

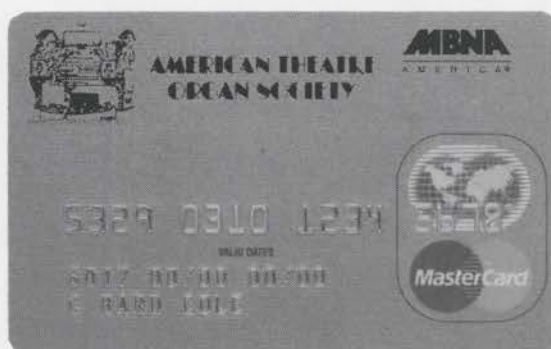
Theatre Organ

JOURNAL OF AMERICAN THEATRE ORGAN SOCIETY



MARCH/APRIL 1995

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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 37, NUMBER 2

MARCH/APRIL 1995

PRESIDENT: STEPHEN L. ADAMS
EDITOR: GRACE E. MCGINNIS
EXECUTIVE SECRETARY: HARRY HETH

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PRESIDENT'S MESSAGE



In January your board of directors met in Sacramento, California, to address urgent business confronting ATOS. Sacramento was chosen as the site for this meeting because it is the home of the Society-owned 3/16 Wurlitzer in the Towe Ford Museum there. Now physically complete, and played daily for museum patrons, the instrument stands as a tribute to the best of volunteerism and a beacon to the world of our belief in the soul-satisfying experience of theatre organ music. In the early stages of the Towe Ford project, reference was frequently made to it being "experimental," to see how many who hear it there might be interested in our organization. It is my feeling that this is still a worthy and viable project and that our investment of time and money in this installation will eventually win for us new public awareness and new members.

At the January board meeting, your directors have begun to address the questions of how to implement the newly completed instrument in order to derive the greatest possible impact upon the growth and visibility of our society in years to come. These are relatively easy and inexpensive endeavors when compared to the daunting task of assembling and de-bugging a Wurlitzer, but are no less important to the overall success of this experiment.

We are very fortunate to have enthusiastic and helpful landlords in the California Vehicle Foundation, Towe Ford Museum and City of Sacramento. Each of these organizations has a broad appreciation of the educational, entertainment and enrichment qualities of the museum experience. We are ensconced along the Sacramento River in the company of perfect "bedfellows."

ATOS has an exciting opportunity here to continue to blaze a trail into the future by facilitating and expand-

ing the use of the ATOS Wurlitzer for museum visitors. Last year, for example, 29 new members joined ATOS as a result of their experiences at the Towe Ford. With every new member or enlightened youth, we made yet another step forward in assuring that the theatre pipe organ maintains its hold on the lives of all who open themselves to the unique magic of theatre organ music.

And finally, I want to remind all members that this is YOUR Wurlitzer. If travel permits you to visit the Towe Ford Museum, I believe you will be pleased and proud of what you see and hear. With advance reservations, you may play the instrument during certain hours of the day, or you may request the museum staff to play it via the computer playback system and you can make your own tape recordings of the computer performances. So, spread the word and come to Sacramento!

Once again, let me remind you to read your ballots carefully and vote for those you feel will best embody the meaning and purpose of ATOS.

We look forward to meeting with you in Detroit this summer and hope you will come filled with ideas and leave filled with renewed inspiration and creative plans for the future of our Society.

Steve Adams

NOTICE!

Applications for the board-appointed officers of President, Vice-President, Secretary and Treasurer, are now being accepted. If you wish to be considered for one of these positions, write:

Stephen L. Adams, President
American Theatre Organ Society
537 East Wisconsin Avenue
Neenah, Wisconsin
54956-2966

The deadline for applications is June 1, 1995. If you have questions, contact President Adams by FAX or phone:

414/725-0918
FAX 414/725-7532

FROM THE HEAD SHED

WHERE DOES YOUR MONEY GO?

by Alden Stockebrand

Each year we print the financial statement in the Journal. Upon reading this a few members think, my they have a lot of money. I wonder what it goes for and if our chapter can get some of this for our projects? To better define our financial goals and provide our membership with a clearer picture of where the society funds are used I have divided the funds into three separate areas, General Fund, Investment Fund and Endowment Fund.

General Fund

The income for this fund comes from membership dues, non-specific donations, advertising, etc. These funds are used for the continuing day-to-day operation of the society. This includes the Journal, Newsletter and continuing projects.

When you look at the general fund financial statement you see a shortfall. This is covered by the investment fund surpluses. Your dues, which have not been raised in many years, do not cover our operating costs.

Investment Fund

This fund receives income from two sources. Dividends from investments and income from conventions. The dividends and convention profits are placed in a money market fund and used for operating expenses and grants when needed. Approximately every six months surplus money is invested. At the present time there are not enough funds in investments to properly sustain our operating shortfall. When we reach the level of investments that will cover the shortfall, plus projected inflation, surplus funds will be transferred to the endowment fund.

Endowment Fund

This fund, if properly developed, can help us reach our big objectives and chapter's major projects. The

fund is still in its infancy and is still being developed.

The main source of income for this fund is from donations from members, corporations, etc. Large donations (over \$1,000) are invested. Dividends from investments and small donations are held in a money market fund and used for grants. As this fund grows so do the funds that are available for special, deserving projects.

Summary

There are several things to remember when reviewing the financial statements. Your dues do not cover the costs of operation. These costs are covered by income from investments and profits from successful conventions. To keep it this way capital in the investment and endowment funds are not available for grants. Fixed assets are depreciated and are not real dollars.

Our goal is the preservation of the theatre organ, a musical art form. Attending successful conventions benefits the membership directly and donations to the endowment fund help us reach our ultimate goal. Donations above the basic costs of the dues are Tax Deductible.

Net Worth Report

(Includes unrealized gains)
As of 12/31/94

Account	12/31/94	Balance
ASSETS		
Cash and Bank Accounts		
Firststar Bank	65,659.22	
Money Market	26,221.26	
Total Cash and Bank Accounts	91,880.48	
Other Assets		
Accounts Receivable	-3,000.00	
Fixed Assets	104,000.00	
Total Other Assets	101,000.00	
Investments		
Endowment Fund	108,483.96	
Investment Fund	173,819.44	
Total Investments	282,303.40	
TOTAL ASSETS	475,183.88	
LIABILITIES		
	0.00	
OVERALL TOTAL	475,183.88	

General Fund Income & Expenses

1/1/94 through 12/31/94

Category Description	1/1/94 - 12/31/94
INFLOWS	
10 - Advertising	18,379.86
20 - Archives	2,900.02
40 - Donations	15,615.75
60 - Mail Upgrade	2,902.50
70 - Membership	144,864.75
80 - Other	9,097.92
82 - Replace Fnds.	1,053.00
TOTAL INFLOWS	194,813.80
OUTFLOWS	
100 - Administration	8,294.51
101 - Exec. Sec.	24,077.46
102 - Pres.	4,183.18
103 - V.P.	1,585.63
104 - Sec.	1,938.06
105 - Treas.	1,306.77
106 - Director	7,924.16
110 - Transfer	4,300.00
111 - Returns	177.00
200 - Journal	98,613.01
300 - Newsletter	17,965.70
400 - Archives	10,768.57
500 - Young Artists	5,983.77
600 - Scholarship	4,188.39
700 - Conv. Coord.	1,652.79
901 - Towe Ford	10,289.64
902 - ASCAP	1,515.00
903 - Chap. Rel.	1,753.88
906 - Elec. Group	2,190.62
907 - Pipe Group	1,165.41
909 - Awards	574.83
910 - Education	727.82
912 - Nominating	2,367.90
913 - Promotion	641.30
914 - Restoration	116.00
915 - Hobbyist	162.43
916 - Video	5,515.52
917 - Technical	1,470.15
Outflows - Other	0.00
TOTAL OUTFLOWS	221,449.50
OVERALL TOTAL	-26,635.70

Endowment Fund Income

1/1/94 through 12/31/94

Category Description	1/1/94 - 12/31/94
INFLOWS	
Div. Inc.	5,811.58
Lt CapGnDst.	18.34
TOTAL INFLOWS	5,829.92

Investment Fund Income

1/1/94 through 12/31/94

Category Description	1/1/94 - 12/31/94
INFLOWS	
30 - Convention	18,367.72
50 - Interest	1,276.17
Div. Inc.	8,402.04
Lt CapGnDst.	840.20
ST CapGnDst.	675.57
TOTAL INFLOWS	29,561.70

**Official Notice to:
Members of the American
Theatre Organ Society**

FROM:

**Jack Moelmann,
National Secretary**

SUBJECT:

Notice of Annual Meeting

DATE:

JULY 4, 1995

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held at 1:30 p.m. on Tuesday, July 4, 1995, at the Michigan Theatre, Ann Arbor, Michigan during the 1995 ATOS National Convention.

American Theatre Organ Society
Jack Moelmann, National Secretary

**Last Chance To
Purchase Back Issues
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Year's Prices**

If you act now, you can purchase back issues of THEATRE ORGAN and THEATRE ORGAN BINDERS at last year's prices. This offer will end on MAY 1, 1995.

Due to the recent U.S. Postal Service price increases, and due to the fact that we have had to pay more for our new supply of binders, the price for back issues of THEATRE ORGAN has been raised to \$2.50 each, and the price for THEATRE ORGAN BINDERS has been raised to \$14.00 each. However, if we receive your order by May 1, 1995, you may purchase back issues of THEATRE ORGAN for \$2.25 each, and THEATRE ORGAN BINDERS for \$11.00 each. Please note on the order form that there is additional postage required for all orders mailed outside of the USA.

Don't let this opportunity pass you by. While you are thinking about it, fill in the order form, found on the mailing cover of the journal, and get it in the mail today.

Vern Bickel, Curator
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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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LETTERS TO THE EDITOR

Dear Editor:

As usual this past issue of THEATRE ORGAN expounds on the great talent and ability of Tom Hazleton (for good reasons) at the keyboards of any organ. But few know that this organ virtuoso was for several years a Sousaphone player in a high school marching band. He kept his organ playing for the ends of the weeks when he played on a four-manual Austin for which he had little praise. It is hard, indeed, to believe that this young man, handicapped as he was from blowing on a Sousaphone, could develop into the master of the organ that he is.

The reprint of an article about the Hammond organ (sic) brought back many memories. I can recall sneaking into churches during the dark of the night to get my hands on a "Hammond." However, when you consider I did the same thing to get my hands on a 1938 "Everett Orgatron" you can see what taste I had in organs.

The article doesn't go far enough to the fact that the clocks built by Hammond before the "Organ" were among the finest electric clocks ever built. Being a member of the Watch and Clock Collectors group, I have a large collection of clocks. I had, until a couple of years ago, a good sized collection of Hammond clocks. I sold them to a collector — now if someone would like to have two Hammond Spinets I would be almost free of Hammonds. I still have two, one my personal alarm clock I bought with my strawberry-picking money in 1940. The clock still runs and its lighted dial still glows in the darkness of my bedroom even though without my glasses on I can no longer read it.

As to the "Electric Flute" and the "Harmonic Typewriter," they are still with us. Pipe organ people highly recommended a church buy a Hammond to use until they could afford a pipe organ. This for two rea-

sons: one, the congregation would be glad to get rid of it; and, two, there was usually a bar or skating rink that would buy it. Also, you can't wear them out or damage them. I spent several weeks cleaning out a Hammond "G" that the army managed to drop into Tokyo Bay, and when we were finished it played. It looked a little crummy and had a bit of a "fish" smell about it but, it played. The one I liked best as to name calling of Hammonds was the referral to the Solovox as ... "The instrument that set music back 700 years."

Richard Warburton
Skykomish, Washington

Dear Editor:

In his book, *The Best Remaining Seats*, the late Ben Hall wrote, "A one-man band or a symphony orchestra, the Wurlitzer is one of the most versatile instruments ever devised by man." In agreement with Ben Hall, the writer believes that, even though it no longer will be heard in the Indianapolis Paramount Music Palace, some members of CICATOS, in the months and years to come, will surely receive strength from God in their untiring efforts to keep this sound of music alive. Each evening as you watch the sunset, take solace in knowing that, due to their endeavors, that very evening, hundreds of these instruments are still playing or being played again in hundreds of different venues all across this land of ours.

John Mecklenburg
Central Indiana Chapter

Dear Editor:

I am writing to tell you the sad news that the world famous 4/20 Wurlitzer in the Free Trade Hall, Manchester, played by many well known American organists, has to be removed at the end of 1995. The new Manchester International Concert Hall will open in Spring 1996 and

will replace the Free Trade Hall which is to be redeveloped into a Marriot Hotel. The new concert hall is to have a four-manual classical organ costing some \$2 million from a Danish organ builder.

The Free Trade Hall Wurlitzer was removed from the Paramount/Odeon in Manchester in 1973 by this Trust and over a four year period was renovated and reinstalled in the Free Trade Hall opening in September 1977. Since then it has been in constant use and has recently been featured on a series of recordings made by Nigel Ogden, the presenter of the BBC's longest running specialist programme "The Organist Entertains." Comments in the visitors book indicate the high regard in which this installation is held.

I am pleased to say that the City of Manchester has indicated that they wish to retain the Wurlitzer which has brought so much publicity to the city, for installation elsewhere although at this point in time, the new location is not known.

The Trust will be holding one of its well known Organ Weekends in 1995 over the 22, 23, and 24 of September, featuring the 4/14 Wurlitzer from the Gaumont Theatre on the 22nd (now installed in Granada Studios Tour, Manchester) and on Saturday a major concert at the Free Trade Hall with massed choirs, band and lot of organ including solos (played by Nigel Ogden) whilst on Sunday, the Wurlitzer will say "au revoir" with a programme played in the contrasting styles of Phil Kelsall from the Tower Ballroom, Blackpool and Simon Gledhill.

ATOS members who know the Wurlitzers involved might like to note that there is an all inclusive package available for the weekend and that details can be obtained by writing to the Secretary, David Alldred, "Tolcarne," 13 Gibb Lane,
(continued next page)

LETTERS cont.

Mellor, Stockport, Cheshire SK6 5LZ, England.

We hope that we may be able to welcome guests from the USA for the final solo appearance of this famous Wurlitzer in its present home.

John Potter
Gwynedd, England

Dear Editor:

Reading of the installation of the Allen Digital theatre organ in the Chicago United Center (THEATRE ORGAN Nov./Dec. 1994) had me reaching for an LP released in 1961 featuring Don Baker at the three manual, 600 note/tones Rodgers electronic organ installed in the 14,000 seat Memorial Coliseum, Portland, Oregon. Titled "The Sound of 94 Speakers" the catalogue number was Capitol T1626 and was one of very few Don Baker LPs commercially released in England. The 94 speakers in question were housed in 32 special enclosures, powered by 26 amplifiers, and installed in a special two ton "basket" suspended over the arena. Does anyone know if the installation is still there and were any more recordings made of it either by Don Baker or other organists? If so I would welcome acquiring copies, as the sound, some 34 years later, is still a favourite of mine.

Alan A. Ashton
1. Acresfield Road
Middleton
Manchester M24 2WT, England



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

Editor, THEATRE ORGAN
5028 S.E. Woodstock, #4
Portland, Oregon 97206-6100
503/774-0026
FAX 503/777-8081

30 YEARS AGO IN THE JOURNAL

Edited by Paul J. Quarino
From Vol. VII, No. 2

HERMES HOME HOUSES GIANT WURLITZER

The story of the 5/28 Wurlitzer from the Michigan Theatre, Detroit, in its new home in Racine, Wisconsin. Fred Hermes had a two-manual, style E Wurlitzer that was just too small, and he kept on changing models until he got the largest of the three five-manual Wurlitzers, opus 1351.

THE HISTORY OF THE ELM SKATING RINK ORGAN

This article tells about the who, what, why and where it all came from, all four manuals and 24 ranks.

THOUGHTS ABOUT DAN BARTON

by Stu Green
Loaded with information about this colorful organbuilder and 1965 ATOE Honorary Member.

THEATRE ORGANS IN THE UPPER MIDWEST

by Lance Johnson
Lance tells of the attitude that Minnesota Amusement Company had taken toward theatre organs. The State Theatre in Sioux Falls, South Dakota, is the main thrust of this article which includes three pictures of the Style E, opus 1248.

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

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.

Please enter my subscription to the American Institute of Organbuilders' quarterly publication *Journal of American Organbuilding*

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ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

Left Hand Accompaniment Styles

One of the important details that distinguishes the best theatre organists from all the others is a variety of accompaniment styles. Additional musical interest and variety may be obtained by using different rhythmic patterns with the left hand and pedals. This applies mostly to slow and medium tempo songs in 4/4 times.

The first step is to completely separate the melody from the accompaniment. The melody, whether solo or chords, should be played legato with appropriate phrasing, which is usually determined by the punctuation in the lyrics.

Practice these rhythmic patterns on many different chords. Count time accurately, observing the time values of all notes and rests. For slow songs, where the melody moves slowly in whole notes and half notes, this Western rhythm will provide more motion without increasing the tempo. Press the chords and pedals down firmly and release the keys with wrist and finger action. The arm should not bounce up and down.



Another useful rhythmic pattern which will add a little bounce to a rhythmically dull song:



Two Rock and Roll rhythms are:
For slow songs:



For faster pieces:



These patterns may be used for two or four measure introductions with or without a melody. Whenever you use any of them in songs, be consistent. Use the same pattern for 8 or 16 measures. Do not play any rhythmic accompaniment on Vox or Flute stops. Don't accompany Tibias with more Tibias. There should always be contrast between melody and accompaniment.

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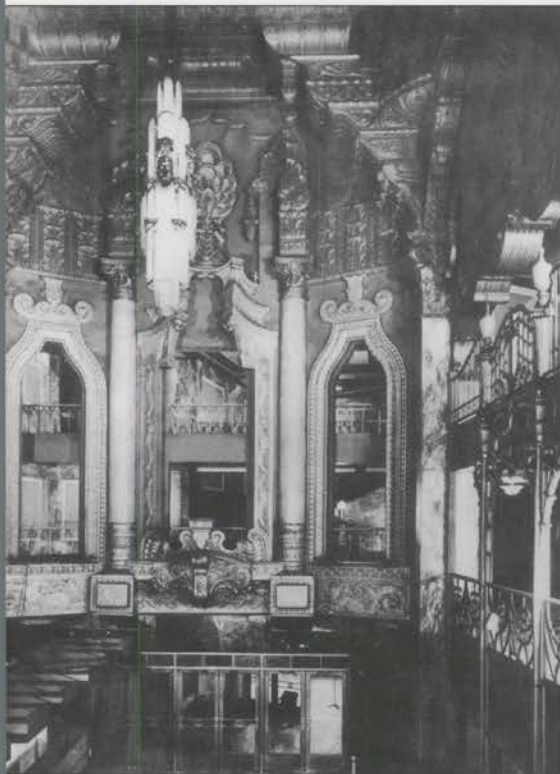
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"AN ACRE OF SEATS IN A PALACE OF SPLENDOR"



The lobby was best enjoyed from the mezzanine, above the bridge, just out of the picture at the bottom. Only three sets of doors connected the entry to the lobby, further accentuating its shallowness.

Jack Boucher for HABS

As the number of large movie theatres increased steadily throughout the twenties, so did the demand for ever-greater novelty in their designs: to have a house too much like one's competitors simply wouldn't do. To this end, many architects undertook explorations into virtually every architectural regime since the cave, occasionally venturing into territories uncharted even to this day. As conservative as any in the early days (see previous issue) the Crane office developed a particularly notable flair for exotic eclecticism, of which the Brooklyn Fox was the supreme exemplar.

An abundance of undersea motifs suggests Atlantis as a possible model, but only so far: Baroque, East Indian and Art Deco elements, among others, were also strewn

FOX, BROOKLYN, NEW YORK

Opened: August 31, 1928

Architect: C. Howard Crane

Capacity: 4305

Organ: Wurlitzer 4/37, opus 1904

about. Even the Historic American Building Survey had to throw up its hands: "It is possible, even probable, that no general theme was intended. Certainly the evidence suggests that none was, in fact, carried out." Nonetheless, whatever its antecedents, the Fox was impressive, exciting and more than a little spooky.

The lobby, while quite tall and elaborately ornamented, eluded grandeur through its lack of depth: it was really more of a foyer. Staircases along the rear wall made good use of the space available, but the massive bridge linking them to the mezzanine made the room seem even more cramped. In contrast, the auditorium, despite the great scale of the ornament, had a wonderfully expansive air, a product of the unabated splay of the sidewalls and a multi-coved dome encompassing much of the ceiling. A massive Deco stalactite depended from the center of the dome, where a more conventional scheme would have offered a chandelier.

The operating life of the Fox was typical and mostly uneventful. Fabian Theatres bought it in 1934 and ran movies, punctuated in later years by closed-circuit TV, and rock shows, until February 6, 1966. More rock shows and a failed opera company kept the house marginally alive a bit longer. The final performance, Bill Gage at the organ, came on November 4, 1970, and demolition quickly followed.

Larger, by a string, than the other

New York Paramount types, the organ was easily the least successful of the five, with its odd placement to blame. The main was set up in a pair of stacked chambers on the left, the foundation similarly on the right, with too much plaster and drapery in the way on both sides. The solo, orchestral and percussion sat on a shelf directly above the pit and spoke, barely, through a few tiny slots in the ornament atop the proscenium. The organ is the only one of its class to have been broken up.

Steve Levin

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



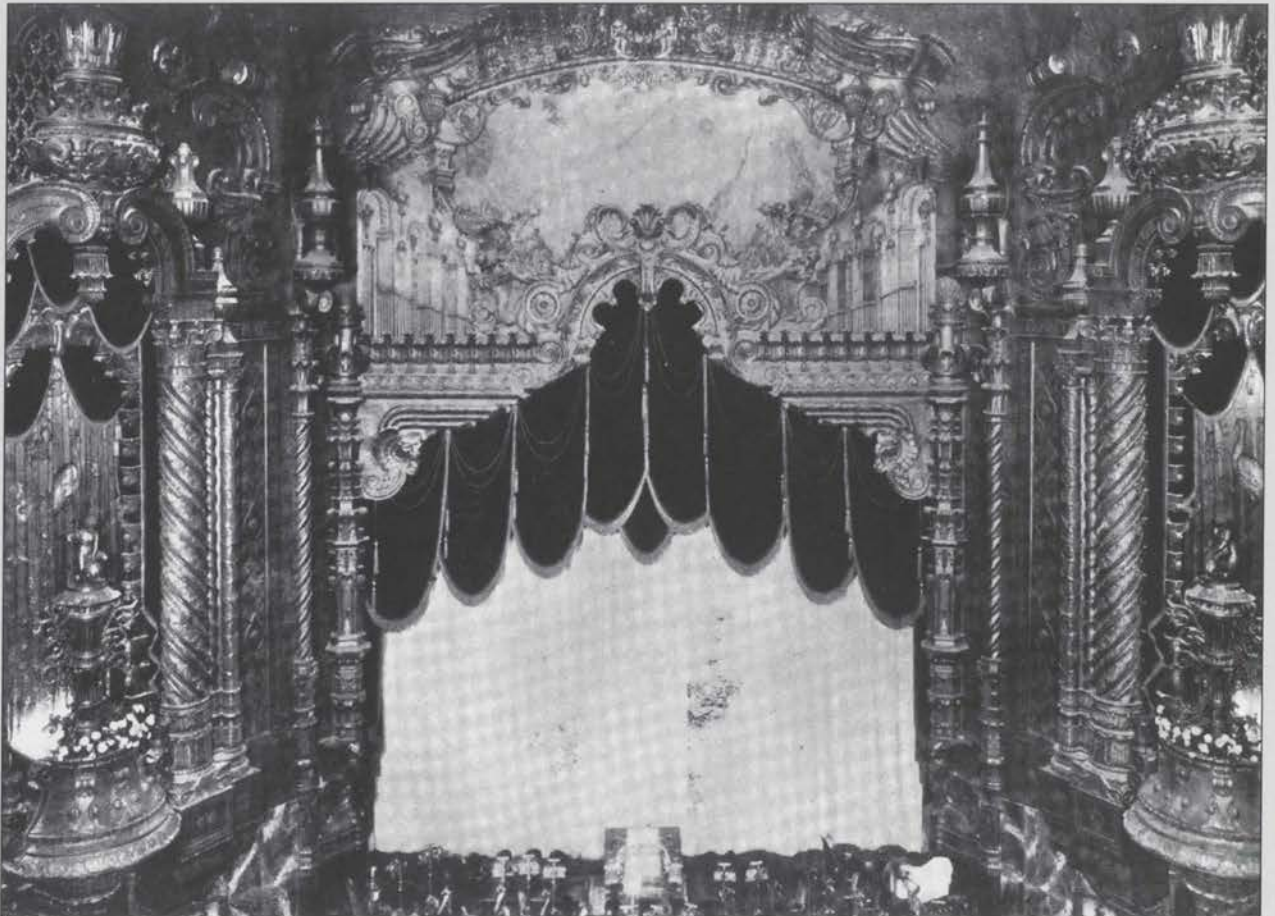
For most of its life, the console sat at the left on a lift only just large enough. The painted decorations, added after opening, bear no connection to the general decor, which somehow seems appropriate. The story of the odd "bench," if there is one, has been lost to history. Jack Boucher for HABS



When the stage was extended over most of the pit, the console was moved to the side. The immense scale of the Fox can be appreciated by its relationship to a very large console. The pathetic tone openings above the arch are clearly visible.

