn't "smoke" Warren kept it hot!

He opened with "Sing Hallelujah" and continued with "Tain't No Sin," "Temptation Rag," and "My Heart Belongs To Daddy." Was Warren trying to tell us something? He chose "My Sin" as his encore to conclude his program!



Warren York at Bernie Nordmann's 3/13 mostly Wurlitzer.

We also had "cause" for a bit of celebrating. Joe Dallavalle, a dedicated long-time Board Member and technician was 80 years young the following day. We surprised him with a brownie cake and, accompanied by Warren, sang a rousing rendition of "Happy Birthday."

Everyone enjoyed the refreshments and open console that followed Warren's wonderful music. That Warren is go-o—o-od!

On a lovely, sunny October Sunday we met at Concordia Seminary to not only see and hear the magnificent 3/52 Casavant Freras organ but to climb Luther Tower to see and hear the carillon.

Rev. Dr. James Brauer performed various compositions that demonstrated the different voices and/or combinations of voices that are available on the organ. He included "A Mighty Fortress" and a Bach Toccata in his program.



Rev. Dr. James Brauer performing on 3/52 Casavant Freras at Concordia Seminary.



Joe Dallavalle and birthday cake.

The organ is located in the balcony. Casavant Freras, a respected world leader in order building, constructed the organ which is a 3/32, and is an electro-pneumatic organ with 2,800 pipes. There are 35 stops which include principal, flute, string, and reed, including trumpet en-chamade, and is designed to play music from all periods of organ literature. Provisions have been made in the console for the addition of an antiphonal organ which would add 11 ranks, 8 stops, and 700 pipes.

Rev. Dr. Wayne Schmidt was on hand to demonstrate and play the 49-bell carillon. Many of our members had never before had the opportunity to climb a carillon tower. A carillonneur (or chimer) plays by means of a mechanism that moves the bell clappers. The carillonneur sits on a bench facing the console, from which protrudes a double row of rounded oaken levers called batons plus a pedalboard. The batons are depressed with the tips of his loosely clenched fists and the pedals with his feet.

Isn't it amazing how many different ways there are to make beautiful music?  
Doris Erbe

## SIERRA

CRAIG PETERSON: 916/682-9699



The Phantom beside his hearse.

It was a warm September evening when 165 people entered the Towe Ford Museum to hear Stan Kann accompany the silent film, *The Eagle* with Rudolph Valentino and Velma Banky. Before the movie, Stan played his theme, "Today," and "The Birth of Passion." The film had an eight minute sound prelude describing the events around the world at the time it was produced. Stan had written an original score for the film which emphasized themes by Tchaikovsky. The audience loved both Stan and the film.

Chairman Craig Peterson set up the auditorium and served as emcee. Mac Wurtsbaugh was our projectionist; Ray and June Anderson worked the door with Tom Norvell. Mark Sammutt worked the membership desk and Bud Taylor sold Stan Kann tapes. Dave Moreno is maintenance man for the Wurlitzer.

Because of many other functions around Sacramento, our crowd was not as large as usual for our October 9 concert, but those who were there were very appreciative. Organist Dave Hooper was making his fourth appearance for our chapter. The highlights of Dave's program were

"Slaughter on Tenth Avenue" and selections from *South Pacific* with DeFalla's "Ritual Fire Dance" for an encore. The audience left with many compliments for an afternoon of great entertainment. Dave has never played better.

Thanks to all who helped get this show "on the road;" Dave Moreno, Erik Parker, Don Myers, Craig Peterson, Mark Sammutt, Kay Ruland, Roberta Donlin, Barbara Harris and Bud Taylor.

On Friday, October 28 we gathered at the Towe Ford Museum to watch and listen to Paul Quarino accompany the 1925 *Phantom of The*



Mac Wurtsbaugh is the projectionist for the "Phantom."

*Opera*. Those of you who remember Paul from last year know he's always got some surprises up his sleeves. This year shortly after being introduced by chairman Craig Peterson he appeared in full tuxedo and told us that ATOS stood for "all those old surprises." After several songs he accompanied surprise number one, an Our Gang comedy *Spook Spoofin*. He had us rolling in the aisles. Next Paul said we'd hear selections from Andrew Lloyd Webber's *Phantom of The Opera*. Shortly into the first piece Belinda the Witch appeared from behind the blue curtain and wooed

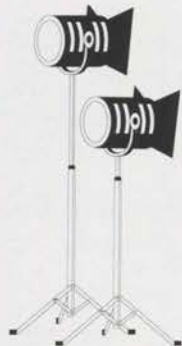


Hearse driver Ron Christenson (left) and Craig Peterson with 1931 Packard hearse.



Paul Quarino at Towe Ford Wurlitzer.

him away from the Wurlitzer; of course, the organ's computer kept on playing. As the witch pulled him backstage chapter members helped him into his phantom costume. Meanwhile the mourners were gathering around the 1931 Packard hearse for the grand entrance. Sure enough the curtains opened, the hearse drove in and stopped center stage, the "Paul bearers" reached in and pulled the coffin out and delivered it to the stage. The phantom sat up, went to the console and Lon Chaney appeared on the screen. At the finis it was back into the coffin — sit up — off with the mask — lie down — back into the hearse and off into the wild blue curtain. The more



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## SIERRA cont.

than 250 in the audience hooted and howled at the cast as they came back for a short curtain call. Fun was had by all and many new people were introduced to the Wurlitzer pipe organ. (Paul slept in the coffin to save motel expenses.)

The cast and production staff consisted of: Bud Taylor and Beverly Harris who greeted, took money and handed out programs. Mark Sammut worked the membership table and helped Dave Moreno get the organ ready. "Paul bearers;" Bill Gardner, Peter McCluer, Mitch Truswell, William Fritz, Mark Sammut, Craig Peterson; mourners, Louise Daggott and Roberta Donlin. Ruth Anne Rose played Belinda the witch and Ernie Hartley ran the house lights. The coffin was furnished by East Lawn. The hearse was furnished by Sacramento Garden Chapel and was driven by Ron Christenson. Mac Wurtzbaugh supplied and ran the projection equipment as well as the follow spot that was provided by Wendell Jacob. It takes a lot of people working together to put on a production such as this. Craig Peterson orchestrated the whole show! *Bud Taylor*

## SOONER STATE

SAM COLLIER: 918/834-6255

Our September meeting was held once again at Tulsa Technology Center's Broken Arrow campus, centered around our 3/109 Robert-Morton. Our program was a Registration Demonstration presented by our own Phil Judkins. With Bonnie Duncan drafted as volunteer demonstrator, Phil began his talk by having her show us the basic organ voices. He then illustrated ways to build on those voices by drawing stops at different pitches, and gave us examples of ways to mix the various stops to obtain the many wonderful (and unique) theatre organ sounds. And he stressed that the Kinura is NOT a solo stop — it needs to have a 4' Flute, or Diapason, or Tibia, played with it (the Kinura) at 8' pitch! He gave us many other pointers, and we did learn a lot.

We also enjoyed a short videotape featuring the Wurlitzer theatre organ



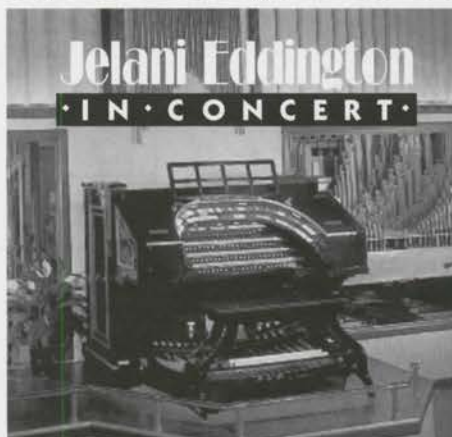
*John McConnell reports to members of Sooner State Chapter on the progress of the Okmulgee Orpheum Robert-Morton installation.*

and its beginnings.

Seven people played at open console, making a special effort to put into practice the things we had just learned.

Dan and Barbara Kimes hosted our October meeting in their home (also in Broken Arrow). Entertainment was open console on their two instruments, with some ten people playing on the 2/4 Wicks pipe organ upstairs, and about seven people playing on the Gulbransen Rialto II downstairs. Several people doubled on the piano, as well, so we heard a number of duets. It was a most enjoyable evening and we thank Dan and Barbara for having us.

Progress continues on the Orpheum Theatre and its Robert-Morton installation in Okmulgee. John McConnell reported at our September meeting that they had



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*Phil Judkins at the console of Sooner State Chapter's 3/10 Robert-Morton, presenting a Registration Demonstration at the September meeting.*

uncovered some stained glass windows at the back of the theatre which they were in the process of restoring. Work is proceeding on the organ chests, and they had used a trolley on a steel beam with a chain hoist to move one chest into place. And he gleefully announced that the first song had been played, "Mary Had a Little Lamb," by hand, with a hammer, on the Chimes! He also reported a visit by veteran organman Paul Williamson, as well as a visit by the Tulsa Ritz Theatre bankruptcy attorney Bill Rutledge, who had given him two books about the Tulsa Downtown Theatres, and a program from the opening of the Majestic Theatre in 1919!