Jack Boucher for HABS

This early view shows the full orchestra pit, with the console lift in the center. The three divisions installed above had only the ornament at the very top of the picture from which to speak. Steve Levin Collection



THE ETONES

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

by Jack Moelmann

The ETONES are alive and well. Since we started the groups within ATOS in 1990, this special interest group has increased to some 475 members. Since that time also, we have put out 23 newsletters mainly based on questions and comments from the members. It has also been a good chance for people to meet one another either through mail and phone correspondence, meeting at ATOS conventions, or the latest method, of course, involves computer electronic mail. Several people have upgraded their organs at home either through improvements that were learned from other members or sometimes the easiest way, go out and buy a new one — the organ being procured most rapidly is the Allen MDS Theatre III, the top of the line theatre organ being built today. We have also had the opportunity to meet in person during a scheduled time at the ATOS National conventions. We have people who have been members, people who want to find out what it is all about and possibly join, and of course there are always a couple of people who get into the wrong meeting. Anyway, I am only the administrator of the group, the members control the activities and information.

Now to some of the ideas which I have thought about and some of our members have provided to enhance your electronic organ at home. In some cases, these ideas may also be useful to those that might be fortunate enough to have a pipe organ at home.

Moving an organ console: One of the problems which many people have is that of moving an organ console out from the wall or wherever it is located especially if it is large and heavy. One of our members, Robert Bruce, has an idea of moving an organ console that sits on wood flooring. The solution he used for his Rodgers 33-E, which weighs close to 800 pounds and sits on wood flooring, was to cut a piece of white carpet large enough to take in the size of the console and include the pedals

and bench. The plush side was put down next to the floor. He then put another piece of carpet a bit larger on top with its finish surface up. This one, being larger, drapes over the underneath one so it will not show. To make moving easy, he put talcum powder on the floor and slid the organ over it. The talcum powder, being slick, made moving relatively easy. Any powder that showed on the floor where he didn't want it was easily wiped up. Doing it this way he did not have to build a platform with rollers or casters or wheels. He really did not want the increased height in his living room doing it that way.

Lights in a Leslie Tone Cabinet: I found that many of the standard Leslie speaker cabinets (the ones with the louver-type openings in the top and bottom of the cabinet) can provide a new look in your room if you add lights inside the cabinet. You can place two red (or any other color) 25-watt light bulbs in sockets in the top section and one in the bottom of the cabinet. These are then easily plugged into the same outlets on the amplifier in the cabinet that control the various rotor motors. The effect can be either the lights going on when the organ is turned on, or they can be connected to switch on when the rotors are turned on. For those that are curious, it lights up the inside so you can see the rotors/speakers turning.

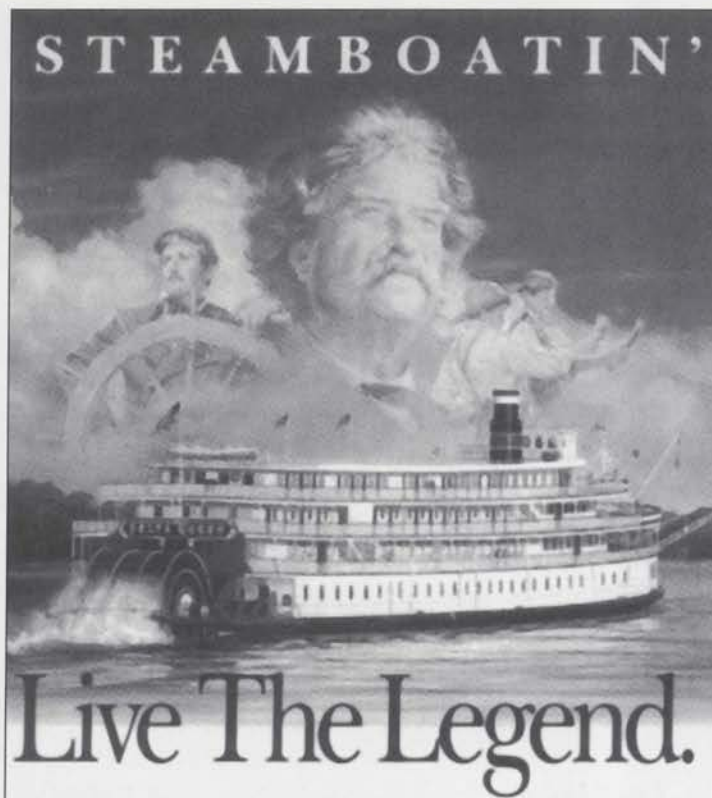
Holding keys: Finding something effective to hold keys down while doing maintenance or checking something has always been a problem. One solution is to find someone in the house that isn't doing anything that can help. Others have used matchbooks and jammed them in between the keys, a method not highly recommended since it can adversely affect the spacing between the keys. I found a friend who was into metal work, and he made a simple weight, cylindrical in shape with one flat side. The one I was given weighs about 7 ounces, is made of stainless steel, is approximately 2-1/4 inches high and 3/4 of an inch in

diameter. This is perfect for resting on a manual key to hold it down. The flat side is used for the black notes. A much heavier device can be built which fits over the pedals to do the same thing.

A sleighbell effect: I know that Christmas is over with, but thought you might like to know this little trick. I discovered this in a nightclub years ago when I heard a Hammond produce what sounded like sleighbells. This effect works well on a Hammond with drawknobs and Leslie speaker. Pull out the 3rd white drawbar (2') and play the F & G in the octave above middle C. By pumping the swell pedal, you get the effect of sleighbells while you play a song on the lower manual. The volume level is controlled by the position of the drawbar. In the nightclub that I talked about, the organist used a book of matches to hold down the F & G, but I don't recommend that (see the paragraph above).

Console lighting: The problem of providing adequate lighting on the organ console has been solved somewhat in various ways. Some have fluorescent lights as part of the music rack which provides light both up on the music and down on the stops and manuals. Others have some type of music light which sits on top of the console to light up the music. The problem with this particular solution is that if the light isn't high enough, it gets in the way of turning pages. I have found that the best solution to the problem is to install a simple track lighting system over the console. It is out of the way, provides a lot of light, and looks good in the presentation of the instrument. Add a dimmer to it, and you really have a neat arrangement.

I look forward to meeting with the ETONE members and other ATOS members interested in the group at the ATOS convention this summer. If you think you might be interested in the ETONES, drop me a note or give me a call. Jack Moelmann, P.O. Box 25165, Scott Air Force Base, Illinois 62225. 618/632-8455.



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PIPES & PERSONALITIES

News From Allen Organ

During 1994, a ceremony to commemorate the 50th anniversary of the Battle of the Bulge took place in the Belgium city of Bastogne. A three-manual Allen Digital Computer Organ was used for the musical portion of the event.

During the Battle of the Bulge, World War II was in its latter stages. German forces struck along a 50-mile front in Belgium with the idea of splitting the Allied Armies. It was a critical last-gasp stand by the Germans in which they surrounded Bastogne and ordered an immediate surrender from Allied forces.

The Allied forces refused despite the precariousness of their position, and fought gallantly to keep the Germans from seizing control of this strategic area. Allied forces regained control and the Germans were never able to recover their position.

Today, a World War II Memorial



stands in Bastogne as a commemoration to the Battle of the Bulge. The ceremony recalling the history of a storied time was accompanied by an Allen Organ, a company with a rich history of its own dating back to before the beginning of World War II.

American Institute of Organbuilders, Indianapolis, Indiana, October 9-12, 1994

This year's AIO convention featured a number of lectures that addressed topics of concern to American builders. Three musical events and a well-planned tour of the Goulding & Wood shop rounded out the convention schedule. Sunday's

visit to Christ Church Cathedral included a demonstration of both the 1990 Hellmuth Wolff chancel organ and the 1992 Taylor & Boody gallery organ, followed by a Choral Evensong with the Choir of Men and Boys under the direction of Frederick Burgomaster. Frederick Hohman played a program of transcriptions on the 1912 Steere/1988 Goulding & Wood organ at First Presbyterian Church in Franklin, and Marilyn Keiser performed on the vibrant 1942 Aeolian-Skinner at First Christian Church in Columbus.

Woodworking technology and engineering issues were addressed in a number of this year's lectures. John Boody discussed the basics of good milling practice and provided a video tour of his shop's unique milling and drying facility. Structural engineer John Seest elaborated on design techniques that can improve an organ's structural stability. Michael Dresdner, a nationally recognized woodworking authority, lectured on premium wood finishing products and application methods.

Other lectures included Michael Bigelow's presentation of mechanical-action duplexing possibilities, Jack Sievert's summary of state sales tax and licensing requirements, and Richard Ratcliffe's detailed explanation of the MIDI specification and its capabilities. Thomas Wood, Brian Fowler and Randall Dyer were featured in a panel discussion on small unit organ design that highlighted a number of thoughtful approaches to stoplists with duplexed voices.





AIO convention participants at the Goulding & Wood organ shop.

At the closing banquet, certificates of appreciation were awarded to convention committee members John Goulding and Thomas Wood (co-chairmen), Larry Caldwell and Sara Wood (registration), James Miller (treasurer), John-Paul Buzard (brochure), Mark Goulding (exhibits), and Shawn Burgess-Keith (transportation). Three members who successfully completed the AIO examination received their certificates: Shawn Burgess-Keith, Tim Drewes and John Dower. Eleven scholarship recipients attended this convention, including Kevin King of Oakland, California, who had been awarded the ATOS David L. Junchen Technical Scholarship.

Bits and Bytes — Computer Network News

*by David C. Kelzenberg
Chair, ATOS Computer Networks
Committee*

As promised last time, this article will discuss PIPORG-L, the so-called "organ net." PIPORG-L is an e-mail mailing list devoted to the pipe organ, and covering all related topics, including discussion of all types of organs, from church and concert instruments of all epochs and styles, to theatre pipe organs, to electronics,

to reed organs, to band/carousel organs, and everything in between. Related topics of discussion have included organ construction and maintenance, organ music, recordings, organists, and composers, to mention only a few. Subscribers and contributors to the list include organ builders, restorers, players, and enthusiasts of all levels of expertise. PIPORG-L is one of many mailing lists and "Usenet" news groups which inhabit that vast realm known as the "Internet." PIPORG-L recently achieved a milestone, with worldwide subscribers now numbering over 400. If all of this seems confusing, think of it as an ongoing "chat" about organs, with questions, answers, and comments flowing freely. It's sort of like a huge conference call between 400 people, with the added advantage that only one person can "speak" at a time. And, since it is handled via e-mail, one may check in and out as frequently (or infrequently) as one likes, without missing any of the discussion. More about PIPORG-L follows, but first some basics.

Many readers will have computers at home by now, but some of the words in that first paragraph may still seem totally foreign. "Usenet?" "Internet?" Here are some helpful, albeit oversimplified, hints and definitions:

The Internet is a vast, interconnected, worldwide network of computers which, in a nutshell, talk to each other. Schools, universities, government agencies, and private corporations all have their own computer networks; the Internet is a means by which these diverse networks can exchange e-mail and information — in other words, talk — with each other. It is, in effect, a "network of networks." Books are available which describe the Internet (and what you can find there) far better than I can. Suffice it to say that tons (perhaps "gigabytes" would be more appropriate) of information can be found there, and since these machines communicate, they allow their users (that is, people) to communicate with others as well. This is the basis for e-mail, which allows almost instantaneous communication with others who are connected to the Internet throughout the world.

Other significant sources of information on the Internet are the "Usenet" news groups — which are sort of like electronic bulletin boards, each dedicated to a specific topic. There are literally thousands of them, and since there is supposed to be only one group for each topic, there exists a news group for nearly any topic you can think of. Virtually anyone with access can read and post to these groups, although some are moderated to insure that posters stay on the topic. Posts can and do come from anywhere in the world and as a reader, you can selectively read any of the posts which interest you. You can also post notes or replies to the group, which can then in turn be read by others all around the globe.

PIPORG-L, as a mailing list, is similar — but different. Postings are e-mailed to all subscribers privately, rather than posted to a board which can be read by anyone. This structure gives us a sense of "family" and helps us to stay close to our topic by avoiding much of the "garbage" which is an almost unavoidable part of the Usenet news groups.

PIPORG-L was the brainchild of west coast theatre organ aficionado Dave Schutt, who conceived the idea and took it off the ground. Dave "joined" the Internet almost by acci-

dent in 1992, and was amazed at the wealth of information out there. I'll let him tell the rest of the story:

"I recalled seeing some of the pre-ATOS communications that Alden Miller in Minneapolis started. This was a round-robin letter that was circulated among theatre organ enthusiasts around the United States. As the round-robin letter was circulated (by mail) from person to person, comments and additions would be attached by the next person to receive the letter. You can imagine how long it took to make the complete circuit! Even to my very youthful eye (hey, we're talking about 1952!) it was kind of a disorganized mess. Of course, those letters are priceless now — I wonder who has them?

"I thought that electronic communications would be a lot more organized and certainly a lot faster. I asked a few of my more technically-minded friends in the ATOS whether they thought the idea had any merit, but didn't get much response. So, I decided to spend a few dollars and run classified ads in THEATRE ORGAN, The American Organist, and The Diapason. Whenever I got a response from my classified ad, I would send back a long message describing my ideas. The first response arrived on August 7, 1992, and by mid-December there were about 40 subscribers, some of them even in foreign lands. Of those first subscribers, 26 are still hanging in there!

"This originally was an informal mailing list — when an organ message would come to me, I would manually bounce it to the other members of the mailing list. When I was sick or out of town, the list did not function. A subscriber suggested that I might be able to find a friendly computer center that could operate the mailing list on an automated basis. Ben Chi, Director of the Computer Center of the State University of New York at Albany, came to the rescue. I think the first PIPORG-L message went out from Albany on January 15, 1993. Since then, Albany has sent out about 10,000 messages to what is now over 400 worldwide subscribers.

"I am amazed at the wealth of knowledge that the subscribers have contributed. Although nothing can take the place of the ATOS International News that the late Tom B-hend edited, I think PIPORG-L has some of the same irreverent ambiance, and it is certainly more up-to-date." (quoted from personal correspondence with the author.)

I can only add that I became the owner and administrator of the PIPORG-L network almost exactly a year ago as I write this, and continue to enjoy this privilege. I would also be remiss if I failed to acknowledge the immense contribution of Ben Chi, himself an organ enthusiast, who oversees the workings of our list server at Albany, and knows more about how computers work than I ever will. While the duties of list management, along with increasing involvement in other aspects of the Internet (I recently started another list devoted to early stringed keyboard instruments), have sometimes limited my ability to contribute to the list, I continue to enjoy (and learn from) it every day.

How does one get access ("subscribe") to PIPORG-L? I was taken to task by a few correspondents for mentioning PIPORG-L in my previous column, but failing to provide subscription information. Subscribing is actually very easy, and there is no charge for doing so.

First, some basics are required:

1. A computer. Although some use more sophisticated hardware, this can be almost any type of home computer — IBM, IBM clone, Macintosh, Apple, Commodore — as long as it permits use of:

2. A modem. This is an add-on device which allows your computer to talk on the telephone to other computers — in this case, a bigger computer which is hooked into the Internet. (You will also need some software to make your modem work. This almost always comes with the modem.)

3. A telephone line, which hooks directly into that modem.

4. Internet access, and an e-mail address. There are numerous ways to get access to the Internet, although this is more easily accomplished in

some parts of the globe than in others. Many who are affiliated with universities and colleges (as this writer is) can get access via their school's computer system. For others, there is a variety of commercial providers who offer connection to the Internet for a fee. Most commercial on-line services, such as America On Line (AOL), CompuServe, and Prodigy offer Internet access and e-mail capability as a part of their service. Other providers, such as Netcom, are set up for Internet and Usenet access. One good way to find out about Internet access options in your locality is to inquire of local computer groups or clubs. I have found them to be very helpful and cordial to "newbies," and more likely to provide useful and impartial help than are clerks at the local computer store. Information about such clubs may usually be found at the local public library.

Once these basics are taken care of, a little understanding of the workings of the automated mailing list will simplify the process for subscribing and posting to PIPORG-L. You will need to know two e-mail addresses. The first is that of the LIST SERVER, the electronic genie that automatically routes the posts to the right places. "Commands" (such as your request to subscribe) are sent to the LIST SERVER, at the following address:

<LISTSERV@ALBANY.EDU> (the brackets delineate the address, and are not part of it).

To subscribe, send e-mail to the LIST SERVER, with the body or text saying:

SUBSCRIBE PIPORG-L "NAME"

(and use your real name instead of "NAME" in the above command, for example: SUBSCRIBE PIPORG-L JESSE CRAWFORD)

At that point, you will begin to receive all messages posted by the lists subscribers. After you have followed these postings for a few days and "gotten the drift of things," you may wish to post a message to the list yourself. To do this, you will write and send your e-mail message to the other important address, the PIPORG-L LIST ADDRESS. It is:

<PIPORG-L@ALBANY.EDU>

(again, ignore the brackets).

Remember: list commands go to the LIST SERVER, list messages go to the list itself. Now, wasn't that simple? If it wasn't, or if you have any questions, please feel free to contact me or any of the other members of this committee. Our names and e-mail addresses are:

David C. Kelzenberg, chair
<dkelzenb@blue.2weeg.uiowa.edu>
Dee Williams
<DrDeeL@AOL.COM>
Mark Renwick
<70431.2360@COMPUSERVE.COM>

I invite you to subscribe to PIPORG-L. I think you will find it educational and entertaining. And, it's fun!

I would also like to repeat my request for questions and/or topics for discussion in this column, as well as for suggestions as to how this committee can best serve the needs of ATOS members. Any and all correspondence can be sent to me via e-mail at the above address, or by regular post ("snail mail" in computer jargon) at the address listed in the committee chair listings, elsewhere in this issue.

Keep those digits flying!



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That Funny Piano

by Philip Underwood

It is 1970 and my parents are in the kitchen. They are talking about something in that tone of voice that parents use when they do not want the kids to hear. My dad is very excited and trying to talk my mother into something. We cannot make out any of the words but toward the end my dad says something about it being a Wurlitzer. The next thing we know we are all in the car going some place. We arrive at an old building in downtown Hammond, Indiana, and meet one of my dad's friends. My brother, sister and I are told to sit and be quiet. The building smells a little damp and the benches are big like church pews. We get into a small elevator and go to another floor. As we get out of the elevator we can see my dad getting very excited and he starts to hurry us.

We enter a very large room with a stage at one end and no chairs or benches anywhere. We go to a large metal door and my dad's friend unlocks it. Inside is a very funny looking piano. It has two keyboards and pedals with many stop tabs. My dad sits down and opens a door on it and shows us where a large green paper roll is still in it. We already have a player piano and a small pipe organ at home so some stuff looks familiar. My dad and his friend clean some stuff from the room and pull on the piano. It is mounted on a cart and rolls out into the room. When we look into the room we find that we are on a balcony of a theatre looking at the ceiling.

The building is the Masonic Temple and the organ is a Wurlitzer model 160 player theatre organ. The organ and this portion of the building was built and owned by the Oak Shrines in 1921. The organ was all but forgotten after the depression. It was only recently "found" when the Shriners moved out and another lodge took over the whole building. The organ was installed between the



Piano console showing roll player and rolls.

second and third floors of the building. It protruded from the back wall of the theatre on top of the projection booth. The organist had very limited view of the stage and almost no view of the screen. The console was along side the chamber so the organist could not hear it. The room it rolled into was a ballroom and in that position the organ was almost in front of the swell shades.

On the wall next to the funny

looking piano was a raised section of wall. My dad and his friend started removing a portion of the wall and revealed a metal grate. Behind the grate was a set of shutters. They looked like the ones we had at home only they were varnished instead of painted. We then went downstairs and entered a large dimly lit room. My dad's friend turned on some lights and we found ourselves in a

theatre. It was not very large but had murals on the walls and a large stage area. As we looked up at the ceiling in the back we saw the organ chamber. It was sticking out of the back wall with the balcony where we were just standing. There was some discussion between my dad and his friend and we went to the second floor into a coat closet. The coat closet had two large metal doors on the back wall. The lower one was for the projection booth and the upper one was for the chamber.

My dad climbed the ladder to the upper door and opened it. All we could see was a green wall. He moved some things and the green wall opened. My dad entered the green wall and found an intact, untouched Wurlitzer organ. There was a thick layer of black dust covering everything. We then were allowed to enter but again told not to touch. There were pipes everywhere we looked. There were drums and cymbals and chimes and all sorts of stuff. It looked like an entire band was in this room.

We spent all our weekends helping dad remove his latest toy. The



Main chest and Xylophone. Nick Underwood (left) and Tom Underwood.

owners allowed him to remove the organ only under the condition that it would not be sold or profited from in any way. We did the best we could to mark everything. The organ was going into a basement so the original Wurlitzer layout could not be followed. My mom marked and cut the main cable so the piano console could be removed. My brother, sister and I helped as best as we could. My dad and I would go by ourselves a lot and work on the organ. We would eat lunch at Goldblatts that was just around the corner. He would pass up pipes and things from the chamber and I would wrap and box them. Even after growing up with an organ and being the great age of ten, I could tell that this organ was special to him.

While we were dismantling the organ upstairs we missed a gentleman who came in one day. He stopped and asked the secretary in the office if the old pipe organ was still upstairs. She told him it was long gone. Later that day we brought the piano console down the elevator to take home. The secretary asked us where we were taking the funny piano. She was unaware that the funny piano was the organ the gentleman had asked about. We missed meeting John Muri, who was the second organist on this organ, by hours. If the timing had been right he would have seen the organ getting pushed down the sidewalk and

loaded onto a U-Haul trailer.

After what seemed forever the organ was finally out. We started putting it back together in my parents' basement. The player action was rebuilt and the toy counter was mounted next to the console where all could see. The organ was mostly playable after about five years but due to my dad's failing health and myself turning into a typical teenager we were not able to finish the organ before I moved out and started my family. After I moved out, the organ sat mostly idle and unfinished. As my dad's health got worse there was talk of selling it. After my dad passed away, I received possession of the organ.

It is now 1994, the organ is installed in what was once a two-car garage. We raised the roof to give it the ceiling height it needed. We are doing the best we can to make it look and sound like it did when new. The pipework is all original, as are the traps, except the autohorn and bird whistle. We were able to salvage the original console cart but the swell box was a lost cause. We were able to salvage part of the box but almost all the floor boards were lost in the original removal. We have only added a steamboat whistle made by my wife and myself. The broken autohorn was replaced with an original Klaxon horn that was my Grandfather Underwood's. It was removed from a

car around 1918 when cars went to six volt and it is almost as unique as the organ. I hope original replacements can be found and installed later.

The organ had nine Wurlitzer concert organ rolls with it when my dad found it and those are still mostly playable. It is so cool, to turn on the blower and vacuum pump and put in a roll like number 4065, and sit and listen to "Sally Won't You Come Back" from Ziegfeld Follies of 1921 by Dave Stamper like you were hearing it for the first time as the people in the theatre would have in 1921. I could imagine how the sound filled the theatre with the registration, traps, and swell shutters working by themselves.

After working on this organ for almost 25 years and having two other pipe organs of mine, it is nice to have a building set aside for these wonderful instruments. It is too late for my dad to see his dream completed but his grandsons are taking an interest in it and they are the next generation of theatre organ curators. This organ was played by E.R. Howard, the inventor of the Howard seat. Mr. Muri started his professional career on it. In the theatre it was used for stage shows and accompanying silent movies. In the hall it was used for parties and other joyous functions. I hope my wife and I have been able to catch some of the original wonder it must have caused when new. It might not be in a theatre, but at least it is intact and being played.

My wife and I thank all of the people we talked to on the phone. We especially thank Gary Rickert for tolerating the many calls from two very frustrated and novice organ installers. His advice was greatly appreciated.

Any questions or information about this organ or other player Wurlitzer please write or call: Phil and Diane Underwood, 5389 North State Road 49, Rensselaer, Indiana 47978. Phone 219/956-3955.

Organ Crew: Phil, Diane, Nick, and Tom Underwood; Gene and Anita Kemper; Fred and Sara Bemish; Ken Hendricks.

The Underwood Home Organ Theatre Console

PEDAL

- 16' Bass
- 16' Bourdon
- 8' Open Diapason
- 8' Cello
- 8' Flute

ACCOMPANIMENT

- 16' Bourdon (Bass)
- 16' Bourdon (Treble)
- 8' Trumpet (Bass)*
- 8' Trumpet (Treble)*
- 8' Open Diapason*
- 8' Salicional (Bass)*
- 8' Salicional (Treble)*
- 8' Viox Celeste (Tenor C) (Bass)
- 8' Viox Celeste (Tenor C) (Treble)
- 8' Flute (Bass)*
- 8' Flute (Treble)*
- 8' Vox Humana*
- 4' Salicet (Bass)
- 4' Salicet (Treble)*
- 4' Octave Celeste (Bass)
- 4' Octave Celeste (Treble)
- 4' Flute (Bass)*
- 4' Flute (Treble)*

SOLO

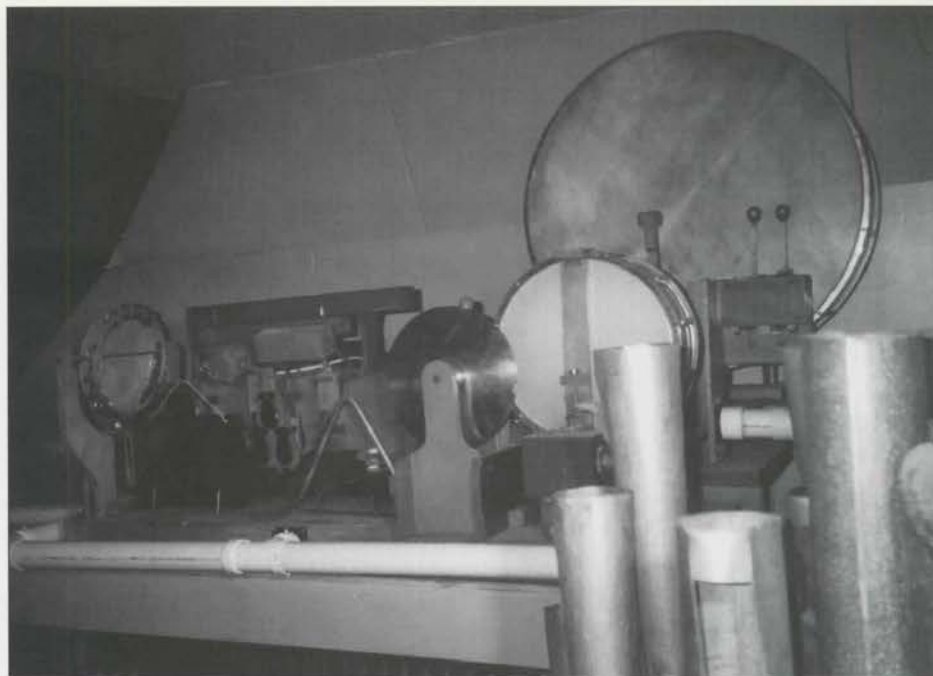
- 16' Bourdon
- 8' Trumpet
- 8' Open Diapason
- 8' Salicional
- 8' Viox Celeste
- 8' Flute
- 8' Vox Humana
- 4' Salicet
- 4' Octave Celeste
- 4' Flute

PIPE WORK

- Wurlitzer Opus 471
- Trumpet (Tuba) 61 pipes
- Viox Celeste 61 pipes
- Open Diapason 73 pipes
- Salicional 73 pipes
- Flute 85 pipes
- Vox Humana 61 pipes
- Total 414 pipes

PEDAL 2nd TOUCH

- Bass Drum*
- Kettle Drum*
- Cymbal*



Toy Counter and Bass Drum. Note original leather head on bass drum; Xylophone underneath.

ACCOMPANIMENT TRAPS

- Snare Drum*
- Tambourine*
- Castanets*
- Chinese Block

TUNED PERCUSSIONS

- Cathedral Chimes*
- Xylophone*
- Glockenspiel*
- Piano (Full Compass)*
- Mandolin (from Piano)

STOPS AVAILABLE ON ROLL ONLY

- 16' Diaphone CC-BB
- 16' Bourdon CC-BB
- 16' Cello (Treble)
- GENERAL
- One Expression Pedal*
- General Tremulant*
- Vox Humana Tremulant



Relay Board.



Shutters



Offset chests for Flute, Bourdon, Diaphones, Open Diapasons.

SOUND EFFECTS

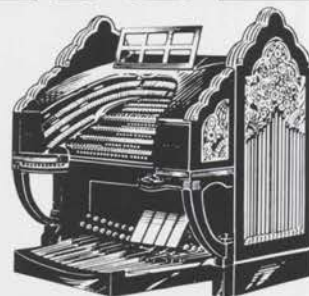
- | | |
|--------------|--------------------|
| Sleigh Bells | Triangle* |
| Horse Hoofs | Surf Effect |
| Bird | Fire Gong (Re-it) |
| Auto Horn | Fire Gong |
| Siren | Steam Boat Whistle |
| Train | Tom-Tom |
| Door Bell | |
- (The above operated by pistons)

*These stops and effects are controlled from the Wurlitzer concert roll.

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

The musical program (like an evening at Organ Stop) features something for everyone. There is music from Phantom, Aladdin, and Le Miz, Big Band tunes, and ragtime...from light classics to contemporary, and everything in between. For the purists, there are eleven glorious pipe organ solos. Additionally, there are six new "FUSION!" arrangements, featuring Rob's original synthesizer orchestrations with the Wurlitzer.

Selections:

- The Phantom of the Opera, Stardust, Stompin' at the Savoy, Russian Romance, It's A Small World, Crazy, New York, New York, A Whole New World, Friend Like Me, Canadian Sunset, Stumbling, Rondeau, On My Own, Linus and Lucy, All I Ask of You, The Policy King Rag, Trees

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FOR THE RECORDS

RALPH BEAUDRY, EDITOR

Intermission at Atlanta's Fabulous Fox — Hector Olivera

How wonderful it is that 65 years after its installation the 4/42 "Mighty Mo" is still in perfect voice and still thrilling thousands each year — and now, for the first time, can be enjoyed in its total sonic splendor in our own homes thanks to this new digital recording!

Since this album was recorded in Dolby Surround Sound (see Jack Moelmann's explanation of this new recording process in an accompanying article) those with the proper equipment really have a thrill in store. We hasten to add that our two-channel playback provided a completely satisfying "in theatre" experience.

The liner notes tell us "... the listener is transported to the 'best seat in the house' ... Loge Row FF, Seat 101" so we suggest setting your playback volume to a fairly high level while listening to the last two minutes of the feature film heard at the beginning of the album. Then sit back to experience the fantastic thrill as the first organ notes fill the 4,000 seat theatre — and your listening room! If the hair on the back of your neck doesn't stand on end, you'd better see your cardiologist immediately!

It's "Intermission" time but rather than the usual 1930s all-too-brief run through of a few pop tunes, you will be experiencing over 60 minutes of a full concert by Hector Olivera at his irrepressible best!

Almost all of the album's eleven selections have been recorded previously by Hector on other albums, but there are no repeats from his "660 Peachtree Street" LP released some years ago. These probably are all Hector favorites and his most requested selections.

After his console raiser, a balcony shaking "That's Entertainment," is his lush, Buddy Cole styling of "One Morning in May." It's worth noting here that, although Hector's basic arrangements have varied little over the years, his interpretations are altered a bit depending on the resources available to him at each instrument and his feelings of the moment. For example, "One Morning in May" runs less than 5-1/2 minutes on his "Page Won" album and only 4-1/2 minutes on "The Lancastrian Way," yet here it is almost 7 minutes in length.

Remember our suggestion to have your volume fairly high so you don't miss Hector's delicate embellishments, and the organ's many ethereal voices, not only on "One Morning" but also on Lemaire's "Andantino" ("Moonlight and Roses") and on the soft yet crisp "Flapperet" and "Nola."

Demonstrating the fabulous dynamic range of the Moller are Hector's unique arrangements of "The Way You Look Tonight" (with a delightful classically inspired section) "My Way," "Old Man River" and "Memory" (from *Cats*). Completing the album are "Trolley Song" and "Malaguena," both thrilling, all stops on renditions which truly demonstrate the organ's ability to completely fill the cavernous room.

Many consider Hector one of our more "visual performers." This album is properly described as "Spectacular" for, truly, you will be able to visualize his performance such is the power of his playing, the magnificence of the organ and the beauty of the recording. The accompanying booklet has some excellent color photos of the Fox auditorium and massive Moller console. A big "Well Done" to all involved!

Cassette at \$11.83 and CD at \$17.83 (both prices postpaid) from

Organ Historical Society, P.O. Box 26811, Richmond, VA 23261.

A Little Bit of This and a Little Bit of That — Tom Hazleton

Recently theatre organ buffs have been blessed with the first digital compact disc recordings of several of America's largest theatre organs: Lyn Larsen at Sanfilippo's 5/80 Wurlitzer, John Ledwon at his 4/52 Wurlitzer, and Hector Olivera at the Atlanta Fox 4/42 Moller. Now we have Tom Hazleton at the magnificent 3/43 Kimball in Dickinson High School Auditorium!

Some years ago Tom recorded this instrument when it had only 34 ranks ("Variety Is The Spice of Life"). Now it's a three chamber installation, with the third one located center stage, there are three 32's (including one Resultant) and, of course, the additional nine ranks. (The excellent 12 pages of liner notes feature color photos of the auditorium, console and chambers in addition to a complete history of the instrument, a chamber analysis, and stop list).

This near 68 minute album has nine "cuts," three of them medleys so the tune list totals 21 selections. We hasten to add that each number in the medleys is fully arranged so it's not once through and on to the next. *South Pacific* totals 18 minutes for its six titles while "Runway Favorites" features "Bewitched, Bothered and Bewildered," "Blue Prelude," "Honeysuckle Rose," "Let Me Entertain You," "Ain't Misbehavin'," and, of course, "The Stripper" complete with police whistle and siren! The album closes with a "Remembrance Medley" dedicated to Tom's pop-organ mentor, the late Larry Vannucci.

One selection is a repeat from Hazleton's "Stairway to the Stars" release (which was actually recorded at about the same time as this album) although it's a more traditional version of the Bach "Tocatta and Fugue in D Minor." The late Richard Purvis, with whom Tom studied classical organ, is represented with his exquis-

itely moody composition "Of Moor and Fen." Tom has also included what we believe is the first organ recording of Ketelby's luscious "Sanctuary of the Heart."

Completing the album are the great Broadway musical show-stoppers "This Can't Be Love," "You Took Advantage of Me," and "My Heart Belongs to Daddy" (which has some fantastic ersatz Hammond sounds and a "Habanera" treatment in the second chorus).

Miked reasonably close up, this smooth yet crisp and gutsy Kimball sounds the way we remember hearing it live at the '92 ATOS Convention.

Tom's superb selections, arrangements, and registration, and his wonderful sense of humor, plus the excellent recording of a beautiful Kimball quite simply adds up to one of the best theatre organ albums yet and deserves to be in every organ lover's record collection! CD only at \$20.00 postpaid from DTOS Records, c/o Bob Noel, 110 Edjii Drive, Newark, DE 19713-2347.

Blackpool Magic — Arnold Loxam Tower World Dancetime — Arnold Loxam

In the September 1985 issue of THEATRE ORGAN an earlier Tower Ballroom dance album was summed up with the words "It's probably fair to say that the audience west of Blackpool for this sort of theatre organ dance album is limited." Well, maybe we're missing something, for here are two albums of strict tempo dance medleys and we understand both are good sellers in the UK.

Arnold Loxam, who knows the Tower Wurlitzer well, is again at the console. Despite being in his 70s when these recordings were made, his years of playing piano and organ, and in the dance bands, certainly qualifies him for this music and it's probable younger organists are envious of his energy and enthusiasm.

The 3/14 Tower Ballroom organ,

with its two Tibias, two Tubas, lots of color reeds, but no Vox and limited strings, was designed for playing dance music. That, plus its being an over the proscenium installation playing into a huge, hard surfaced room, gives the organ its unique and instantly recognizable sound.

Both albums feature some "Quicksteps" (Sequenced, Non-sequenced and Mayfair) along with Waltzes, Tangos, Rhumbas, Saunters and an occasional Samba, Cha Cha, and Bossa Nova. Both titles run over 70 minutes with 60 selections on the "Magic" album and 58 on "Dancetime." Obviously we cannot list all the titles but there are some interesting ones to be pointed out.

In the "Magic" album is a Quickstep medley based on the number five; included are "Five Foot Two, Eyes of Blue," "Give Me Five Minutes More" and "On the 5:45." One of the waltz numbers is titled "Wyoming Lullaby." Included, too, is the tango "Ik Hou Van Holland" written by Schootemeyer and, yes, it was published in Amsterdam!

Loxam is also a composer; Magic features his tango, "Blackpool Lights" while the Dancetime album features his "Family Christmas," "Tower World Waltz," "Home Is Really Where the Heart Is," "The Birthday Waltz" and "Tower Ballroom Tango." (His son, Keith, is the composer of "Lucky Line").

Would you expect "Just a Closer Walk With Thee" to be on a dance album? It is, and it bounces nicely, thank you, as does "Beyond The Sunset." Even Andrew Lloyd Webber is represented with his "Any Dream Will Do" and "Friends For Life."

If you want to dance, either or both albums are recommended but, if you're just a listener, you'll find each has a widely varied selection of easy listening music. Again, we must caution that you may want to turn down the treble a bit to mitigate the harshness of the upper pipework.

Both albums are available in either cassette at \$11.00 each or CD at \$20.00 each, plus \$3.00 per order for shipping, from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02185-5915.

(continued next page)

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Songs In The Key of Love — Rob Richards

In his fourth album, Phoenix organist Rob Richards demonstrates his considerable talents as a composer and lyricist. But this is not a theatre organ album, for Rob is using a number of synthesizers to create the musical background for his vocalists, principally tenor John Giardina.

This relatively short album (just 28 minutes) has a positive modern-day religious tone for both Richards and Giardina are ministers at Mesa's Shared Vision Center. However, most of the arrangements and musical voices are delightfully light and bouncy (with several being quite reminiscent of Peter Allen's music).

There are 10 selections and we'll just list the titles in the order played: "Shine Bright, Little Star," "I'm the Star of My Own Picture Show," "You Are the Greatest Miracle in the World," "I've Got the Answers Within," "My Heart Makes Its Own Weather," "The Children Are the Answer," "Kidfit," "Time to Say Goodbye Again," "Paradise," and "In the Secret Garden."

While the album is not for everyone, it is refreshingly different. Cassette only at \$12.00 postpaid from Rainbeaux Productions, 1509 W. Ileso Circle, Mesa, AZ 85202.

A New Taste of Grosvenor - Various Artists

As the album's title implies, and the liner notes state, this is a "... compilation featuring 14 of the most popular Grosvenor artists. Tracks have been carefully selected to 'whet your appetite' for the complete recording by the individual artist."

This 72-1/2 minute disc contains 27 individual tracks (some are medleys so the tune list totals 36 melodies) and most artists are featured on two "cuts." While the album is predominately electronic (featuring various models of Yamaha, Wersi, Kawai, Technics,

Hammond and Eminent organs) there are six pipe organ selections: Douglas Reeve plays twice on the Hill, Norman and Beard in Brighton's Dome, Arnold Loxam is heard at both the Blackpool and New Victoria Wurlitzers, John Mann plays the "Buttermarket" Wurlitzer and Brian Sharp is featured at the Sanford Park Christie.

Overall the disc contains bright, cheerful, bouncy "standards" such as "Nola," "Tico, Tico," "As Time Goes By," and "Amor, Amor." The electronic instruments, with their excellent percussions, orchestral voices, and automatic rhythms lend themselves to a cheerful "Latin-like" beat which seems to predominate throughout the album but which also tends to make the various electronics all sound the same (despite the artists' individual styles and registrations.)

It's all good upbeat background music and the artists' albums are all available from Organ Literature's extensive catalog. This CD is available at \$20.00 (plus \$3.00 per order postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

Strict Tempo Wurlitzer — Nicholas Martin Blackpool Revisited — Robert Wolfe

Ken Rosen, Guest Reviewer

British Ballroom organ, not everyone's cup of Earl Grey, is the one style of English theatre organ that has maintained its popularity among ballroom dancers and those "on holiday" for decades. Organist Reginald Dixon, known as "Mr. Blackpool," almost single-handedly invented, popularized, and dominated the style from the 3/13 Wurlitzer at the Tower Ballroom. In later years, the style came to be characterized by mutation-rich melody set-ups, special "trick" fractional pitch couplers, and lots of piano, played in often frenetic tempo with constant glissandos between the melody notes. One rea-

son for the blasting, reedy registrations was that the ballroom organs were not quite loud enough to fill vast rooms full of dancers, and, today, the Tower Wurlitzer is discreetly amplified when used for dancing.

Much as young organists often assiduously imitate George and Jesse before, hopefully, expanding their horizons and finding their own musical voice, English lads apparently learn dead-on accurate Dixon imitations for the much more practical reason that doing so can potentially keep them employed. In fact, it is rumored that when Mr. Dixon retired, his immediate successor changed all the combination pistons on the Tower Wurlitzer and began playing in his own style. The resulting howls of disapproval caused the hapless organist's immediate dismissal and ever since Tower organists are required to play Dixon's way, on his stop combinations.

Robert Wolfe, at age sixteen, was the youngest organist ever appointed to the Tower staff, beating by one year Nicholas Martin, who began a two year engagement there at age seventeen in 1981. Nigel Turner then made young Martin resident organist at Turner's Musical Merry-Go-Round on the 3/19 former Paramount/Odeon Newcastle Wurlitzer heard here, while Robert Wolfe was appointed resident organist of East Anglia's tourist attraction, The Thursford Collection. Both were hired largely because of their Dixon imitations and technical skill and musicianship both exhibit on these albums are evidence that their abilities extend far beyond Blackpool style.

An entire CD of Strict Tempo Wurlitzer might sound like a daunting proposition. However, Nicholas Martin actually plays with more restraint, better taste, far fewer glissandos, and more varied registration than Dixon did in later years; more like the 78 rpm era Dixon recordings which have an excellent swing and dance band feel. The medleys total 60 tunes, but none are given short shrift. They are organized into three or four tune sets designated Waltz, Saunter (nice soft shoe feel), Quick Step, Old

Time Waltz (operetta tunes—very Viennese), Blues/Foxtrot (toe-tapping!), Two-Step (mostly marches), Tango, Cha-Cha, Rhumba, and Jive (which we call Swing or Big Band tunes). All are played with excellent musicianship and taste, and my hat is off to both organists for getting all the right melodies, harmonies, and pedals, which should be a given, but are often observed in the breach! The results are toe-tapping, entertaining, and the effect is not at all unlike American-style Intermission organ melodies! With this recording you can recreate the Blackpool Ballroom experience in your home. I also found it to be a good pepper-upper for household chores or while re-leathering pneumatics.

In "Blackpool Revisited" Robert Wolfe does an uncanny Dixon imitation perhaps one third of the time, also demonstrating non-Blackpool style full combinations alternating with beautifully restrained, quiet passages on individual stops, even a Chrysoglott solo, with tremendous sensitivity. His widely varied program ranges from Sousa to "Wind Beneath My Wings" and selections from *Annie* and *Les Miserables*. There are also two very different Jerome Kern sets, some Latin tunes, a very clever medley on "Money" tunes with a crunchy xylophone solo, and "Meditation" from *Thais* which is superb. I didn't know the Tower had two such fine Tibias until I heard Wolfe's "Unchained Melody." "Somewhere Out There" also features the Tibias, chrys, and other tasteful and restrained stops.

The famous Tower Ballroom Wurlitzer in its present form dates from 1957, rebuilt after a fire at the Ballroom. It has two Tibias, three strings, Diaphonic Diapason, Flute, plus Orch Oboe, Krumet, Kinura, Sax, Post Horn, Harmonic Tuba and Tuba Mirabilis, grand piano and phantom piano, unenclosed xylo and chrys, glockenspiel, plus the usual traps and effects but no Trumpet or Vox. Turner's 3/19 Wurlitzer has two Tibias, three strings, Diaphonic and Horn Diapasons, Tuba Horn, the same color reeds plus Clarinet, Vox, Brass Trumpet, Oboe Horn and Quintadena, same percussions plus

marimba harp, chimes and sleigh bells and is a somewhat more conventional instrument than the Tower. The piano is two Yamaha EMT-10 MIDI-voice expanders and is indistinguishable on recording from the real thing.

Remarkably, both instruments sound very similar, and demonstrate that probably most Wurlitzers could achieve the "Blackpool sound" with a few trick couplers and a piano without tonal revision, as, otherwise, the "Blackpool sound" seems to be much more a result of the registration and playing style than anything inherent to the instruments. This is especially noticeable when Mr. Wolfe departs from the Dixon style. The Tower organ sound in large part simply reverts to a more standard Wurlitzer sound.