We have been given some 1000 organ music books by the estate of

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the late Opal Norvell, and Carolyn Craft has performed the monumental task of cataloging all the songs contained in them. We have also been given the entire Theatre Organ record collection of the late Bill Roberts (by his widow, Lois) — Bill had a copy of every recording ever made! Both of these collections are now available for loan. *Dorothy Smith*

## SOUTHERN NEW JERSEY

HOWARD MINTZER: 609/881-7435

Candi — Our Halloween Treat: October 29, members and friends of SJTOS enjoyed an early Halloween treat. That treat was Candi ... Candi Carley-Roth, that is. The treat, in detail, was Candi's prolific manual and pedal dexterity, her vast repertoire of popular, classical, sacred, musical theatre, and pop-rock music. She left no stone unturned while taking us through her musical tour-de-force. Her registration and crescendi showcased the Rementer's Conn Empress 650. Candi's contagious charm and wit affected all who attended the concert. The audience returned their appreciation by enthusiastically joining in clapping to tempo at Candi's invitation.

Business Meeting Precedes Concert: Also at the October 29 concert, a short but spirited meeting took place. After discussion, a show of hands enthusiastically supported the continuance of the SJTOS Newsletter on a monthly basis. Support for the monthly publication of the Newsletter was agreed to by the vast majority of members. The Newsletter brings concert, technical, club activity, restoration progress and other items of interest to the SJTOS membership.

Broadway Kimball Restoration Expands: After careful review, we will be proceeding with a greatly expanded and detailed restoration of the Broadway 3/8 Kimball (Broadway Theatre, Pitman, New Jersey). The restoration will now include the complete rebuilding of the three reservoirs: Two 10" pressure, one 7.5" pressure. Chuck Gibson, SJTOS member and a professional organbuilder, will rebuild the reservoirs. With Chuck's offer and

the progress of the shop crew, we will be re-leathering the pouch boards in the left chamber in the same way that we have re-leathered those in the right chamber. While the reservoirs are out for the rebuild, we will completely clean and paint the floors in the chambers. The reservoir rebuild will take place in conjunction with the rebuilding of the console currently being done with the assistance of Tim Hoag, another organ professional and member of SJTOS. This combined restoration plan will result in a completely restored instrument in original factory condition and will ensure trouble free operation of the Broadway 3/8 Kimball well into the twenty-first century. *Joe Rementer*



*Happy New Year  
from your  
Journal Staff*

## Patti Simon

CONCERTS & RECORDINGS

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Ad Sizes and Rate Information as of September 1994

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<b>SIZES</b>			
Front Cover - Not Sold			
Inside Front or Back Cover . . . . .	\$280.00	\$265.00	\$245.00
Outside Back Cover . . . . .	\$315.00	\$300.00	\$275.00
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2/3 Page . . . . .	\$175.00	\$165.00	\$155.00
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Additional charges for changes in typesetting will accomplish a \$5.00 handling charge. Typesetting changes requested will void the discount for any ads that were to run consecutively.

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30¢ per word as member and 40¢ per word non-member.  
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A, and, the, &: are not counted as words.

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All classified ads must be submitted PRE-PAID to avoid a \$5.00 handling charge. PRE-PAID charge of \$2.00 if you want a Theatre Organ Journal showing your ad to be sent to your mailing address.

Payment should accompany ad copy unless other arrangements have been made in advance. Typesetting and layout charges will be billed. US checks or money orders should be made payable to THEATRE ORGAN.