I recommend both recordings, which have excellent sound, not only to fellow organ buffs in general but especially to those who have not been fans of the "Blackpool sound!"

"Blackpool Revisited" is available on cassette for \$11.00 and on CD for \$20.00 (plus \$3.00 per order for shipping) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918. "Strict Tempo Wurlitzer" is available in cassette at \$16.00 and CD at \$22.00 (both prices include air mail postage) from Lawrence Whitfield, Apt. 422, Golden Sand 1, P.O. Box 9168, Dubai, UAE. (Please note Mr. Whitfield can accept US checks and money orders but no charges or CODs.)

Wurlitzer On Stage and Screen — John Ledwon

Ken Rosen, Guest Reviewer

There's nothing like having your own recording organ! Artists as diverse as GW, Jess, Buddy, John Seng and Leon Berry have all done their best recordings on instruments which they themselves designed, installed, maintained, and knew intimately. To this fortunate few add John Ledwon, whose 4/52 residence organ is heard on this beautifully recorded CD.

John has recorded before, on both

his previous 26 rank installation, and even his original 3/13 Wurlitzer when a mere lad. However, with 13 strings, six Diapasons, ten orchestral reeds, six chorus reeds, four Flutes and celestes, and three Tibias, the present instrument is capable of not only tremendous power, but luscious ensembles and a wealth of subtle tone colors, especially in the accompaniment ranks. The uninitiated often think that number of ranks adds up to awesome volume. On the contrary, as with the Sanfillipo Wurlitzer, it results in wonderful terracing of families of stops from loud to soft, and there's nothing like massed string ensembles, multiple Tibias, and multiple brass ranks to give a lushness to the combinations that cannot be duplicated in a smaller, "one of each kind" organ. In addition John has all windchests level with the chamber floors and all regulators and tremulants are below the floor. As a result, there is not a trace of mechanical noise in the recorded sound.

John has long been a tireless advocate of playing newer and/or current music on the theatre organ in an attempt to reach a more contemporary audience. For this album he has chosen music of Andrew Lloyd Webber, including *Joseph and His Amazing Technicolor Dreamcoat*, *Evita*, *Cats*, *Starlight Express*, eight tunes from *Phantom of The Opera*, nine selections from *West Side Story* by Leonard Bernstein, and the film music of John Williams from *Star Wars*, *Superman*, *Close Encounters*, *E.T.*, and *Raiders of The Lost Ark*. John has conducted live performances of *West Side Story* and *Joseph and His Amazing Technicolor Dreamcoat* and his comfort and familiarity with the music are evident. From the first note, it will be obvious, especially to the discriminating listener, that John has followed the printed music, playing orchestrally, with the original harmonies and bass line very much present. John tells me that he arranged these selections from the piano-conductor scores, or vocal selections, using the "take down" method only for a few John Williams pieces that are not published.

The results do full justice to the

originals, or, in the case of some of the Webber selections, are superior to the originals. The combination of the large instrument and John's adherence to the scores results in moments of powerful full organ, usually brief, alternated with much lyrical, subtle and sensitive playing. Although there are 37 tunes on this over hour long CD, most pieces are at least two contrasting choruses, and many are completely performed. The bridges between the tunes range from Robert Russell Bennett Broadway to classical organ Fantasia and are as interesting as the selections themselves.

The Trumpet En Chamade in the "Superstar" opening to the disc sounds like tuned lightning bolts, and a ripper posthorn is heard here as well. Beautiful massed strings enhance "I Don't Know How to Love Him" and "Maria" (from *West Side Story*). "One Hand One Heart" features lush Tibias and Voxes in solo and chorus. An impudent Posthorn thumbs its nose at "Officer Krupke." A French organ toccata effect begins the Phantom selections which also feature the subtle celestes and 14 ranks of classical pipework from the 1925 Mormon Tabernacle Austin (the predecessor of the current Aeolian-Skinner. Even squacky color reeds, xylophone and tuned sleigh bells are voiced and utilized musically and not as mere novelties.

Especially noteworthy is a Wurlitzer metal Harmonic Flute from the Denver Isis Theatre organ which is used with a special second touch trem control that starts the vibrato after the note is started, by more wrist pressure. Of the 17 tremors in the organ, John has made all but the Vox tremor controllable this way. The effect is a highly realistic evocation of a live symphony flautist, which represents a major advance in the heart of orchestral organ technology which John uses to great effect in "Memory," "One Hand, One Heart" and "Music of the Night."

The combination of vivid audio, polished instrument, and well chosen and performed repertoire make this an album that we might dare play for non-enthusiasts! While the most implacable organ haters might be unpersuaded, the more sophisticated

non-organ fans of Broadway, film or classical music might well deem this an impressive first contact with the instrument we already love. My hat's off to you, John! This one's a winner!

Available in CD format only at \$19.00 postpaid from JBL Productions, 29833 Wagon Road, Agoura, CA 91301.



BOOK REVIEW

Silent Cinema Music — Theodore van Houton

Jeff Weiler, Guest Reviewer

It's a rare event when a new book on pre-dialogue cinema comes along — let alone a new book on silent film music. *Silent Cinema Music*, a recent book by Theodore van Houton traces the practice of silent film accompaniment in the Netherlands. The Netherlands?

Many of us lay claim to motion pictures as something uniquely American. Perhaps it is because our perception of Hollywood is skewed. Motion pictures existed long before Hollywood, and certainly they developed concurrently in Great Britain, the Continent, and beyond. Likewise, the need for musically accompanying silent film existed, developed, and flourished in places other than the US.

Here is a fascinating glimpse at the musical lives of cinema musicians and the colorful cinema culture of such cities as Amsterdam, Rotterdam, The Hague, and so on. It is a history not unlike our own with movie palaces, orchestras, and pipe organs. The transition to sound took longer in countries other than the

United States, however. In the Netherlands silent film musicians were able to find employment until c. 1936!

We learn the philosophies, approaches, and performances practices of cinema musicians such as conductor/violinists Ido Eyl and Boris Lensky and the famous Dutch theatre organist and composer, Bernard Drukker. Dr. Drukker played the 1925 opening of Amsterdam's Tuschinski Theatre (tantamount to the New York Paramount in this country). The book contains a wonderful photograph of Drukker at the age of 80 in his 1989 return to the Tuschinski and its 4/10 Standaard organ to perform his score for Chaplin's *The Kid*.

Of the book's 328 pages, only 56 are devoted to text. The remainder comprise the catalog of the Eyl/van Houten Collection of Film and Cinema Music in the Nederlands Filmmuseum. The collection includes some 3300 works ranging from standard orchestral and operatic literature commonly incorporated into silent film scores, to specially composed "mood" and incidental music. The catalog is arranged alphabetically by composer and includes publication data, and required musical resources (large orchestra, chamber ensemble, piano trio, and organ). As one might expect, emphasis is given to Dutch composers which for me makes this book all the more interesting. Incipets (thematic fragments) are included for selected works, as are photographs of performers and composers.

If your interests do not extend much beyond the theatre organ itself, you are apt to be disappointed with this book, but if your interests include silent film and presentation, I urge you to consider its purchase. As a practicing silent film musician, I find it to be a most valuable resource.

The book is available in a paperback edition for \$43.00 or a cloth edition, priced at \$57.00. I recommend cloth as my paper edition is already falling apart. Include \$3.00 postage for paper or \$4.00 for the cloth. Write to: Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 92184-5918.

DOLBY SURROUND SOUND — WHAT IS IT?

by Jack Moelmann

More and more audio compact discs (CDs) are coming out with a term on the labels saying "Dolby Surround," but just what is that? The human ears are perhaps the most sophisticated "microphones" known. While standing still, one hears sound from the front, from the sides, from the rear, all over. You get a sense of direction from which these sounds come. In a normal home stereo system, we normally only have two speakers placed in the front of the room and all of the sound comes from the front when we are sitting in front of the speakers. The only other effects we get are the sounds which tend to "bounce" around the room off of the walls.

Several years ago, movie theatres did more than have large speaker systems behind the screen on the stage, they started placing them around the theatre and especially in the rear of the main floor and balcony. This was because the film industry was adding more sound information to the films to give one a greater sense of being "in the movie" rather than just "watching it." The Dolby Surround was developed as an audio-for-video decoding process aimed at extracting surround effects from stereo films.

To better understand the evolution of sound reproduction, let's go back to the early 1950s when "Hi-Fi" was introduced. This was nothing more than using higher quality recording equipment and improving record players to provide a broader frequency range of sound. Then, also in the 1950s, "stereo" was introduced. This required not one amplifier and one speaker, but two amplifiers and two speakers since the information, music, or whatever was from two microphones instead of one giving a sense of direction of sound — adding a new dimension to sound reproduction. It was still Hi-Fi but now in 2-channels of information. The first products in "stereo" were only available on reel-to-reel pre-recorded

tape. Later a method was developed to provide stereo on records. Then came the "home tape recorder" capable of recording in stereo at a reasonable cost. A follow-on to "2-channel stereo or binaural" was "4-channel stereo" on reel-to-reel tape (and later on 8-track cartridges). This required the addition of two more amplifiers and two more speakers, the second set of speakers to be placed in the back of the room. The sensation was terrific, but really didn't catch on as people didn't want to have to buy more amplifiers and speakers and the only source of 4-channel music was on pre-recorded tapes which were somewhat expensive. Another problem here was that if you didn't have a 4-channel tape player, 4 amplifiers and 4 speakers, you could only play two of the channels on a standard stereo tape player, and miss 50 percent of the sound.

The greatest evolution in sound reproduction has been the compact disc or CD, digital audio tape or DAT, and the multi-channel sound systems now in many movie theatres. Until the recent video boom, no one considered the use of surround-sound signals at home since that 4-channel system described above which didn't catch on. The Dolby Surround Sound is designed to meet the new demand for high technology in home video systems and the new concept of "home theatre" with large screen TVs and large speaker systems. Surround Sound is really nothing more than 4-channels of information. The front channels provide direction sounds that relate to the action on the screen of a movie. The surround-sound channels project you into the scene by creating sound effects throughout the room. It also delays the rear speaker signals by about two hundredths of a second to ensure that you hear the front speakers first.

The same concept has been added to sound recordings, and most recently to some of the CDs being

produced with organ music. The effect can be the same as actually sitting in a 5,000 seat theatre hearing a mighty Wurlitzer. If one sits in the balcony, most of the sound will come from the chambers on either side of the stage, but there is a reverberation effect or echo effect of the sound mixing and moving throughout the theatre. This is lost in a standard stereo system unless you have a big room at home.

So what do you need to get surround-sound in your home? Since all of the information is contained on the CD, the only addition you need is a Dolby Surround Decoder (some available for under \$200), a second stereo amplifier, and a second set of speakers which don't have to be as large as the main set used for the front channel. Some Surround Sound Decoders have the second stereo amplifier already built in. A standard CD player is all that is needed as the decoder extracts the information needed for the rear channel speakers and sends it to those speakers. Different from the 4-channel system described above, if you don't have a Dolby Sound decoder system, you still get all of the information through the front speakers, you just lose the effect of the rear speakers. An interesting thing here is that having a decoder, you are now ready for "home theatre" in that pre-recorded video tapes, laser discs, and many cable TV channels such as HBO, CINEMAX, Showtime, etc., have stereo broadcasts with the surround information available for decoding — a whole new world in TV enjoyment. Not all of the organ CDs that we buy today have Surround Sound on them, but it is coming. Places like Radio Shack offer a very simple Surround Sound Amplifier system which has the decoder and rear channel amplifiers already built in. You use the current amplifier you have at home with speakers for the front, all that needs to be added is the rear speakers. ENJOY.

CLOSING CHORD

Richard Irven Purvis



Richard Purvis, noted composer, recitalist, teacher and organist-choir-master of Grace Cathedral from 1947 to 1971, died on Christmas day, at the age of eighty-one.

A respectful memorial service was held at Grace Cathedral on January 25. John Fenstermaker, cathedral organist and choirmaster since Mr. Purvis' retirement, played several Purvis compositions on the great Aeolian-Skinner organ, featuring the tonal combinations Richard Purvis loved so well. The Rev. James McLeod, a cathedral chorister alumnus, delivered a most appropriate homily, sharing delightful insights to Richard Purvis' personality and methods of making music lift from the page. Purvis taught his students that the most important lesson in music making was to listen to the music actually being created in the room, rather than a remote recording in the performer's head. The memorial service was attended by several theatre organ personalities, including Donna Parker and Jonas Nordwall.

Richard Purvis, a native of the San Francisco Bay Area, began the study of piano at the age of six, however his interest and passion transferred to the organ when he was nine years old. He persuaded his parents to

arrange for an interview with Wallace Sabin, who, with some mis-giving, agreed to introduce him to the art of the organ only if the boy continued to study the piano. Wallace Sabin was a magnificent transcriptive player and was responsible for the installation of the 1908 Hope-Jones organ in Saint Luke's Episcopal Church, in San Francisco. He later designed the four manual, twenty-seven rank Kimball organ in San Francisco's First Church of Christ, Scientist. The 1924 Kimball (KPO 6742) is still controlled by its original horse shoe console, with 2nd touch on the Great manual. Richard began his studies with Sabin on the Kimball at age eleven. He later claimed, "I couldn't even reach the pedal keys."

A life long love of the theatre organ began when at the age of eleven he skipped school to hear and watch the great Iris Vining score silent films at the famed Granada Theatre, in downtown San Francisco. They later became close friends. Although he studied for a career in church music, in the early 1930s Richard played for a weekly radio broadcast from the Chapel of the Chimes, in Oakland, California. He played theatre organ under the pseudonym of Don Irving and his theme song was "I'll Take An Option On You."

In the winter of 1934, he was awarded a full scholarship to the Curtis Institute of Music in Philadelphia and there he studied the organ with Alexander McCurdy. In 1936, he received the Cyrus H.K. Curtis Memorial Fellowship, which allowed further study in Europe and England. He graduated from Curtis in 1940 and the war saw him as a bandmaster for the 28th Infantry Division. This ended by his becoming a prisoner of war during the Battle of the Bulge.

After the war was over and Mr. Purvis regained his freedom, he returned to the West Coast and became organist and choirmaster of St. Mark's Lutheran Church, in San Francisco. In 1947 he began his long and prestigious career at Grace Cathedral. He immediately established the Christmas Vesper Concert,

which has become one of the great Bay Area Christmas traditions. The Purvis era produced a number of treasured recordings, descriptive compositions and students who could play with feeling and color. The Purvis approach did not appeal to organ players who still think the world is flat.

Dick Purvis loved a good party and knew how to host one. His annual Hyde Street Christmas party was always the best gathering of the year. He loved to ride over to Tiburon in an organ-man friend's white hearse to hear Larry Vannucci burp true jazz out of an old singed Hammond. Following his retirement in 1971, Purvis often attended the ATOS conventions where he could share his humor and philosophy. He had little patience for the "one tube Silvertones" of this world and would sometimes cut them off at the knees. There was an overly eager lady crouched by the Grace Cathedral console while Purvis was playing some grand postlude. The second his hands left the manuals, she sprung, "Oh Mr. Purvis, I am Mrs. ... and I live in Sturgis, Michigan." "Well, there's nothing I can do about that," snapped Purvis. That was his famed brick wall, but behind that sometimes terrifying exterior lived one of the most caring and compassionate persons to grace an organ bench.

Like Richard Purvis, his students loved all forms of good music. We are all in Richard's debt for the influence he had on Keith Chapman, Tom Hazleton, Steve Lohr, Lyn Larsen, Donna Parker, Larry Vannucci, Ted A. Worth and so many more gifted musicians.

Thank you, Richard, for making the music world a better place and for sharing the electro-pneumatic bloom of your music.

Edward Millington Stout

I have often read "organist" after Richard Purvis' name, yet he was not just an organist. Richard Purvis was a musician; the consummate musician. And yes, he was an organist who understood the instrument far better than most who press the keys.

I had no idea the influence this man would have on my life when I



L to R: Jonas Nordwall, Donna Parker, Richard Purvis, Ted Worth, Lyn Larsen and Tom Hazleton at 80th Birthday Concert for Richard Purvis.

went to Bill Thompson's home for my first lesson with Richard Purvis in Southern California so many years ago. I was just a little kid, yet he treated me like a fellow musician on the same adventure of exploring music. He taught me not only how to play, but worked on technique, interpretation, and how to listen. His explanations of sound were so descriptive, I could actually see the tonal palettes, pictures and blending of sound colors. We worked on theatre organ styling as well as classical music, and he loved it all!

Dick possessed an excellence in teaching. The greatest gift he gave me was encouraging me to truly believe from my young beginnings there was nothing I could not do or accomplish. So many teachers plant verbal restrictions in the minds of their young students without knowing, but Dick did just the opposite. He instilled a confidence and love for music that will last all of my days, and I proceeded in my musical quest without imposed limitations of ideas. For that gift, I will be eternally grateful.

He was a great example of always having an open mind and learning something new. He often said learning was a life-long adventure, and one was never too old to try new ideas, you merely run out of time to try them all. He experimented with MIDI and the organ during the last years and was so enthusiastic at the boundless possibilities, but the main rule was never, ever forget the integrity of the music. He loved the quote by Igor Stravinsky which Tom, Jonas and I used in our Trio con Brio CD: "The trouble with music appreciation in general is that people are taught to have too much respect for

music — they should be taught to love it instead." And oh, how he loved it.

Donna Parker

As a skinny, scared ten year old, I entered the magnificent Grace Cathedral and proceeded to play the great Bach Prelude & Fugue in E-Minor (The Cathedral) for the master of the organ, Mr. Richard Purvis. This would begin a 42-year association with the man that would most influence my life as a musician. I say musician and not organist because Dick's passion was to make music and to influence students and listeners to do the same. As he touched my life, I know he has touched most all readers of this tribute. Through his compositions, he will continue to touch the hearts of people throughout the world. Rest well, sweet Richard, your song has ended but your melody lingers on. *Tom Hazleton*

Growing up in the organ manufacturing industry has afforded me many special favors. I was fortunate to study with Richard Ellsasser, Frederick Georghagan, and even had sessions with Virgil Fox and many an interesting musical exchange with George Wright and Ashley Miller. When thinking about an influence towards the "solid practical practice of music making," Richard Purvis has been a true mentor. For over a quarter of a century we have "talked music," of all kinds. His abilities to verbalize sound were unique and an inexhaustible resource for many organists and other performers.

During the last year and a half, I made several pilgrimages to San Francisco to gain the Purvis insight to performing Franck, Karg-Elert and Purvis. It was time and energy well spent. All of us who had these experiences will be a benefit to the music-loving public. We became musicians. Dick truly had appreciation, love and respect for all types of music, musicians and styles. His analytical abilities were amazing and helped many an organ student.

His presence will always be felt at Grace Cathedral and his musical philosophies will not be forgotten. Music and Purvis are synonymous.

Jonas Nordwall

Even though Richard was known nationally as the "organist and master of the choristers" at Grace Cathedral in San Francisco, the man who was my friend for nearly 30 years had a great, fun-loving side that he tried to keep fairly low-key. On many afternoons, after finishing a very structured and serious day of hard work at the cathedral, Richard would meet Jim Roseveare and myself at the St. Francis Hotel where we would share a libation or two while listening to the fantastic talent of pianist Frank Denke. Then we would drive across the Golden Gate north to a little restaurant in San Rafael where Richard loved to listen to organist Larry Vannucci. Richard's musical taste was very eclectic — everything from "Tea For Two" to Franck and Vaughn-Williams. He helped shape my early development, and I loved him greatly. *Lyn Larsen*

Preston M. "Sandy" Fleet

One of theatre organ's most dedicated enthusiasts, "Sandy" Fleet, age 60, passed away January 31 after a long battle with cancer.



Son of Reuben H. Fleet, founder of Consolidated Aircraft Company (renamed Convair after its relocation to San Diego), "Sandy" had an amazingly wide range of business interests. He was involved with establishing the Fotomat chain of film processing shops, worked on the development of the lubricant WD-40 and both the Imax and Chronos film systems, and was the motivating force to establish both the San Diego Aerospace Museum and the Reuben H. Fleet Space Theatre in Balboa Park.

Born in Buffalo, New York, "Sandy" recalled in a 1982 newspaper interview that "... he was routinely taken to Radio City Music Hall ... (and) 'One of the biggest thrills of my life was to hear the Radio City organ.'"

In the early 70s he began collecting theatre organs as part of a plan to establish a chain of "Organ Power Pizza" restaurants. The first in the chain was built on Kearny Mesa (north of downtown San Diego) and opened October 31, 1974, with Wurlitzer Opus 1217 (a Style 235 with an added rank making it a 3/12). This instrument originally was installed in Fresno's Wilson Theatre.

His second pizza emporium opened October 1, 1975, in Pacific Beach, another San Diego suburb. For this location "Sandy" had purchased, from the Netherlands radio station VARA in Hilversum, the former Foort/BBC 5/28 "traveling" Moller. As part of the opening celebration, Reginald Foort was the featured artist! (Foort returned the following year to perform an anniversary concert and to make his last recording, appropriately on the organ he designed!)

In addition Wurlitzer Opus 0750, a Style D (2/6) from the Strand Theatre in Delaware, Ohio, was also installed (primarily to accompany silent films) and was playable from either its own console or the Moller. The only pizza parlor in the world to have two organs installed!

Finally, on August 4, 1977, the third and last restaurant, named The Spaghetti and Pizza Plantation, was opened in the former Solana Theatre in Solana Beach. It boasted the original 4/20 Robert-Morton from the Midland Theatre in Kansas City. (Billy Wright, who was the featured organist on this instrument back in the 1920's was hired as one of the staff organists!)

In his Rancho Santa Fe home "Sandy" installed Wurlitzer Opus 1778 (from the Strand Theatre in Portland, Maine) a Style 260 3/16 instrument. It was on this organ Gaylord Carter recorded some of the organ scores accompanying Blackhawk Films' silent movies. (Over the years, each of his homes had a pipe organ installed.)

"Sandy's" enthusiasm for theatre organ led him to found the San Diego Chapter of the American Theatre Organ Society on February 4, 1975. The following year he was named an Honorary Member of the

Chapter in appreciation for his donation of a Wurlitzer organ they could install in San Diego's downtown California Theatre.

This organ was Opus 0712 (a 2/7 Style D Special) originally installed in the California (Burbank) Theatre in Santa Rosa! Over the years, with additional ranks and components donated by Fleet and several others, the organ grew to be a 2/13 when it was featured as part of "San Diego Day" during the 1979 ATOS Convention. It reached its final size of three manuals and 23 ranks when it was heard again, played by George Wright, in the 1987 Convention's "Encore Day." (Unfortunately, when the theatre building was sold, the chapter had to remove the instrument and it remains in storage awaiting a new home.)

Mr. Fleet was elected President of the American Theatre Organ Society in July, 1978, but his many business commitments precluded his serving more than a few months. However, in 1985 "Sandy" was named an Honorary Member of ATOS. THE-ATRE ORGAN (September/October 1985) noted he had "... played a significant part through his contributions of equipment and funding, in the saving and restoration of several organs ... (and) The public is unaware of the fact that he has been an anonymous benefactor to many rising artists. He has given generously of materials and financial help to the ATOS Archives and the Young Organists programs. His support at both the local and national levels makes him a truly outstanding member of ATOS."

His friendship, generosity and enthusiasm will be greatly missed by all who know him and benefited from his love for theatre organs. Our deepest sympathies go to his wife, Beth, two sons and three stepsons and their families. *Ralph Beaudry*

David Reese

David Reese passed away on January 10, at his home in California. David started playing the organ at the age of seven in his home town of Salt Lake City, Utah. He spent eight years studying classical organ



under Roy M. Darley, Mormon Tabernacle Organist in Salt Lake. At the age of 13 David became interested in popular organ and spent four years playing for a department store restaurant. The first theatre pipe organ he touched was the 5/33 Wurlitzer at the famous Organ Loft in Salt Lake. He later joined the staff of organists at the Organ Loft where he played for dancing and monthly concerts.

Following a year touring through Canada with a popular stage show, he settled in California. He quickly became a local institution playing at the new Bella Roma pizza restaurant in Martinez, California, one of the world's first Wurlitzer-equipped pizza parlors. David's artistry, flair, and wild sense of humor kept the customers lined up to get in every night. Four years later a second Bella Roma pizza parlor was built in nearby Concord, California, with David premiering the organ, as well as having designed the specifications and layout of this newest Wurlitzer installation.

Subsequent years had David very busy traveling and concertizing around the country as well as making many record albums. David's second home, California, soon called him back and he returned to the Bella Roma in Martinez, to the delight of many long-time loyal fans. David loved nothing more than playing the theatre organ and sharing his musical knowledge so unselfishly with his friends and fellow musicians.

Kevin King

Gene Mignery

Gene Mignery, 74, of Yuma Chapter, passed away December 31 in Yuma, Arizona. Gene's passion for the past seven years was trying to get an organ into the Yuma Theatre, and, at the time of his death they had one chamber finished and the other almost completed. His widow, Barbara, is carrying on his dream



Frank A. Williams

Frank Williams, of Wilkes Barre, Pennsylvania, passed away on November 28. He is survived by his wife, Joan. For several years he was an organist at roller skating rinks in the Scranton area, and later became staff organist at Split Rock Lodge, Lake Harmony, at Brookdale on the Lake and at other resorts in the Poconos. A member of ATOS for a number of years, he and his wife attended many ATOS conventions.

and, with the help of club members and the Gilpin Construction Company, work has now begun on adding a room to the building to house the blower. The chapter is most grateful to Bill Brown of Phoenix and to Larry Koch and Judy Torgerson of Kingman for their help and donations to keep Gene's dream alive.

(Editor's note: If you would like to contribute to this worthwhile project, donations may be sent to: Yuma Theatre Organ Society, P.O. Box 10565, Yuma, AZ 85366-8565.)

Earl G. Sharits

Earl C. Sharits, 83, died January 28 in Bethesda, Maryland. He is survived by his wife of 55 years, Margaret Rapee Sharits. Mr. Sharits was born in Newton, Kansas. He moved to the Washington, D.C. area in 1934. Most of his career was with the IRS except for a tour of duty in the Air Force in WWII.

As a young man in his teens, Mr. Sharits was a theatre organist for silent movies in Colorado Springs, Denver, and Fort Collins, Colorado. He was a member of the Potomac Valley Theatre Organ Society and

the ATOS. He had played nearly all the organs in the Washington area and was a teacher of organ. In 1972 he played a favorite Robert-Morton at the ATOS Convention. His home studio housed a Hammond B-3 and a Conn 651 with pipe speakers. He could read and play at sight and transpose if required. He was good at registration, preferring a small organ of ten ranks or less.



Paul D. Mahoney

Paul Mahoney, a member of Hudson-Mohawk Chapter, died in January. Mr. Mahoney was born in Schenectady, New York, and served the Air Force in WWII. He was a volunteer on the installation committee of Goldie at Proctor's Theatre.

Colonel William Morin

On September 14, Bill Morin lost a long battle with cancer. He was a member of North Florida Chapter and lived in Jacksonville. He is survived by his wife, Lois, and two sons. The following are her words: Bill began piano lessons in Arizona at an early age and played in a dance band in high school. At the beginning of WWII he joined the Air Force and saw service as a navigator/bombardier with several "bailouts" in Europe and North Africa.

He attended the University of California after the war, and then was recalled by the Air Force where he met a Chaplain who asked him to play the organ in the chapel. We were married in 1944, bought a large organ, and took it on all our military assignments: Tokyo after several years in Spokane and Dayton and the Pentagon — back to Tokyo, some years in Germany (by then we had two sons) then back to the Pentagon, Dayton and again to Spokane and, finally, to Florida. The organ traveled with very few scars.

Everywhere we went in the U.S. and abroad, Bill always looked for organs in Cathedrals, department stores, theatres and the homes of

friends. Bill Morin was a true lover of the organ.

Joe Barnes

On November 30, our dear friend Joe Barnes lost his battle with cancer. He will be greatly missed by all who knew him. Joe was always a gentleman, and a gentle man.



Joe had been involved in both ATOS and St. Louis Chapter for about 35 years. During that time, he held several positions on the SLTOS Board of Directors, and was the driving force behind several installations. Joe was a tireless worker, sharing his knowledge and technical expertise with anyone who wanted to learn. He also played the organ, both for several churches and for club meetings. He loved the time he spent working with and playing the instrument. He taught several people to play, and encouraged others by recommending self-teaching books. He was always full of encouraging words, and would only make suggestions when asked. Joe was not one who sought the limelight, but he could always be found in the behind-the-scenes work. He was already battling the cancer when he fulfilled one dream of moving to the country about 18 months ago. He adopted a stray kitten who wandered up to his door, and they both seemed to enjoy their somewhat isolated lifestyle. Joe gave up his active work on the board and as crew chief on our Fox Theatre lobby organ when he moved due to evening travel becoming more difficult.

Joe was one our chapter's first Honorary Life Members, and deserved that honor for all he had given to this organization. I cannot remember hearing anyone ever say an unkind word about Joe — nor can I recall his ever saying anything unkind about anyone else. He was a special man, and he will be missed by all who have cared about him. There is not a doubt in my mind, Joe is up there playing his heart out and loving every minute of it! *Dee Ryan*

EXTRA! EXTRA!

*Not Only Has the Fabulous Fox Been Restored!
Now the Wurlitzer, Four-Manual, Thirty-Six
Rank Theatre Organ Has Been Restored!*



It definitely will be an ear and eye opening experience to listen to the newly-restored Wurlitzer organ in the Fox Theatre. Many major improvements to the sound and functioning of the organ have been wrought without changing the original character of the instrument. Most notably the 88 swell shades have been adjusted to more than double the open area into the 5,000-seat auditorium. When the organ lift rises, it reveals a massive burnished bronze and gold console. A 4/36 Fox Special Wurlitzer, it was one of a set of five nearly identical instruments. The prototype was installed in the original Paramount Theatre on Manhattan Island. Wurlitzer created additional instruments for Fox's "Deluxe" houses in Detroit, St. Louis, Brooklyn, and San Francisco.

When the organ speaks it does so through eight ornate plaster organ grilles on either side of the stage. The chambers are double-stacked, occupying an area between the fourth and seventh floors backstage. It is safe to say that sounds that emanate from these massive chambers are as rich and as vibrant as the theatre's "Hindoo" decor.

The Detroit Fox Wurlitzer is completely original. It is powered by either of two identical 50 horsepower Spencer blowers located over 30 feet below ground level in the theatre's sub-basement. The ornate console on a separate electric lift is also completely original. All 348 stoptabs are operated by wind and the original setterboards. The organ is a fortunate survivor of the "Indiana Jones"-like plundering of ranks of pipe organ treasures. Only seven of the more than 2,500 pipes are not original to this instrument. The electro-pneumatic relay of the Fox organ is operating almost entirely on 1928 leather. It is one of the most reliable parts of the instrument.

The organ occupies nine rooms; five pipe chambers, two percussion chambers, blower and relay rooms. Exotic specifications of this instrument include a solo scale Brass Trumpet, three Tibias, four Vox Humana, a rare Musette, a 16' Post Horn, and tuned timpani. In addition to standard-sized sets, two Xylophones, a Marimba, and Cathedral Chimes of solo scale are also provided. The organ also still has its original slave console.

Much of the unique all-encompassing sound is created by the Tuba Mirabilis, Orchestral Tibia, Diaphonic Diapason (down to 32'), and the Solo String; all voiced on 25". Ciphers in this unusually loud string are often mistaken by deafened technicians for the nearby Post Horn.

Although the organ has always been considered amongst the finest in existence, its recent restoration by veteran organman Roger Mumbroe, assisted by Dick Smith, should give even the casual organ aficionado reason to visit Detroit this summer.

Two major concerts featuring Jonas Nordwall and Ron Rhode are scheduled for the 1995 ATOS Convention. This will be the first public opportunity for enthusiasts to hear the renowned Fox organ as it was intended to be heard.

This combination of this colossal movie palace with its extraordinary acoustics and this unique organ will bring you a wide range of seldom-heard auditory thrills. Let this be your opportunity to hear what the visiting artists have been raving about.

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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



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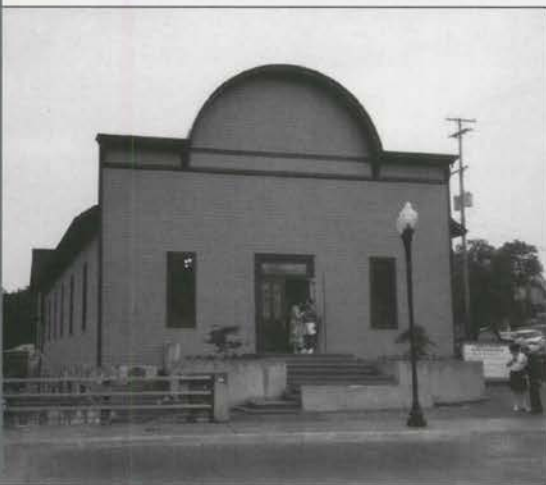
PreGlow

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.



Grand Ledge Opera House

AfterGlow #1

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

A trip to Lansing, Michigan, 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 #1 is \$40, and includes round trip transportation, concert and lunch.



Henry Ford Estate

AfterGlow #2

Breakfast at Fair Lane the historic Henry Ford home and a tour of Kughn Enterprise's Car Rail Museum collected by Linda and Dick Kughn, 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 Kughn have created a unique "collector's dream" at their Car Rail 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 spe-

cial arrangement, making this an extra-special treat!

AfterGlow #2 is \$40, and includes round trip transportation, breakfast and tour at Fair Lane, and tour at the Car Rail Museum.



Kughn Museum

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.

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 Przbylski
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 Ledge, Opera House, Tom Hazleton)		After-Glow #3 Concert Silent Film Dennis James

Music Live in '95

Detroit, Michigan • June 30 - July 6, 1995

We would like to introduce you to our organ technicians...

Without them, where would we be?

They are working long hours preparing the organs for your enjoyment!



Redford Theatre - 3/10 Barton Theatre Organ. Technicians (L to R): David Ambory, Marty Martin, Tom Hurst. Restoration of the Redford's Barton theatre organ began in 1965. In an effort to preserve the sound of the instrument, still in its original setting, the only addition was a player piano in 1973. Just recently, in addition to re-leathering and solder work, the crew extended an eight-foot Tuba to a sixteen-foot Tuba. Marty Martin has headed the organ crew for the past fifteen years. Tom Hurst joined him thirteen years ago and David Ambory, current president, has been working with Marty and Tom for the past five years. To quote a recent artist, "It certainly is a dream come true to play such a fine organ. Not only does everything work, it works beautifully. The basic registrations that you have set are so natural that one can just sit down and start playing. The gorgeous way the Tibia tremulant is set ... WOW! Eat your heart out, George Wright."



Fox Theatre - 4/36 Wurlitzer. Technicians: Dick Smith (left) and Roger Mumbrue.

Wurlitzer theatre organ is finally playing the way it was intended in 1928 when Wurlitzer was so busy installing organs that they never really finished assembling it. 17 ranks have been opened and there are sounds that never existed. Shutters newly opened to 80° instead of 40°, nearly doubles the open area, plus the building acoustics are such that the organ has a tremendous sound. You are in for an ear and eye-opening experience. Dick Smith and Roger Mumbrue have been working on the organ for the past several years. They are also working on the installation of the Wurlitzer organ at the Baldwin Theatre in Royal Oak.



Church of Today - Allen organ. The Allen organ combines the resources of a thirty-five rank theatre organ with a twenty-five rank classical organ specially designed for the Church of Today by Lyn Larsen. The sound comes through twenty-eight audio channels which is further divided into seventy-nine speaker cabinets.



Grand Ledge Opera House - 3/20 Barton/Hybrid. Technicians (L to R): Bill Worthy, Pat Rider, Floyd Young, Scott Smith, Roger Stone, Bob Preston, George Gephart, and others not pictured.

Instrument began life as two rather undistinguished organs; the 3/11 Barton (opus 206, 1928) from Lansing's Strand/Michigan Theatre, and a 3/10 Geneva (opus 606, 1927) from the Deerpath Theatre, Lake Forest, Illinois. Unable to find individual homes for both instruments, the Lansing Theatre Organ Society decided that a composite organ comprised of both would be the best idea. Ground-up restoration began in 1991, picking up choice Wurlitzer, Barton, Page, Kilgen and Kimball pipes and percussions along the way. The three-manual console's 212 stop tablets are now moved by Syndyne stop actions and the instrument utilizes the new Rickman PC Logical Control System.



Jefferson Avenue Presbyterian Church - 4/68 E.M. Skinner, opus 475 - 1925. Technician: Kenneth H. Holden. It is the earliest existing Skinner organ known to contain the Willis mixture. It is one of the first larger instruments to be designed and built by the firm after Ernest Skinner had returned from his second trip abroad. The organ was donated in memory of Horace E. Dodge by his family with an open check book, thus insuring that no expense was spared in the building of this instrument. As a result, it is one of the finest and most complete church organs built during the mid-1920s. The organ was restored in 1972 and since has been maintained by Kenneth H. Holden. Kenneth formed his own company, Holden Pipe Organ Company, following six years with the Hebert Organ Co. Kenneth also maintains the Skinner organ in Masonic Temple and also helped with the installation of the Fisher organ in the Senate Theatre.



Michigan Theatre - 3/13 Barton. Technician: Ben Levy. Organ fully restored in 1971 by members of the Motor City Theatre Organ Society. Project was initiated by Henry Aldridge and headed by Ben Levy. Mr. Levy has supervised all restoration and maintenance on the organ since 1971 and is actively involved today. The organ has its original electro-pneumatic combination action and relay and there are no immediate plans to change this configuration. Organ is used regularly.



Baldwin Theatre - 2/8 Wurlitzer. Technicians (L to R): Tom Hornung, Howard Baron, Dick Smith, John Lauter, and Gregg Bellamy (not pictured). A very unusual instrument. It will even have four 16-foot extensions. Has good pedal action. Acoustics in the auditorium are very good. Organ speaks right out from triangular chambers. Console is movable with fifty contact pin connections. Stop list has been extended over a normal Wurlitzer 8-rank organ. Expanded toy counter.



Flint Institute of Music - 3/11 Barton. Technicians: Norman Lawless (left), Harold Dingel. The organ was installed in the Capitol Theatre in Flint in 1928. At the closing of the theatre in 1976, the Butterfield Theatre donated the organ to the Flint Institute of Music. Members and friends of the Flint Organ Society dismantled and moved the organ to the Institute and installed it. Norman Lawless, a charter member of the club and Harold Dingel have worked together for the last 15 years giving their time and skills to its maintenance. A piano and orchestra bells have been added to the organ.

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 Kughn 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!

CHAPTER NOTES



Bill Barger at "Big Bertha." Bill Bourg photo

ALABAMA

BIRMINGHAM

PAT SEITZ: 205/870-8217

We met at the Alabama Theatre on November 13. The program was an open console, and we had an abundance of talent. The program that came together was exciting and entertaining. House organist Cecil Whitmire opened the show with a medley of hymns. Next, new member Tommy Ford of Roswell, Georgia, played "Zing! Went The Strings Of My Heart" and "Waitin' For the Robert E. Lee." "The Perfect Song" and "The Waltz You Save For Me" were the contributions of Sam Troutman. Roy Harrison played "That's Entertainment" and "Precious Jesus." Theatre lighting person Dan Liles gave us a medley from *Hello, Dolly*. Stuart Thompson, our other house organist, played a foot-stomping version of "The Old Grey Mare" and "Alabama Jubilee," winding things up with "It's Beginning To Look A Lot Like Christmas," which it was. Bill Ward played some quiet things while we had refreshments in the lobby.

November 27 found our group gathered at the Alabama for our Christmas (and annual) meeting. Bookings at the theatre left this the



Open console players (L to R): Roy Harrison, Stuart Thompson, Dan Liles, Tommy Ford, Cecil Whitmire, Bill Ward, Sam Troutman. John Troullias photo

closest open date to December. Bill Barger of Chattanooga performed for us, on short notice, but did a fine program of mixed Christmas and other music. Bill called a couple of weeks later and apologized for his playing — he went straight home and into the hospital for four coronary artery by-passes. He's doing fine now, and if he apologized for his performance, we can't wait to hear him when he's fully recovered!

After a few items of old business, the annual election was held. Larry Donaldson then reported that the organ now has a 30-foot umbilical cord, making it possible to play it while it is off of the lift. The chapter voted to pay for the rebuilding of all five swell pedals by Crome Organ Company of Reno. This will replace contacts and change the pedals to a rheostat control. Freeman Andress will loan us the swell pedals from the Birmingham Wedding Chapel console, still awaiting refinishing and rebuilding, so that our theatre organ will remain fully playable.

On January 7, we will have our annual New Year's Pea Party at Birmingham Wedding Chapel. There will be a covered dish dinner (with lots of black-eyed pea dishes), followed by a crazy game of "take-away" bingo.

On January 29, we will have our January meeting featuring Walt Winn at the console. February 19 brings our birthday open console meeting; if any of you are in the area and would like a chance to play Big Bertha, you're welcome. Sunday, April 2 is the date set for our spring show with Lew Williams, so be sure to mark your calendars now for that!

Virginia Robertson

CEDAR RAPIDS AREA

WILLIAM PECK: 319/393-4645

As springtime approaches with determined acceleration, CRATOS looks forward with anticipation to its coming activities. Naturally, our spring spectacular will receive the greater portion of our effort and labor as we prepare for the April 30 concert on the Paramount's Mighty Wurlitzer by the one and only Hector Olivera. Hector has performed for us several times previously over the years but we look forward to this return engagement as this concert begins our second quarter-century of existence.

Last fall, we had our 25th anniversary membership meeting at the Paramount. The accompanying photo pictures six of our seven board members with an appropriately decorated sheet-cake with the frosting design of the Paramount Wurlitzer. Everyone in attendance enjoyed the program given by Jim Ross and the reminiscing by the three charter members (Pat Marshall, Jim Olver and George Baldwin) as well as other long-time members. The afternoon ended with refreshments and visiting.

Our Christmas membership meeting and party on the stage of the Paramount in December was well attended with much camaraderie. I played a mini-program of seasonal songs and carols. For additional entertainment, Susan Frischkorn had cut worded Christmas sheet music into fourths and all those in attendance picked a numbered, folded portion from a container. All those with music numbered "one" sang the opening part of the carol, the number "two" people took over at the appro-

CEDAR RAPIDS cont.

priate time, etc. I accompanied them for the four-part singing. Everyone entered into it with enthusiasm and a laughing good time. There was not a Caruso or a Lily Pons with the group, but they can all now say, "We sang on the stage of the Paramount Theatre!"

The "Cruising CRATOsians" have been at it again! A group traveled to Indiana to hear Simon Gledhill play several locations in that state. The same group motored to Wisconsin to again hear Simon give his concert there. In December the "CC's" motored to Rock Island, Illinois, to attend the QCCATOS chapter Christmas party at the Butterworth mansion. QCCATOS is fortunate to be able to hold many of its meetings at that beautiful mansion housing a player organ and two grand pianos. After a fine dinner, during the evening all instruments were used at various times with duets (piano-organ or two players at one piano) being performed as well as solo work on all instruments. It was a foggy 80 miles back to Cedar Rapids, but a most enjoyable time compensated for the inclement weather.

CRATOS announced with regret the passing of Loren H. Frink on October 23. Loren, who was 80 years old, had been a member of our chapter for many years and was a fine pianist and theatre organist. He tremendously enjoyed playing the Wurlitzer with an easy, melodic style all his own. Our sympathy goes to his wife, Elisabeth, and his daughter, Mrs. David G. (Barbara) Murray.

CRATOS has 25 years behind us and now we begin the next 25! What better way to start than with Hector this spring and Walt Strony this coming fall? You'll have to agree we're on our way to a great second quarter-century!

George K. Baldwin

CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

EDGAR ALTHOUSE: 904/686-6388

The traffic was really tied up as we drove to downtown Tampa for our November 6 social at the Tampa Theatre. President Edgar Althouse opened the meeting, welcoming 96 members and guests. The guests



CRATOS celebrates 25 years. L to R: Judy Harford, Renee Zeman, Bill Peck, Pat Peck, George Baldwin, Ray Frischkorn.

included members from Manasota and Orlando chapters, Timber Oaks Music Society and Port Richey Organ Society. Guest artist Charles Stanford, founder of our chapter in 1978, entertained us with a variety of standard hits, wonderful Broadway musicals, and a medley of Latin music which was thoroughly enjoyed by all. The theatre has the 3/12 Wurlitzer due to the leadership of Charles with his father Ewell and society members to restore and re-install it in the theatre which closed its doors in 1973 and reopened in 1977. Charles is now a part of Fletcher Music Company management in Lakeland. Because members and guests wanted to have time on the theatre organ during open console, there was no business meeting. A short board meeting was held to approve four new memberships. Refreshments were served during open console and John Otterson and Richard Gleason conducted a tour of the theatre and organ chambers for those interested. Timber Oaks Music Society gave the chapter a nice check in appreciation of being invited to this event. Gifts like this help us to finish the installation of the CFTOS Wurlitzer in the Pinellas Park City Auditorium.

On December 10, Tampa Theatre presented Rosa Rio in a special "Holiday Concert & Sing-Along" on the Mighty Wurlitzer theatre organ. Rosa, with sparkling glitter on her hair and holiday outfit, opened the program with "Happy Holiday," "Santa Claus Is Coming To Town" and "Have Yourself A Merry Little Christmas." She continued with a

great selection of holiday favorites and entertained us with anecdotes about her past performances. Just before intermission she announced a special visitor from up North would join us. Then Rosa reopened the program with "Joy To the World," "Oh Holy Night," "We Need A Little Christmas" and more Christmas favorites. When "Here Comes Santa Claus" was started — guess who showed up — Santa Claus with several huge bags. He had colorful balloons and the children hurried to the stage to collect them. The program ended up with a Sing-Along with words projected on the screen, "We Wish You A Merry Christmas," "Jingle Bells," and "Dashing Through The Snow."

At least 24 holiday selections were enjoyed by the audience as Rosa's magic fingers made the Mighty Wurlitzer respond to all the dedicated work to keep improving its versatility. It is a pleasure to announce that Rosa Rio and husband Bill Yoeman are now members of our Central Florida Theatre Organ Society.