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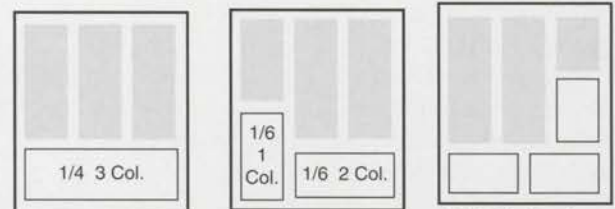
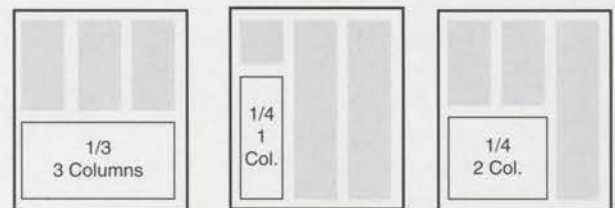
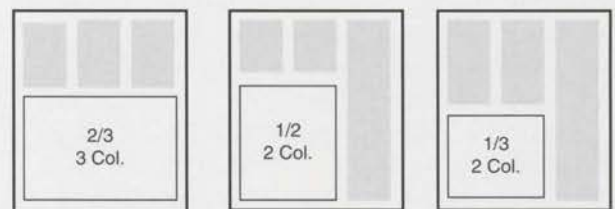
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1 Col. Pro Card  
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**DEADLINE FOR PLACING ADS IS THE 5th OF EACH EVEN MONTH  
February, April, June, August, October & December)**

# From The Wurlitzer Cookbook

## HOME REMEDIES

### HAND LOTION

1/2 oz. gum Tragacanth; 3 pts. boiling water; 12 tablespoons glycerine; 6 tablespoons alcohol; 1 teaspoon benzoin.

#### Directions:

Put boiling water on Gum Tragacanth, let stand 5 days, then put alcohol into glycerine to cut it. Then stir into Gum Tragacanth, beating all the time. Put benzoin in, a few drops at a time, beating hard. It is now ready for use and can be put in jars.

### LOTION FOR PRICKLY HEAT

4 tablespoons of alcohol; 10 drops carbolic acid. Put into pint bottle filled with water.

### FOR ANEMIC PEOPLE

Take 1 pound dried, black cherries, boil with 1 pt. of water until boiled down half, then add sugar, cinnamon sticks, and 1 qt. red wine; boil another 10 minutes, then strain and fill into bottles. Take a liquor glass in morning before breakfast.

### GARGLE

Boric acid, 1 teaspoonful; baking soda, 1 teaspoonful; listerine, 6 table-  
spoons. Boiled water, enough to make one pint. Put in bottle.

### SAGE TEA

Sage is one of the best remedies for colds and croup coughs in small children. Scald the dried sage leaves

like any other tea. Sweeten with brown rock candy. Give a small cup of the hot tea to the child before going to bed.

Beat up a yolk of egg with a table-  
spoon of strained honey and a table-  
spoon of castor oil; beat it all up thor-  
oughly and give the child a teaspoon

of this now and then.

### WORMWOOD TEA

Tea made from dried wormwood leaves is very beneficial if taken for four weeks in February, morning and evening. One small cup for grown people, less for children.

## PREMIER ALBUM RELEASE



### SCOTT FOPPIANO "Plays the Detroit Senate"

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Dolton W. McAlpin, MCATOS, March 1992

### GETS BETTER EVERY TIME

There are many artists on the theatre organ circuit, most of whom are very good; however, Bob Ralston falls into a select group of great ones, who progressively improves every time you hear him.

Fran Verri in "Pipes of PATOS" May 1992

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TOY COUNTERS - Wurlitzer, Morton, Wicks. SASE for Parts List. Reproduction Wurlitzer Traps & Percussions Catalog. \$3 to Don Shaw 3105 Pomona, Bakersfield, CA 93305 Call 805/871-1232.

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1928 2/6 BARTON console with combination action, ornate. Needs cabinet work. Generally good condition. No bench or music rack. 10' Dennison Cornopean/Trumpet, nice. 1931 Peter Clark stationary screw console lift, six foot travel, excellent restored condition. 2/3 Wangerin roll playing unit organ. Rolls included. Console professionally refinished. Organ in very good playing condition. 2 manual Geneva console, no combination action, not presently wired. Laid out for 10 ranks. Beautiful ivories, refinished, no bench. 14 pedal board toe switches, almost new. 414/241-8152.

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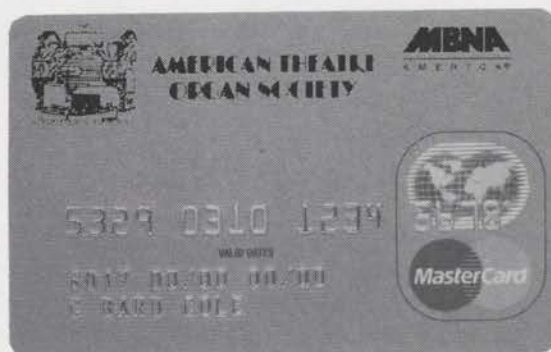
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