It was a busy weekend for our members as Sunday, December 11, was our monthly meeting. Bill and Becky Shrive opened their home to 41 members and guests. President Edgar Althouse greeted with a happy holiday to all, gave thanks to our host and hostess and introduced our guest artist, Evelyn Faucher. Evelyn, a native of the Boston area of Massachusetts, has a splendid background in music. She studied organ and piano at the New England Conservatory and the University of

Miami, taught organ and piano for over forty years in Boston and Miami areas as well as being a church organist and choir director. From 1978-1985, she was a substitute organist at Boston Garden. Evelyn is also a member of the Eastern Massachusetts Chapter, Boston and Tampa Chapter of the American Guild of Organists and Tampa Bay Musicians' Local 427-721. "Star Dust" was the opening selection which she stated is one of her favorites as well as mine. It was followed by "Play Gypsy, Dance Gypsy," "Lullaby of Broadway," a great arrangement of *Phantom of The Opera* and a few more before closing with three Christmas favorites, accompanied by all of us singing along. She performed magnificently on the Shrive's Robert-Morton pipe organ.

After this lovely entertainment, the business meeting was opened and quite a few matters had to be resolved. Reports were made on the two Wurlitzers.

Tampa Theatre - Bob Hill, now our Computer Supervisor, reported that they were able to get the combinations completely working in time for the Rosa Rio Christmas concert. Currently nine memories are working, but some wiring remains to be done. When that is complete, a pre-show orientation will be held for organists to set up their registrations. Bob feels at least twelve memories



Rosa Rio at the Tampa Theatre.



Rosa Rio and Santa Claus.



Evelyn Faucher at the home of Bill and Becky Shrive. Alexander Zeman photos

will be available.

CFTOS Wurlitzer - Bill Shrive, Crew Chief, reported that due to all the activities at the Pinellas Park City Auditorium, they could only work on Thursday nights. He showed a video he made of the chambers with Ron Larko playing "Anchors Away" so members could view the organ as well as the progress made to hear it. Sound wasn't too bad and there was a big round of applause for the organ that now legally belongs to our chapter.

Funds were turned over to the treasurer by Libby MacIntyre from the successful November flea market sale which she and a few members worked very hard on. Eloise Otterson turned in a nice amount from a contribution of the sale of Rosa's tapes at her December performance. Funds like this are greatly appreciated by the chapter.

It was announced by June Hermanns that Al Hermanns (who was performing at the Tampa Theatre that afternoon) would present brief sessions on how to play popular music on the organ in the theatre organ style for beginners and advanced players after each business meeting and before open console. This was requested by a member at a previous meeting.

Many business matters were accomplished in our long business meeting. Open console followed and delicious refreshments were served — lots of gorgeous and tasty Christmas goodies. Dolores Lambert



Karl Cole

Organist, Vocalist, Puppeteer

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CENTRAL INDIANA

CARLTON SMITH: 317/356-1240

A goodly number of members and guests gathered at the Hedback Theatre for our regular meeting on November 13. We were honored by the presence of several ATOS members from Springfield, Illinois, who were visiting theatre organ installations in our area. President Carlton Smith presided and announced that all of the 14" wind lines are complete for the Barton organ being installed at Warren Performing Arts Center. Future work on the instrument will be done at Carlton's shop in the Stutz complex.

Our guest artist was Ken Double whom we welcome back to Indiana after a sojourn in Georgia. It was mighty good to have this genial member at the console again, with his cheerful smile and witty comments. Ken opened his program with "Wonderful Day Like Today," followed by "Always" in swing style. After that he presented "The Song Is You" in a very pleasing, sweet arrangement, with varied rhythms. Other pieces included "Lady Of Spain," and "Roses of Picardy" with vox, stings and chrysoglott. For the ladies he played an impressive "Because" with a very big sound, and without the tremors at the beginning. Next came a medley of "It's Been A Long, Long Time," "I'm Beginning To Fall In Love" in a boogie beat, and "You Made Me Love You." Another distinctive selection was "You Took Advantage of Me" with part of it in 3/4 time. His final number was "Old Man River" having some unusual harmonies and one part with the tremors off. All in all, it was a delightful program.

During "refreshment time" there was open console, and member Bob Meek had several tables in the lobby displaying Christmas gift items for sale. The holiday season has started!

On November 27 we celebrated Simon Gledhill's



**JEFF
WEILER**

ARTRA ARTISTS
MANAGEMENT, INC.
555 W. Madison St.
Suite 2110
Chicago, IL 60661
312/648-4100

return engagement at the console of Manual High School's 3/26 Wurlitzer. This young British chap captured our hearts when he appeared a year and a half ago, and he did it again this time! Simon is a master of the theatre organ. His artistry sparkles in his appealing selections, his innovative registrations and arrangements, and, well, just about everything one could hope for in a top-notch organist. Besides all these attributes, he's a thoroughly likable fellow.

Simon's program here in Indy was the last of three performances in Indiana. He first appeared at Ft. Wayne's Embassy Theatre on November 19, then at Long Center in Lafayette on November 26. He played different music at each venue, with one exception, and we understand that that number was a request. Although Simon has been a member of National ATOS for several years, he joined our chapter on this tour, and we're happy to welcome him to our group, his only local affiliation.

His first number was a selection of five pieces, with a variety of arrangements, of the Gershwin brothers' composition, "Shall We Dance." Next he played "The White Cliffs of Dover," and then "Dance of The Ostracized Imp," a composition having intricate rhythms and melody. He continued with a medley of seven Judy Garland favorites, including "Over The Rainbow," and "The Boy Next Door." The requested piece, "King Kong March" concluded the first half of the program.

After intermission Simon played a British piece, "Let's Break The Good News," followed by a medley from *Hans Christian Andersen*. He preceded a lively Sydney Torch number, "Shooting Star," by telling a brief story of how the composer evolved from organist to symphony conductor. A ballad, "I Concentrate On You," was next, and then we heard a raggy rendition of "Remember Me?" with varied registrations. He then did six selections from Rudolph Friml's *Vagabond King*, and ended the program with the overture from Rossini's *The Thieving Magpie*. In response to a standing ovation, his encore was "There's No Business Like Show Business."

This was a remarkable recital. As with his previous two appearances, Simon must have played at least twenty selections, almost all of them from memory. We wish him well and hope that he'll soon make another tour of the colonies.

Our chapter held the final meeting of 1994 in Manual High School on December 11, with Carlton Smith presiding. Several members expressed concerns and disappointment at the announced sale of the Paramount Music Palace and discussed possible ways to keep the organ in Indianapolis.

Our guest artist, Tim Needler, presented a neat mix of Christmas music and some old standbys. After opening with "Bojangles of Harlem": he swung into "Have Yourself A Very Merry Christmas." Other selections included "Fanny," "Christmas Waltz," and "Muskrat Ramble." Several seasonal pieces were "Christmas Song," "O Holy Night," and Richard Purvis's arrangement of "Greensleeves." He concluded the program with "I'll Be Home For Christmas," and for an encore he selected "White Christmas."

It's been a good year for the chapter, and we're looking forward to an even better 1995. *Paul T. Roberts*

CENTRAL OHIO

BETTY POLSLEY: 513/652-1775

Pumpkin roll, anyone? Succulent ham loaf? Carrot Cake? It's a terrible thing when these culinary entrees threaten to commandeer a meeting. Especially when it was the chapter's Christmas celebration and annual meeting combined. But in spite of these gastronomic temptations, we set them aside for more important matters — at least for the moment. 46 members and guests showed up at the Polsley's in Urbana, Ohio, on December 18. Our business meeting was conducted by president Betty Polsley — her last official act before relinquishing her position to the new president. She received a round of applause for her three years of service in that capacity.

The membership heard a report from the organ crew concerning the status of our muffler being constructed to sit atop our 10hp blower. This 42 x 48" structure is being readied to connect to our windline early in January 1995. The chapter is indebted to Douglas Crocker, formerly of Rochester, for the plans he sent us showing the details of construction; hopefully, considerable blower rumble will be subdued in the Solo chamber as the outcome of this installation.

Other announcements and introductions over, we welcomed Henry Garcia as our performing artist for the day. His rendition of "Autumn Leaves," his opening number, was perfectly gorgeous — but no less so than an old chapter favorite: "Open Your Eyes." We won't forget "Fascination" or his beautiful and appropriate "Let There Be Peace On Earth." Henry couldn't totally ignore the holiday season so we got into a number of selections that featured Yuletide music among which were "Santa Claus Is Coming To Town," "Noel," "White Christmas" and "Silent Night." His was a wonderful, moving performance; we're ever so appreciative of Henry's keyboard talents.

Without measurable delay, open console began and our musical entertainment continued all afternoon. But meanwhile there was a steady stream of traffic up the stairway to hit that buffet line. With our food-laden dishes in hand we returned to the studio to enjoy the music of the many talented members of our society. What food! What a fun afternoon!

John Polsley

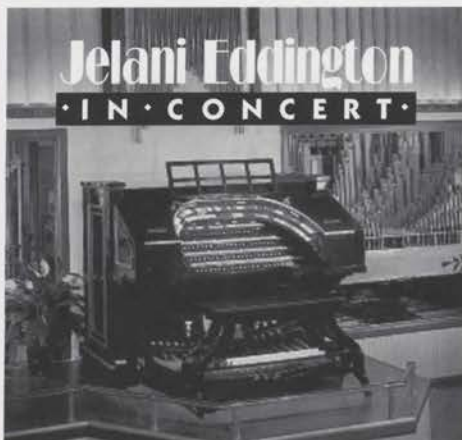
WAMOGO Chorale (made up of young people from the regional high school for the towns of WARREN, MORRIS, and GOSHEN). The Opera House, which had been beautifully decorated by the Opera House Commission, lent a festive air to this holiday event.



Santa Claus (Larry Hazard) at the Christmas Party at Angevine Tree Farm.

Art Bates photo

Scott's program of Christmas favorites included "We Need A Little Christmas," "Christmas Fanfare" and a beautiful arrangement of "Greensleeves" by Richard Purvis. A carol sing-along, with illustrated slides, was enjoyed by all. Choral selections, accompanied by Scott, included "Carol of The Bells" and a medley featuring "I'll Be Home For Christmas," "Have Yourself a Merry Little Christmas," and "We Wish You A Merry Christmas." Many parents of the singers attended as well as



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CONNECTICUT VALLEY

RICHARD SIMKO: 203/268-4285

Our Christmas Concert at Thomaston Opera House on December 3, was a huge success. Scott Foppiano was the featured artist who shared the stage with the

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CONNECTICUT cont.

members of Scott's church to give us an enthusiastic and appreciative audience. This correspondent (who is also Concert Chairman) received many favorable comments on the program.

The day after the concert we had our annual Christmas Party at the Angevine Tree Farm. As always, we began the party with open console on the 3/10 Robert-Morton and particularly enjoyed the talents of Wade Bray, Juan Cardona, Jr., Fran Hellman, Joe Sweet and Joy Zublena. Following a sumptuous buffet dinner, Santa (Larry Hazard) distributed gifts and led us in a good old-fashioned carol sing. Everyone had fun, and we always have a good turnout for this event.

Jane Bates

CUMBERLAND VALLEY

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

The holidays were celebrated in theatre organ style at the chapter's annual December party at the Capitol Theatre in Chambersburg. Chapter membership in the past year has nearly doubled, and there were many newcomers joining in what always has been a highly anticipated event. Over 50 members and guests enjoyed a Sunday afternoon of food and fellowship and, best of all, music from the chapter's Moller theatre pipe organ.

Installed just in time for the party



Scott Foppiano and the WAMOGO Chorale at Thomaston Opera House. Art Bates Photo

was the chapter's latest acquisition, a 16-foot Tuba refurbished by Trivo, which brought the number of ranks playing to nine. Chapter President Bob Eyer, Jr. demonstrated each rank of the organ, then accompanied the group in a carol sing-along complete with slides. Later, Bob and Randy Williams played piano and organ duets, using a baby grand piano on stage and, at one point, Bob accompanied himself by playing the piano while the organ played from Devtronix memory. Several played at open console, including Ben Brouse, Mike Cosey, Steve Eppley, Joel Gorgodian, Bob Maney, and Randy Williams. The organ was in top playing condition, thanks to organ crew chief Mark Cooley and his group.

In other news, work is continuing on rebuilding a five-rank chest in the Main chamber, and preliminary work is underway on a circa 1920 player piano that will be playable from the organ.

Bob Maney

DAIRYLAND

COREY E. OLSEN: 414/646-8647

An historical chronology, from inception in 1969 to silver celebration in 1994, was compiled and edited by Gordon Schwacke and Fred Wolfgram for release to members at the 25th anniversary gala on December 4. Early pictures, excerpts from newsletters, and yearly enrollment numbers filled this vital, 10-page highlighted souvenir. In 1970, ATOS issued Certificate #36 to a nuclear "family" of founders and 25 years later, over 130 enjoy membership in Dairyland. Charter associated Fred Hermes and Robert Leutner continue to impact on club activities, Fred as newsletter BARTOLA editor and social director, and Bob as past-president and current treasurer. Performing artists at local venues for club-sponsored concerts included keyboard giants, the most frequent of whom were John Muri and Walter Strony. A regional in 1991 remains

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The December annual meeting resulted in the election of new officers and board members. We'll meet in January at the Petersen's invitation to play and listen to their Wurlitzer; February promises a sweetheart Valentine party at Bill Gans'; and March? A no-snow date, please!

Dorothy Schult

DELAWARE VALLEY

HARRY LINN, JR.: 610/566-1764

On December 11 the Society returned to the Colonial Theatre, Phoenixville, Pennsylvania, to hear concerts presented respectively by guest organists Richard Schmidt, resident organist of the Keswick Theatre, Glenside, Pennsylvania, and Jonathan Bowan, assistant organist of Wanamakers Department Store, Philadelphia, Pennsylvania.

Mr. Schmidt programmed mostly standard popular tunes. Mr. Bowan, costumed as Santa Claus, appropriately programmed Christmas music exclusively.

Both organists displayed prodigious technical skills. Both organists favored a full registration throughout most of their programs. Both organists presented programs of generous dimensions.

They were well-received and the Society thanks them for their performances.

Open console followed the concerts.

Mr. Sam LaRosa, owner of the Colonial Theatre, told this writer that the fate of the theatre and the organ is still in doubt. The theatre is strictly a commercial theatre and is supported solely by the box office receipts from the showing of commercial



Richard Schmidt; Harry Linn in back.

Marion Flint photo

films. Even a first run film does not generate enough income to support the theatre. Obviously this situation cannot continue indefinitely.

A decision has yet to be made as to the feasibility of presenting a new concert season after the end of the current season.

During this season, among other attractions, Walt Strony appeared in concert (to tremendous applause!) on November 13. Paul Quarino is scheduled to appear on March 19, and Simon Gledhill will appear on April



Colonial Theatre Santa, aka Jonathan Bowan. Marion Flint photo

30.

In the Society's geographical area, to have the Colonial Theatre close its doors would be a great loss, not only to the theatre organ world, but also to the general movie-going public. The Colonial is one of the few remaining locations where one can see a film while seated in a genuine theatre rather than while seated in a black shoe box belonging to something called a cine-plex!

The Society sincerely hopes that a solution to the situation can be found and that the theatre can remain in operation. Also, the Society thanks Mr. LaRosa for inviting the members to his theatre.

Earl E. Strausser

EASTERN MASSACHUSETTS

DONALD PHIPPS: 508/990-1214

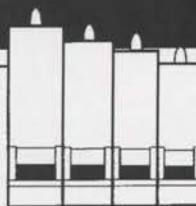
President Donald Phipps kindly invited EMCATOS on November 13 to his Phipps Marine, Machine and Pipe Organ Works, New Bedford, Massachusetts, for a concert by Dan Bellomy on his 4/27 mostly Wurlitzer theatre pipe organ. Since our last visit, Don has added an Orchestral Chamber elevated along the back wall opposite the Solo and Main and this was a "coming out" party. It sure does get out with full organ!

Mr. Phipps has been working on this instrument for the best part of four years, 60-80 hours weekly, and he thought it a good time for us again to hear/see the fruits of his labors. Much of the pipework came from long-gone theatres and organs — in some instances his rank or ranks are all that survived. He also has had a few very hard to find ranks especially made as well as a four-manual console in the style of the

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EASTERN MASSACHUSETTS cont. San Francisco Fox. A lifelong ambition has been realized and despite the expense, time and hard labor, he says it has been fun and now time to enjoy it; also, that it just might grow a little.

After the concert a catered complete sandwich buffet was served and open console went on for hours. Our gracious host had other folks the week before for a concert by Chad Weirick, and Don was obviously happy as "a clam at high tide" and derives great pleasure in sharing his lusty "toy."

Chad, as one of our newest and very talented members, was also our artist for the November 20 meeting at Babson. Our musician knows how to exploit the resources of a theatre organ and this fact needs little amplification considering that he was featured organist at RCMH from 1979 to 1981 and into 1982. He is a graduate of the N.E. Conservatory of Music with Distinction and Academic Honors in 1993. Chad was a teaching assistant while there and among his other accomplishments was a substitute keyboard artist for a number of Broadway shows from 1979 to 1981. He is now accompanist for the Harbor Choral Arts Society, principal accompanist and Assistant Music Director of the Boston Men's Chorus and teaches organ.

Our artist opened his concert with a number heard regularly on TV on

the Carnival Cruise Line's ad as sung by Kathy Lee Gifford, "If My Friends Could See Me Now." This spirited beginning was followed by "That's a Plenty," "If He Walked Into My Life" and "Walkin' the Dog." This last novelty number had a rather plausible imitation of a dog's barking. Among other selections were included two animated polkas, a beautiful "Serenata," a quiet, effective "Danny Boy" and the seldom heard "If Ever I Would Leave You."

Chad knows New York and the number "New York, New York," began and ended a four selection medley utilizing our chimes to advantage. One of Mr. Weirick's favorites is the song, "The World is Waiting For the Sunrise," and he worked this into a production number with alternating slow and fast tempi. A reflective WWII number, "Dreams," was his closer, but his audience wanted one more judging from the applause so an oriental style, "Nagasaki" resulted.

EMCATOS presented the original 1923 silent movie, *The Hunchback of Notre Dame* starring Lon Chaney and Patsy Miller on November 26 to a sizable paid audience with Chad again the accompanist, which task he did to a "T." Before the screen rolled down Chad played a group of songs to show off the pipework, traps and percussions as our audience included folks who were not that familiar with theatre organ.

At the end of this three-reeler, a long, standing applause acknowledged the appreciation of the superb job of closely following the action which our organist did. It was another triumphant performance for this talented man and his beaming mother flew all the way from Rockford, Illinois, just for this night.

EMCATOS had its annual Christmas party on December 4 with a catered sit-down meal. Seven Babson staff were among our guests to partake of that joyous afternoon of food for the body and music for the soul. Member Edward Wawrzynowicz played background music appropriate for the season for part of the mealtime and after gave a short concert of familiar Yuletide selections. Ed substituted playing the electronic at the Boston Red Sox's Fenway Park and included a few pieces heard there.

He was joined by Fred Tagg, the "Voice of the Celtics," who passed among the tables as he sang such numbers as "The Best of times," "The Wind Beneath My Wings," some Christmas numbers and ended with "You'll Never Walk Alone." Fred has a nice quality, powerful voice, and Ed is a fine accompanist as well as an organist with a nice, easy listening style on the Wurlitzer. This was a fine prelude to the coming season with good spirits among the 96 present.

Stanley C. Garniss

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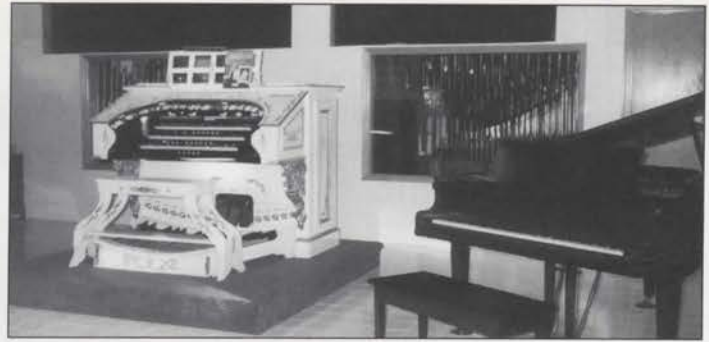
BOB RAYMOND: 201/887-8724



Nelson Page (left) and Jeff Barker with Kimball console in lobby of Galaxy Theatre. Marion Flint photo



Violinist Shelia Mendel (left), and pianist Candi Carley-Roth at Christmas Party. Jimmy Vanore photo



Console and pipe chambers of Griffith-Beach theatre organ.

Bob Martin photo



Ashley Miller enjoying Griffith-Beach organ.



Kathy and Bob Martin cutting Christmas cake. Jimmy Vanore photos

Our meeting was held on November 19 at the Galaxy Theatre in Guttenburg, New Jersey. The main interest of the meeting was to look over the 3/12 Kimball theatre organ being installed there. Most people are still amazed that big pipe organs, thought to be permanently placed in one theatre, can be moved and travel all over our country. This was the fourth location for the Kimball which was first installed in the Bagdad Theatre in Portland, Oregon, in 1926. In the 1980's it traveled to a private residence in Alymer, Ontario, then in 1993 moved to the Casa Lido Restaurant in Trenton. Now its new home is Guttenburg.

Most New Jersey residents will ask where is Guttenburg? It is a tiny community only several blocks wide and about a mile long. It is situated on the edge of the Palisades directly across from New York City. The Galaxy Theatre, built in 1976, is the crown jewel in a mall which is surrounded by three, fifty-story towers. The theatre was purchased and triplexed by its owner Nelson Page in 1989. Nelson had become enamored with theatre pipe organ when he leased, back in the 1980s, the Pascack Theatre with its 2/8 Wurlitzer. He placed an ad in our chapter's newsletter, Pedals and Pipes seeking an organist to play intermissions at the Galaxy. Jeff Barker, a noted organist in our area, applied and has been playing a Hammond there for some time. When Nelson discovered that the Casa Lido was for sale and its 3/12 Kimball theatre organ was available, he purchased it and moved it to his theatre. With Jeff as the crew chief, the structural work started. This has taken 80% of the time. Involved are pipe chambers that had to be built plus all the other numerous details involved in installing a large organ in a limited space. The members arriving for the meeting were greeted with WELCOME GARDEN STATE THE-

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GARDEN STATE cont.

ATRE ORGAN SOC., on the marquee. After the meeting all inspected the installation which hopefully will be heard in January or February 1995.

In early December all Garden State members received a special invitation from Bob and Kathy Martin to attend a Christmas Party on December 2 at their home in Little Falls. A catered buffet dinner would be served and there would be open console all afternoon.

About 60 members and friends who were interested in hearing and seeing the newly installed 3/12 Griffith Beach theatre pipe organ made their reservations. This year November and December has been unusual with warm weather and no snow. Saturday, December 12 was a pleasant warm day and it encouraged old time members to come to the party. Many happy exchanges took place.

Bob Martin's large 35' x 55' x 18' music room was beautifully decorated. A huge, trimmed Christmas tree filled one corner. Large round tables decorated with poinsettias were set up for the guests. The gleaming white console with a background of hundreds of sparkling clean pipes was very impressive.

Off to an excellent start, the day was filled with music and conversation. Garden State members Chuck McSloy and Ron Abata were responsible for arranging the menu and the food was delicious. A large cake, skillfully decorated with a Christmas scene, once again displayed the unique talents of Ron, a professional chef.

Many of our chapter's proficient organists shared the organ bench. All guests sang Christmas Carols and

pop tunes. One of the most powerful musical sounds of the day was the simultaneous combined efforts of Coralie Romano at the Griffith Beach, Sheila Mendel with violin, Don Hansen on the Hammond, Sy Mendel at the Lowrey, Jinny Vanore and Eleanor Martin (four hands piano) and Wendel Rotter playing accordion. After the fifth chorus, each musician had a chance to solo, over and above the soft accompaniment. Great fun! It was hoped that the neighbors also thought it was. Joe Vanore announced a New Year's Eve Party at the Pascack Theatre using the 2/8 Wurlitzer, beginning about 11 p.m. All members were invited to come and play the Wurlitzer and sing Auld Lang Syne.

Many thanks were given to the Martins for a wonderful day.

GULF COAST

DOROTHY STANDLEY: 904/433-4683

Everyone likes the best news first, and I'm no exception. Especially when the good news pertains to our 4/25 Robert-Morton here in Pensacola, Florida, which in turn reflects on the chapter.

In former Chapter Notes we advised you that composer/chorus-director Allen Pote had asked us for permission to use our organ in the historic Saenger Theatre for an encore feature following his program there in December 1994. Pote and his lovely, talented, wife Susan, presented a perfectly marvelous performance of their Pensacola Children's Chorus. These 9 to 13-year-olds delivered a program of Christmas music that would have made New York producers proud. These youngsters, all dressed in red, white and green, were a true delight to the SRO audience. Not only was the singing

superb but their choreography and stage presence were top-of-the-line.

Of course, the piece de resistance was the aforementioned encore, when our magnificent Robert-Morton rose, spot-lighted, from the pit to the thundering sounds of what else! "Jingle Bells," of course. The chorus "rang" out these "bells" for all they were worth. As a spectator, I thought the kids enjoyed their performing as much as we the audience. They were having a great time accompanying the organ.

You simply can't imagine (or can you?) what it does to us who care for this organ, to hear and see it as it comes up in the glare of the spot-light. The late Ben Hall came close when he said, "it made the marrow dance in my bones." I can add, it makes the tears flow and tugs my heart.

We have not held a board meeting since last April, but two ad hoc committees were appointed by the president to take care of some business items pertaining to the chapter. One is the legal end of getting our organ declared ours. We built and installed it in the Saenger Theatre, a city-owned entity, and our legal-eagle advisor advises us this step is a necessity. It has taken time but it is about ready now for formal presentation. The other item facing the committee is handling the details of our proposed Kids Day next April, featuring Ron Rhode. This will also include an evening program for the general public and open console the next morning.

The Arts Council of Northwest Florida is cooperating with various civic enterprises to promote the sale of T-shirts displaying their various logos. When the design is completed and approved, we will all be able to

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sell/wear these shirts. They asked to include our Robert-Morton console. Yippee!! Of course, the chief promoter, the Sweet Adeline Chapter of the SPEBSQSA will be the prime winner, for their ladies started and get credit for this.

We regret to add that member Bob Ireland has been on the puny list. He has done so much for us in the past to help us with the organ and our venues, that we sincerely hope he will soon be up and about. We need him!

The Saenger Theatre recently announced a proposed expansion at the theatre. To show the plans to the public, a reception was held at the theatre just before Christmas to tell everyone there just what was in the planning. All this is being done in conjunction with the Friends of the Saenger, an organization which has helped us with a generous contribution in the past. (We bought two new ranks.) The architect's model of the expansion was explained to those attending. It is a great plan and we are hoping the organ will be given a prominent display when it is all done and the old theatre is renewed again for another season as a center for the performing arts.

Dorothy Standley

HUDSON-MOHAWK

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FRANK HACKERT: 518/355-4523

Our first two winter meetings reflected both the technical and the social/entertainment aspects of the club. Our first winter meeting was held in the Guild Room at Proctor's Theatre in Schenectady, New York, on November 28. It consisted of a MIDI-workshop featuring Bill Hubert with synths and sequencers. Members were given a good introduction to the pairing of modern technology with the musical instrument to produce a melodious result.



Carolers at the Christmas Party (L to R): James Haupt, Dave Lester, Santa (aka Carl Hackert), and Bob Waller.

Instead of the usual post-season let down, the day after Christmas continued the spirit of the season with a delightful holiday party at the beautiful home of Pam and Gene Zilka in Glenville, New York. The Zilka home features a wonderful three-manual Allen organ equipped with ten powerful speaker cabinets capable of an output power of about 1000 watts. Members and their guests enjoyed festive organ music and feasted on sweets and munchies. In addition, model train aficionados were given the opportunity to experience the Zilka's extensive

collection.

The chapter-sponsored noon time organ concerts at Proctor's Theatre featuring Goldie, the Mighty Wurlitzer, continue to attract appreciative audiences. Bill Hubert and Gene Zilka demonstrated their skills in November and December to be followed in the coming months by Ned Spain, Marian Jones, Bob Waller, Ed Farmer and Carl Hackert.

Norene Grose

JESSE CRAWFORD

STEVE PLAGGEMEYER: 406/248-3171

We had sixteen members attending the 39th ATOS National Convention in Fresno, California, June 28 through July 3, including member Tom DeLay who was convention chairman. We postponed collecting the Eugene E. Davis organ from the Sequoia Chapter during the convention. Moving expenses were three times what we have in the organ fund. We will have some fund-raising projects early in 1995. We also have to recruit more new members in the Billings area to help with the installation.

On June 26, several members attended the screening of William S. Hart's last silent film, *Tumbleweeds* (1925), at the Towne Theatre in San Jose, California. Member Warren Lubich played the pre-movie concert and sing-along on the 3/14 Wurlitzer. The Wurlitzer was originally in the State-Lake Theatre in Chicago and was removed from the Avenue Theatre in San Francisco. Charter member Bob Vaughn accompanied the film. Warren plays the 4/23 Wurlitzer at the Capn's Galley #2 in Redwood City.

A pre-convention dinner was held in San Francisco at the home of Dr. Edward J. Mullins. Members attending were Steve Plaggemeyer, Father Gerard Kerr of England,

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JESSE CRAWFORD cont.

Alexis and Ron Downer, Martin Lilley, Warren Lubich, Richard Purvis and Bob Vaughn. Also in attendance were Peter Beams of Australia, Gail and Rudy Frey, Patricia Guiney and Dwayne Bondy.

For many of us, this was the last time we saw Richard Purvis alive. Dick died early Christmas morning in San Francisco after an extended illness. He was a staunch supporter of the chapter and admirer of Jesse Crawford whom he had met. He will be sorely missed.

On their drive back to Montana Steve Plaggemeyer and Ed Mullins stopped in Boise, Idaho where they visited the Egyptian Theatre and tried out the 2/8 Robert-Morton through the courtesy of theatre manager Marvin Sipher. This organ is about the same size as the Eugene E. Davis organ.

Congratulations to charter member and National ATOS Director Jeff Weiler on his appointment as house organist at Century II Center, Wichita, Kansas. Their 4/39 Wurlitzer was originally installed at the New York City Paramount for

Jesse and Helen Crawford.

The 99th Crawford birthday celebration, election of officers and annual corporate meeting was held December 4 in Billings. Officers from 1994 were re-elected. Our target is to have the chapter organ playing for Jesse Crawford's 100th birthday! He was born December 2, 1895, in Woodland, California. We are studying various locations in Billings for installation.

We had 66 members in 1994.

Edward J. Mullins

JOLIET AREA

LEE MALONEY: 815/725-8770

The month of December was a very hectic time at the Rialto Theatre. The 4/24 Barton Grande was really put through its paces accompanying shows during the holiday season. The true test was on December 18, when three different organists used the Barton for solo, chorus accompaniment and performing with the National Championship, Joliet American Legion Band. The Barton passed with flying colors, and the sold-out audience loved every minute of the show. This was a bene-



Clockwise from top: Amy guarding Jesse Crawford's 99th birthday cake; Steve Plaggemeyer at the Egyptian Theatre; Warren Lubich (left) and Bob Vaughn.

Edward Mullins photos

fit for the food pantries of the Joliet Area, and admission was canned food!

JATOE had its annual Gala at the Rialto Theatre this year starting with cocktails and dinner in the beautiful rotunda. Taylor Trimby provided entertainment on the lobby organ. After desert, we all went into the theatre to hear our featured artist for the day, Jack Moelmann. His selections included familiar Christmas favorites, Broadway medleys, and his signature closing Tribute to America. Our members really enjoyed the afternoon, and our thanks to Jack, who always makes our parties memorable and great fun.

Sunday, January 8, we again gathered at the Rialto to hear Don Springer play the Barton. His renditions of familiar songs showed many of the different sounds that are available with the newly refurbished Barton Grande.

JATOE lost one of our Charter Members in November. Francis Wood Irving passed away, and the entire membership was saddened by this loss. Francis was organist at the Rialto for many years, and broadcast over local radio for six years. Her last public concert was in 1973 with the Joliet Legion Band. Her insights and wonderful stories will be missed.

Taylor Trimby



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LAND O'LAKES

MINNEAPOLIS/ST. PAUL

ROGER R. DALZIEL: 715/262-5086

Although Minnesota has a national reputation for sub-zero cold and deep snow, this time we somehow managed to avoid both, right up through Christmas. After one early snowfall to start the season off on the right foot, the weatherman favored us with an unusually mild fall and early winter, the likes of which had not been seen around here for 72 years! Irving Berlin and "White Christmas" to the contrary notwithstanding, we enjoyed relatively bare ground and 20s-to-middle-40s temperatures, even around December 25 — and it is only now that 15-below and frequent snow flurries have become common place.

Even though the Phipps Center For The Arts is actually located in Hudson, Wisconsin, that is exactly on the western boundary of the Badger State, the Phipps' annual five-part Organ Series of performances is a continuing joy to Minnesotans of both Twin Cities. Hudson is an easy 35-minute drive. The December 17 event featured nationally known artist Bill Tandy, who delighted us with a wide variety of 30s and 40s music added to the traditional Christmas tunes, which he played on the 3/16 Wurlitzer, Style 260.

Around 40 LO'LTOS members had their regular Christmas Party the very next day at historic Cedarhurst, located in suburban Cottage Grove, Minnesota. For those new to ATOS, the 26-room Cedarhurst mansion contains a 3/8 Robert-Morton theatre organ, occupying the ballroom wing which was added to the original structure in 1917 by famed Minnesota architect Cass Gilbert, who also designed the Minnesota State Capitol. This was the country estate of Cordenio Severance, a prominent lawyer associated with Frank B. Kellogg. When Kellogg was elected U.S. Senator in 1916, Mr. Severance offered his estate as a meeting place for high-ranking government officials. House guests are said to have included presidents Theodore Roosevelt, William Taft, Warren Harding, and Calvin Coolidge. A one-time royal visitor

was Queen Marie of Romania. It has been said that the Cedarhurst mansion was the place where the historic Kellogg-Briand Peace Pact of 1928 was drafted. The entire estate is now listed in the National Register of Historic Sites.

Various LO'LTOS members performed at open console. The Robert-Morton instrument replaces a 3/18 Wurlitzer, known affectionately as "Goldie," which its owner, the late Claude Newman, had sold to the Proctor Theatre in Schenectady, New York, in 1983, as one of the last acts during his lifetime. A member of Mr. Newman's family had previously owned Cedarhurst. After Goldie's departure, the present owners acquired the Robert-Morton.

LO'LTOS members, who do not limit their enthusiasm to theatre instruments alone, were gratified to learn recently that plans are actively going forward to restore the 4/108 Aeolian-Skinner organ in Northrop Memorial Auditorium, located on the East Bank campus of the University of Minnesota, in Minneapolis. This classical instrument has suffered, in recent years, from certain structural changes made in the past to the auditorium building itself, which interfered with its acoustical power. Mechanical restoration of the instrument itself, coupled with removal of the offending partitions in the proscenium arch, are being sponsored by the Friends of the Northrop Organ, along with the Twin Cities chapter of the AGO. A benefit recital by Dr. Dean Billmeyer, of the School of Music faculty, kicked off the effort in November 1994. *John Webster*

LOS ANGELES

SHIRLEY OBERT: 310/541-3692

On the weekend of November 13-14, sixty theatre organ buffs from the Los Angeles area north as far north as Santa Barbara traveled by boat to Catalina Island for a fabulous weekend of sightseeing and organ concerts planned and organized by LATOS President Shirley Obert. The two concerts were performed on the magnificent 4/16 Page theatre organ in the Avalon Theatre which is part of the historic Avalon Casino, the striking circular building on the



Lyn Larsen's 30th Anniversary Concert.
Zimfoto

right, one sees in postcard pictures of the little City of Avalon. This working theatre is a beautiful atmospheric dome-shaped room complete with twinkling stars on the ground floor of the Casino. Above on the top level is the huge circular ballroom from where the big band performances were broadcast regularly in the 1940s and 1950s. The Casino was never used for gambling, as the modern usage of the word might imply.

The Page theatre organ is one of the few remaining original installations and has just undergone a restoration. Due in great part to Bob Salsbury's dedication to keep this fine instrument playing, this historic organ is being preserved, not only for Catalina residents to hear regularly in conjunction with the movies shown on weekend nights, but also for future generations to enjoy.

In response to the warm reception of Bill's last release, *Slow Boat to China*, you are again invited to take a trip back to the 1940's with his newest digital release:

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Long-time LATOS member and theatre organist extraordinaire Gaylord Carter was to have been the surprise artist for the Sunday afternoon concert, but illness prevented him from playing and John Ledwon stepped in. The second concert on Monday afternoon was played by Bob Salsbury, resident organist. The organ was also made available for open console. Other weekend activities included a tram trip in the custom designed semi-trailer buses with huge windows that ply the narrow, twisting mountain roads providing spectacular views of the flora and fauna (such as the buffaloes brought to the island in its early history) of the island and Avalon Bay; a ride in a semi-submergible, glass bottom boat to view life under the sea; and a buffet dinner on Sunday evening at the Airport in the Sky restaurant, complete with live entertainment. Thanks to George Ferrand from the Santa Barbara ATOS Chapter for his reporting of this event printed in the monthly LATOS Organ Log which provided some of the details for this report.

Over 50 LATOS members were present at the Bethany Presbyterian Church in Burbank on December 11 for the annual LATOS Holiday Party and to participate in the Annual Meeting and Election of three members to the Board of Directors. The group was entertained with a mini-concert performed by Dean McNichols while the ballots were counted.

LATOS provided the ham and turkey which was supplemented by many delicious potluck dishes brought by members. Thanks to Shirley Obert for preparing the meats and to all the others who brought food and helped in the kitchen.

Sexson Auditorium at the Pasadena City College was the venue for the December concert on Saturday evening, December 17. Lyn Larsen presented his 30th Anniversary Concert which was interlaced with many interesting reminiscences of the years intervening since his initial concert sponsored by LATOS at the Wiltern Theatre.

Wayne Flottman



Father Jim Miller and Father Andrew Rogers at the Redford Theatre.

Dorothy Van Steenkiste photo

MOTOR CITY

DAVID AMBORY: 810/792-5899

Father Jim Miller and Father Andrew Rogers appearance at the Redford Theatre on September 11 was billed as "two padres for the price of one," but the double-barreled approach was not as liturgical as some might have thought — even if it was a Sunday. Each had his time at the 3/10 Barton playing the music of the 20s, 30s and 40s, but it was a surprise to all that Father Andrew, when first introduced, played several serious numbers on the accordion, an instrument on which he had begun his musical studies. Not to be outdone, Father Jim even switched to the accordion later in the program. All in all it was a musical afternoon that delighted the audience while showing the musical versatility of the

two performers.

Yet another joint venture between Motor City and the Detroit Theatre Organ Society became possible the first weekend in October when the two groups were invited to participate in the Novi Home Remodeling Show at the Novi Expo Center. In an effort to attract people to a remote part of the exhibit area, a dozen organists provided intermittent music at the chapter's Conn 640 during the four-day event which was attended by 50,000.



Scott Foppiano, Gale Musolf, Ken Merley and John Steele at Scott's October concert at the Redford Theatre.

Dorothy Van Steenkiste photo

Scott Foppiano performed in concert at the Redford Theatre on October 1 and pleased an enthusiastic audience. Entitled "Pipe Organ Plus — And Then Some," his program offered not only a good sampling of the breadth of the material in his own repertoire, but added the talents of three other performers. He accompanied soprano Gale Musolf in several selections and was joined by percussionist Ken Merley and John Steele at the Kurzweil keyboard in other production numbers. It was truly a program full of variety that was enjoyed by all.

Over a thousand people attended Bob Ralston's appearance at the Redford Theatre on October 28 and

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Steve Schlesing and Jim Teevin man the MCTOS-DTOS booth at the Novi Home Remodeling Show in October.

Dorothy Van Steenkiste photo



Audience members fill the Redford Theatre with bubbles as Bob Ralston plays a medley of Lawrence Welk Show themes.

Dorothy Van Steenkiste photo

29 in a joint venture between the Motor City Chapter and the Detroit Theatre Organ Society. The audience showed their appreciation for the musical magic of Bob Ralston who performed at the Barton organ and the grand piano. The audience request segment was a special highlight as was the encore medley of Welk show themes, complete with bubbles provided by members of the audience. More was spent to promote this concert than would have been done by either group operating alone in an effort to attract a new

aging viewer contributions to the PBS station. It will be used during future pledge drives on the station and was our way of thanking them for their public service announcement.

The annual membership meeting was held at the Redford Theatre on November 6 and was preceded by a potluck dinner chaired by Irene FitzGerald.

More than 800 people attended our annual Christmas concert featuring Tony O'Brien in "A Christmas Celebration" at the Redford Theatre on December 10. Sharing the program with Tony was the Detroit Handbell Ensemble, an auditioned concert choir made up of advanced bell ringers, most of whom are handbell directors. The 12 members of the

ensemble performed on 75 handbells plus three octaves of hand chimes. Directed by Susan Berry, who has co-authored several books on bell ringing, the group performed a variety of seasonal and popular music which delighted the audience. Maria Nazarenko, a lyric soprano, contributed several appropriate selections to the program as did Dr. Ray Shuster, a tenor soloist, much in demand in southeastern Michigan. Both soloists also performed in duet accompanied by Tony at the 3/10 Barton.

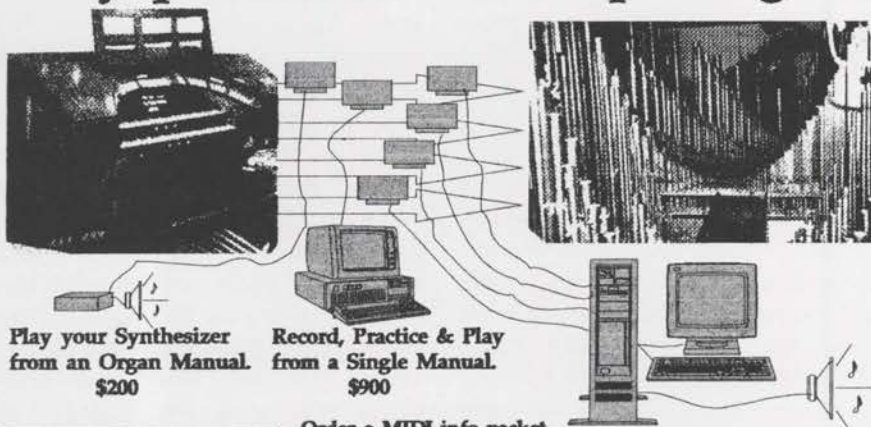
David Martin's G-style Durango and Rio Grande LBG model train set, with two engines each pulling a string of cars, wound through a hilly snow scene that cover the entire pit. In addition to rivers and mountains,



Dr. Ray Shuster, tenor; Nathan Judson, Sandra Smith and Lynn Bisaro of the Detroit Handbell Ensemble; Maria Nazarenko, lyric soprano; and organist Tony O'Brien. Bo Hanley photo

audience and to make people aware of each organization. Eleven ticket locations, a 60-second commercial on the classical music station and a voice-over at the end of the Lawrence Welk Show on the local PBS station were used to publicize the show. A few days before the concert WTWS Channel 56 videotaped a pledge break segment, scripted by Don Lockwood, of Bob Ralston at the Barton organ at the Redford encour-

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MOTOR CITY cont.

the miniature landscape featured many dolls and animals provided by Irene FitzGerald. As well as a large tree dominating one end of the pit, seven smaller trees, surrounded by artificial snow and with individually controlled strings of lights, each in a different hue, covered the entire stage behind the bell ringers. Tony is to be congratulated for providing us with a wonderful Christmas program.

The chapter Christmas party was held on December 18 at the Redford Theatre. Members of the Wolverine Chapter, the Macomb Theatre Organ Society and the Detroit Theatre Organ Society were invited and enjoyed the festivities. John Lauter accompanied the Laurel and Hardy film *Big Business* and an early Charlie Chaplin silent short entitled *1 A.M.* Both films were provided by film historian and chapter member Andy Coryell. An array of tempting finger food, coordinated by Irene FitzGerald, topped off the early evening get-together.

Lew Williams will appear in concert at the Redford Theatre on Saturday, April 8.

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

Don Lockwood

NEW YORK

DAVID KOPP: 201/335-0961

New York Chapter and New York Military Academy in Cornwall, New York, presented organist Greg Owen in concert at the Academy's 4/31 Moller on November 19. Greg treated the audience to a delightfully varied program that included selections from Broadway and opera as well as traditional theatre organ favorites. The lush strings and Voxes of the Moller were featured in a beautiful and timely "Autumn in New York" and an inspirational "Lord's Prayer." On the rhythmic Latin side, Greg played a wonderful Ashley Miller arrangement of "Vanessa," which he dedicated to Ashley. Greg's fine performance of the score from *South Pacific* particularly showcased his talent and the resources of the Mighty



Greg Owen at the New York Military Academy.

Moller, and drew enthusiastic "bravos" from the audience. Thanks to Bob Welch and Tom Stehle, the Moller was in top form.

Earlier in the week, Greg had performed a special "Young People's" concert for the Academy's Corps of Cadets. A brief sound and slide program presented an historical overview of the theatre pipe organ and the movie palace. Greg then demonstrated the capabilities of the Moller with a few contemporary selections including the theme from *Star Trek* and music from Disney's *Aladdin* along with a musical tour of the chambers. Next came the sing-along; the cadets sang with such gusto as to nearly drown out the organ. Greg capped off the evening accompanying the Laurel and Hardy silent comedy, *Big Business*. The young cadets enjoyed the show, and left with a new appreciation of the organ and of the delightful entertainment that it can provide.

On December 4, Bob Moidhof and Dave Messineo put us into the Christmas spirit presenting a wonderful Holiday show featuring the chapter's 2/10 Ben Hall memorial Wurlitzer at the Lafayette Theatre in Suffern, New York. Joining Bob and Dave on the program were two talented vocalists, Vicki Fisk and Stuart Scheer. The show opened with Dave at the organ and Bob at the piano playing the popular, "We Need A Little Christmas." Dave continued at the console with "Sleigh Ride," followed by a beautiful rendition of "White Christmas" played by Bob at the Wurlitzer. Soprano Vicki Fisk sang an inspirational "Ave Maria" in addition to other selections including the humorous parody, "The Twelve



Dave Messineo (left) and Bob Moidhof at the Lafayette Theatre.

Days After Christmas." Tenor Stuart Scheer joined Vicki on stage for several delightful duets including "It's The Most Wonderful Time of the Year," in addition to other vocal solos accompanied by Bob Moidhof at the organ. The audience also joined in with a spirited holiday sing-along. Bob and Dave shared the console for the closing selections, their jaunty four-hand arrangements of "Rudolph" and "Jingle Bell Rock." Thanks to Bruce Courter and Rusty King, the organ was in fine tune. Thanks also to Bob Raymond, Sr. for his technical assistance with the sound system, and special thanks to theatre owner Al Venturi and his staff for all their support.

Tom Stehle 914/457-5393



Crew chief Earl McDonald (right) with crew member John Beckerich, brought chapter 3/8 Robert-Morton back to life for November meeting.

NORTH TEXAS

IRVING LIGHT: 214/931-0305

Oh! Happy day! In November we held our first meeting in a year in the shuttered Lakewood Theatre, home of our 3/8 Robert-Morton organ. It took a large amount of doing to make this happen. First, permission had to be secured from the building owners to use the facility. Then the organ crew had to spend several



Clockwise from top: Jack Reilly played Wright's Wurlitzer for North Texas Christmas Party; Gordon and Evelyn Wright hosted North Texas Christmas Party; Program Chairman Manning Trewitt with Edith Dizon-Fitzsimmons.

weeks of nearly full time effort to bring our sleeping giant back to life (the first time the blower was turned on, a chorus of cyphers assailed our ears). And finally, a crew of chapter volunteers wielded brooms, mops and vacuum cleaners to prepare for our members and guests. When the mild fall temperatures took a slight tumble, we went back to the owners who graciously agreed to turn the furnace on so that we could take the 50-degree chill out of the building in time for our November meeting. As usual, the many owe much to a few. Chapter thanks go to the organ crew (notably John Beckerich and Earl McDonald) and to the cleaning crew, Dee Johnson, Irving Light and Reggie Routt. Also, many thanks to Mr. Emmitt Ball of Dines and Craft Realty for his help in making it happen.

The November meeting was particularly notable for the organist who played the Robert-Morton for our enjoyment. Program Chairman, Manning Trewitt, took note of a guest at two of our previous meetings, Edith Dizon-Fitzsimmons, and of her fine playing ability shown during open console. He learned that she was an organist of stature and that she was only going to be in our area for a brief time while she completed a masters class in music therapy at the college in Denton. Edith, a native of the Philippines, now resides in Shepparton, Victoria, Australia, where she teaches and performs on the piano and organ (in addition to her many philanthropic activities). Her credits include a concert there on the four manual Wurlitzer in the Moorabbin Town Hall. She is also a classical organist and a member of AGO.

We were delighted that Mrs. Dizon-Fitzsimmons accepted our invitation to play for our November meeting and were equally delighted with her masterful performance. Edith's selections included popular songs, classics and the Philippine National Anthem. It was a

rare opportunity to meet her and hear her play. She has now completed her Masters studies in Texas and is returning to her home in Australia. Thank you, Edith, for joining with us and sharing your musical talent.

In December, we were fortunate to again be the guests of Gordon and Evelyn Wright as we held our festive Christmas party in their home for the third straight year. Everyone looks forward to this occasion, especially when held at the Wrights where we get to enjoy the glorious sound of their three-manual Wurlitzer pipe organ. Playing the program this year was Jack Reilly who has not had an opportunity to perform before on this instrument. Jack's program began with seasonal selections, enhanced by Jack's special arrangements. The last half of the program was filled with the Big Band tunes, ballads, jazz and more, all with Jack's most entertaining style. It is always a treat to hear him play and it was especially so on this fine Wurlitzer pipe organ. Thank you, Jack. We look forward to hearing your music again — soon!

Gordon noted that since we had many guests, he would conduct a tour of the chambers for all who wanted to view this unique installation. The rest of us immediately took to the bountiful tables of festive foods each had brought to share. After the chamber tours were complete, the music began anew, with most of our chapter organists taking a turn on the Wurlitzer.

Our sincere thanks go to our gracious hosts, Gordon and Evelyn Wright. Also, our grateful thanks to Social Chairlady Opal Jones and her many helpers for their work in presenting the food and beverages and taking care of the many details necessary for making the party a great success.

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OHIO VALLEY

JAN GAVIN; 513/491-3950

December always leads to two "climaxes" for our year. One is for our audiences with a big stage and screen presentation; the other a Christmas General Meeting — and both at our home base — Emery Theatre.



Young people's choirs of College Hill Presbyterian Church on Emery stage.

Jeff Johnson photo

The theme at our Christmas show December 3 was "Christmas With The children." And somehow we put 110 young people on the stage. Things were tight, traffic unnerving, but the audience was pleased and happy!

The young stars were the 43 Tina Marie Dancers (who had been the featured attraction at our July 4th Gala). Also 85 young voices from the College Hill Presbyterian Church — two groups called "The Joyful Tones" and "The Joyful Acclaim." Bell chimes and a flute were there, too. The scenic effects included a Santa Claus with a "sax," and seven over-size Poinsettias as background. With a bow to the season we had four huge snowflakes and a 16-foot Christmas tree "flown" to the stage with lights blazing and ornaments sparkling for the finale.

The emcee was member Tom Marcum who "doubled" by playing the Wurlitzer. First he played a 15-minute prelude, played between acts to cover a scenic change, and played for the massed choirs and an audience sing-along finale.

Like many volunteer projects, it was all done without a mass rehearsal — couldn't get everybody



Emcee and organist Tom Marcum.



Above: Tina Marie Dancers.

Jeff Johnson photo



Ohio Valley organists (L to R): Jim Barton, Bruce Hendricks, Claire Lawrence, Joe Hollman, Walt Barnett, Tom Marcum, Gordon Cornell.

together at one time, you know! Many of our members were in there pitching! Tom Smith designed and built the tree and made it "fly;" Lyman Brenneman was lighting director and also rebuilt several "spots" for the occasion. Mabel and Garry Beyer dispensed soft drinks, popcorn, and candy at the concession stand; chapter "prexy" Jan Gavin was in the box office; Elmer Gundrum, our affable ticket-taker, was in his usual spot; Hank Sykes, Jeff Potter and Chris Smith handled the stagehand duties; volunteer Earl Apel played the piano for the singers; Mrs. Ruth Smith and Jean served as ushers; programs were furnished free by Jim Barton's employer,

Henderson Music Co. and, as usual, Bill Ahlert and his "twice-a-week" organ crew had the Mighty Wurlitzer in top form for the evening. The movie was The Nutcracker Prince with long-time Emery projectionist Elmer Kruse in the booth. And keeping everything moving along sensibly and logically was our theatre manager and former chapter president Jim Teague.

A week later, we had our chapter Christmas party and general meeting, with a catered and carry-in din-

ner. These are almost non-stop organ sessions when a huge array of our organists are featured. Some play and eat; some eat and play; others just eat! That's what ATOS is all about, isn't it?

As a fitting climax to summer, we again spent a Sunday afternoon in October at the country estate of Jack and Mary Beth Doll in southeastern Indiana. Wonderful food, great music from Jack's Wurlitzer and the chance to loaf under his trees while looking at his lake. Personal batteries were well charged that day enabling members to face another week.

Hubert S. Shearin with an assist from Hank Sykes' notes

OREGON

DENNIS HEDBERG: 503/245-2759

We traveled to Astoria on October 15 to hear member Loren Minear on the 2/12 Robert-Morton in the home of Bill and Sue Vernon. The organ and home were owned by the late Leonard Vernon, a charter member of ATOS. Leonard's brother, Bill, and his wife, Sue, have on several occasions graciously hosted our chapter for musical events. This time members and friends were treated to a delightful afternoon of Morton Music a la Minear. Selections ranged from "Birth of The Blues" to "When Day is Done" and a rousing "Stout-Hearted Men." The view of the Columbia River, the delectable snack food and the warmth of the musical experience made this an afternoon to remember.



Loren Minear at the Robert-Morton.

Carol Brown photo

The Saturday after Thanksgiving was another eventful day for our chapter as Lyn Larsen came to play the 4/51 Wurlitzer in the Organ Grinder. Considering the fact that it was an early morning program and most of us were still groggy from too much turkey, the audience was most eager and enthusiastic. Lyn let us know that he was not a "morning man," and then proceeded to dazzle



L to R: John Olsen, Garry Zenk, Paul Quarino, Mary Jo Olsen and Rachel Zenk at the Lyn Larsen Concert.

Alva James photo

us with unique arrangements suitable for any time of day. Guests came from as far as Seattle to share this morning with us.

Our annual membership meeting and Christmas potluck were held this year at the home of John and Beverly Otterstedt. After the food and the business were taken care of, members enjoyed open console on the 2/7 (and growing) Wicks in the family room. The sounds were excellent! The youngest member to play was Zachary Feely, who did duets with Paul Quarino. Among those who entertained were Rachel Zenk, Loren Minear, Matt Neill, Rudy Taylor, Fred Bish, Frank Sisler, Shirley Clausen and Don James.

Oregon Chapter is excited about hosting the regional next year and plans are being made to make it as much fun as the 1988 conclave.

At right: Jay and Stephanie Hedberg with Dennis Hedberg and John Otterstedt at the Christmas party.



Alva James photo

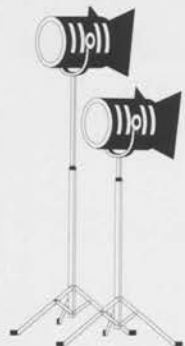


Paul Quarino and Zachary Feely play duets on the Wicks.

Alva James photo



Old friends, Lyn Larsen and Andy Crow, at the Organ Grinder.



Ashley Miller

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ORLANDO AREA

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WAYNE TILSCHNER: 407/331-4271

November 1994 started off with a bang. Hazel Hensing hosted another successful garage sale at her home in Casselberry with the help of Lois Thomson, Jackie Laval, and Doris Ferrar. This endeavor, once again, added some much needed "bucks" to the DON BAKER organ fund. It also helped to put us in a pleasant frame of mind to begin the Holiday Season.

At our November chapter meeting, we once again were beautifully entertained by internationally renowned performer Tom Hoehn. His vast experience on both classical and theatre pipe organs gave him the expertise to make the chapter's Conn 651 sound like a bona fide pipe organ. What a pleasure! Tom truly evidenced his dedicated professionalism by rendering a stellar, unruffled performance despite the fact that he had already played a church service in Madeira Beach, (100-plus miles away) on this Sunday morning as he does every Sunday, and also despite the fact that he was held up for an hour in a major traffic jam on his way to Orlando. It takes a true professional to remain calm and collected after that! His program was delightfully varied, including many Christmas numbers and a rousing encore played in response to the standing ovation which followed his performance. "Request time" is always an interesting part of Tom's programs. His unique way of modulating from one number to the other is worth of note. At the end of his concert, Tom became a formal member of our chapter. We are pleased to welcome him into our midst.

While we were awaiting Tom's



Tom Hoehn at the Conn 651.

disentanglement from the traffic jam and unavoidable late arrival. President Wayne Tilschner and Warren Thomas kept our members pleasantly occupied by entertaining us very ably on the Conn. We are fortunate to have such talented members who are willing and able to help out in such emergencies.



Karl Cole.

At our December meeting, we were very pleased to have Karl Cole as our featured artist. Karl is well known having toured nationally as a concert organist for the Wurlitzer Company as well as for chapters of the ATOS. His perfection in registration and ability to play two distinctly



President Wayne Tilschner filling in on the Conn during emergency.

different melodies in pleasing and intricate counterpoint is remarkable. He performed on his own elaborate instrument made up of six keyboards, specialized lighting and audio system, and a giant mirror which allows his audience to watch his hands as he plays. Karl's program consisted of many classic Christmas compositions, including "Parade of The Wooden Soldiers" played elegantly Radio City Music Hall Style. He sang his own composition "Halo On The Hay," a lovely number. In addition to his proficiency on these many keyboards, Karl also has a delightful singing voice, a pleasure to listen to.

DON BAKER MEMORIAL ORGAN UP-DATE: Although we were not able to "make our Wurlitzer Roar in '94" as we had hoped, we are very close to having part of it playable by Spring of '95. The chest and shutters are being winded in the Solo chamber. Various tuned percussion units are in the chambers waiting to be installed. Regulators and tremulant units are being completed for the first 10 ranks. Our new key-

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Orlando's loyal work crew of ladies (left to right): Arlene Brown, Doris Ferrar, Susan Cole, Nora May, Marilyn Shook, Jackie Laval, Lois Thomson, Hazel Hensing.



Karl's unique instrument with mirrors.

boards have been delivered and put in place in the console. Our wiring crew has most of the horseshoe wired. The relay system installation will be started in the next couple of months. Our progress in '94 has been considerable, and 1995 promises to be even more exciting.

As many of you know, trying to keep an organization like ours running smoothly and efficiently can be challenging and overwhelming at times, especially when in the midst of a major project such as our DON BAKER WURLITZER Project. Dozens of pages could be written to describe the myriad problems that arise and must be solved on almost a daily basis, to say nothing of the ever-present fund raising task. So, since the 1994 reporting year comes to a close with this issue, it seems the perfect time to give a rousing plaudit to our President and Board of Directors, our Wurlitzer Installation team, and the many other members who have put in so much time and worked so very hard and diligently to keep our Wurlitzer project and chapter going strong all year. Without such loyalty and strong support the task would be impossible.

We would also like to take this opportunity to say we hope all of you had a joyous Holiday Season and that the New Year brings good fortune to our many ATOS chapters.

Lois M. Thomson

POTOMAC VALLEY

GEORGE E. MATHER: 703/644-1262

Our November 20 program, "From Rags to Riches," featured Doug Bailey at the chapter Wurlitzer. He opened his program with "I'm Just Wild About Harry," followed by two numbers by Eubie Blake, "Memories of You" and "Miss You," and concluding with a medley of Randy Newman's "Ragtime." Todd Mastic and the 15-piece Northern Virginia Ragtime Ensemble then assumed the stage and began with another Eubie Blake number, "Phizz Water." Other selections were "Sweet Meats," "Walking The Dog" and "Wild Cherries." Sally Hile and Marilyn Harwood performed "The Entertainer" on the Harris Theatre Steinway grand with Kennard Underwood on drums. An impromptu "afterglow" occurred when Sally Hile took a turn at the Wurlitzer and then returned to the Steinway to join George Mather on the organ in a "Boogie Woogie Jam Session" which suggested a possible format for a future event.

Our annual meeting was held at the Harris Theatre on December 17. After the election of officers and directors, the meeting adjourned for a slide presentation of historic organs followed by an open-keyboard event.

On February 26 we plan to participate in the third annual Telethon known as "A Call to Arts." Our segment is to include an interview with Doug Bailey who will outline the Society's objectives and programs plus a silent Laurel and Hardy with Floyd Werle at the console. More about this next time.

William Mastbrook



Doug Bailey at the Wurlitzer in the Harris Theatre.



Northern Virginia Ragtime Ensemble in the Harris Theatre.

PUGET SOUND

BOB ZAT: 206/329-1826

December 4 was the day and Haller Lake Improvement Club in North Seattle was the place. Puget Sound members put on their best holiday finery and turned out in force for the chapter's annual Christmas Party. Tacoma Pizza Parlor organist Don Wallin was the featured artist, providing a multi-faceted program — background music for eating, program music for listening and dancing, and sing-along music as a finale. Members brought canned food items to be donated to a local food bank run by member Mary Lou Becvar. Because we have a sizable number of new members, an old-fashioned mixer was organized by Marilyn Schrum, and was a huge success, helping everyone to get better acquainted. It was a day of great good, great music, and great camaraderie — all this followed a brief annual membership meeting.



Don Wallin at the Puget Sound chapter organ. Jim Clausen photo

Puget Sound Chapter has finalized details of an annual \$500 Youth Scholarship Program with guidelines similar to those of ATOS. The Chapter hopes to become more active in helping talented young people to get proper training.

A series of Technical workshops is in the planning stage, to be coordinated by Jack Becvar, owner of a 2/16 Wurlitzer. If this series is met with as much enthusiasm as the series of Pipe Organ Classes sponsored by Puget Sound Chapter during the fall, it will be a resounding success.

With programs in place in nearly all of 1995, Puget Sound Chapter is looking forward to an exciting year. A highlight will be a concert by the renowned Australian organ/piano duo, Tony Fenelon and John Atwell on April 23 at the fabulous Gig Harbor, Washington, home of Leif and Beverly Johnson (former home of Dick Wilcox).

QUAD CITIES

MARK SPENGLER:
309/752-0232

Following a successful 1994, 1995 ushered in a new era for QCCATOS. For the first time since it opened on December 23, 1920, the Capitol Theatre in Davenport, Iowa, is no longer owned by the family who built it. The Capitol is home of the Wicks 3/12 pipe organ maintained by Quad City. On December 23, 1994, exactly 74 years after it opened, a press conference was held in the Capitol to announce that the ten-story Kahl Building in which the Capitol is located had been donated to Scott Community College. The Kahl Building and funding for its renovation was a \$5.5 million gift from the heirs of the builder.

QCCATOS President Mark Spengler played selections on the Wicks as part of the press conference. The event was attended by the media and dignitaries from the city of Davenport, Scott Community College and other area institutions of higher learning.

Although he could not attend the press conference, the following statement by V.O. Figge, a son-in-law of the theatre's builder, Henry "Hummer" Kahl, was read: "Hummer Kahl loved this community. It is with respect for Mr. Kahl, and because of my regard for the community, that I present to you, through Scott Community College, the Kahl Building and the Capitol Theatre, to perpetuate the memory of our family

and to preserve the legacy of a Quad City landmark."

Dr. Leonard Stone, President of Scott Community College, said the Kahl Building will be used as a multi-million dollar education center centered around business classes. He added that the Capitol Theatre will be a widely-used educational tool for the area. He said that the theatre



The Kahl Building, home of Davenport's Capitol Theatre and its Wicks Pipe Organ, was a Christmas gift to a local college.

could easily be shared among regional schools to host performances for the arts. He emphasized that the theatre is not intended to be a competitive or a commercial venture, but rather a place to celebrate the arts.

These words were very encouraging, as this elegant 1920s movie palace has seldom been used in recent years, and our access to the Wicks has been limited.

While there has not been time as of this date to work out details of our relationship with Scott Community College, or to negotiate a definitive agreement of our rights and responsibilities concerning the Wicks, we have every reason to believe that 1995 will usher in a new era of cooperation and collaboration. Our preliminary contacts with the college have been cordial, and we are confident that we will have greater access to the Wicks organ than in the past so

that we can properly maintain it, enhance it, and preserve its glorious music for generations to come!

There may also be opportunities to be involved in some educational events featuring the Wicks pipe organ. We hope to continue to offer a "Roaring 20s" experience for school children as we did for the first time in the history of the chapter last October. We are optimistic that in collaboration with the college we may be able to reach both youngsters and adults who have never had the privilege to hear theatre organ style music played on a bona fide theatre pipe organ.

Another very encouraging omen for the coming year was the receipt of a \$4,800 grant from the Riverboat Development Authority to provide funds to repair and restore the aging 1927 Wicks organ.

On December 9, 1994, our chapter held its annual Christmas dinner and meeting at Butterworth Center in Moline, Illinois. Rather than going to a restaurant for our meal, Helen and Ted Alexander lovingly prepared and served a roast pork loin dinner complete with shrimp cocktail appetizer and chocolate rum fruit dessert. Members had fun playing and listening to the center's pipe organ and two grand pianos. In the Christmas spirit, Ralph DeReus led in the singing of a "carol-along" with Selma Johnson at the piano. Also, QCCATOS officers for 1995 were announced.

Everyone who is actively involved in accomplishing the mission of ATOS knows that it is increasingly difficult to attract new members and get the public excited about theatre pipe organs, but we are confident that with the new opportunities being presented to our chapter, combined with tenacity and hard work, 1995 can be the best year ever! We hope that this will be true for your chapter as well.

Elaine Vinzant



RIVER CITY

GREGORY JOHNSON: 402/624-5655

Our November 19 meeting was hosted by Ed and Kendra Martin at their home in Council Bluffs, Iowa. This was much more than just a chapter meeting — it was our chance to help celebrate the Martin's lovely new home they recently built on the bluffs overlooking the Missouri River. Although there was no guest artist scheduled, we were entertained during open console by such talented organists as Donna Baller and Maurine Durand, playing on Ed's model 521F Conn theatre organ. The Martin's music room also includes a player piano which provided lots of fun after the formal meeting adjourned. After a short business meeting, Ed treated us to a video screening of Mary Pickford's classic silent film, *Pollyanna*, accompanied by the inimitable Gaylord Carter. As you might expect, the Martin's new home includes a 10 x 20 foot room reserved as a pipe chamber for a 2/6 or 2/7 theatre instrument, which is in the planning stages. After the film we gathered on the main floor for



Joyce Markworth, our lovely hostess, welcomed us to their home. Tom Jeffery photo

refreshments and to enjoy the Martin's panoramic view of the Omaha skyline across the river.

Once again, Bob and Joyce Markworth hosted the chapter's Christmas party with their traditional chili feed on December 10 — the Markworths furnished the chili con carne with all the fixin's and the rest was potluck. After the meal we gath-

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Jeanne Mehuron -- that one manual never has sounded better! Tom Jeffery photo

ered in the music room for our program. Our lovely hostess, Joyce, formally welcomed us all, subbing for her hubby who had laryngitis. Then Warner Moss conducted a brief business meeting and introduced our guest artist, Jeanne Mehuron. At this point we must explain that Markworth's 3/15 Kimball theatre pipe organ recently suffered severe water damage when their automatic washer overfilled. Bob, working diligently, managed to get one manual, the pedal board and about five ranks working for the party. Of those five working ranks, a number of pipes had been pulled and plugged, because of ciphering problems. Our organist, Jeanne Mehuron, is con-



RCTOS members and guests enjoying Jeanne Mehuron's sing-along. Tom Jeffery photo

summate performer, and believe me, that one manual never has sounded better! Her program included Christmas favorites like "Santa Claus is Coming to Town," "It's a Blue Christmas Without You," "Have a Holly, Jolly Christmas," "Winter Wonderland," "It's a Marshmallow World," "Silver Bells," and "O Holy Night." A sing-along with slides concluded the program, with Jeanne at the console. Bob, Joyce and Jeanne all deserve the "Croix de Guerre" for their valor "beyond the call of duty!"

Progress continues on our chapter's Barton organ project. The blower and three regulators are working. When the regulators have been adjusted, a fourth regulator will be

added All chests have been wired-in except the unit chest, and we are getting "close to sound." Tom Jeffery

SIERRA

CRAIG PETERSON: 916/682-9699

Sierra celebrates its 30th anniversary! On a cold Saturday morning, November 19, we gathered at the Towe Ford Museum Special Events Area for a 30th birthday party.

Sierra Chapter Chairman Craig Peterson welcomed the enthusiastic group and then introduced ATOS Vice-President Paul J. Quarino who read a letter of congratulations from President Stephen L. Adams. Paul then presented the letter to Craig for our archives. Craig then welcomed the first guest artist of the day, Everett Nourse. As soon as Everett

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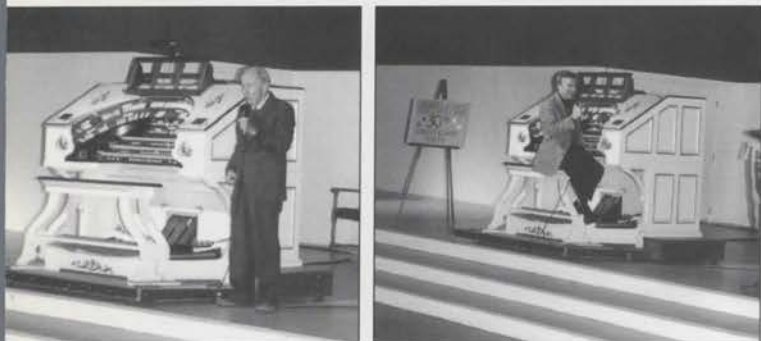
Gatekeepers Bud Taylor and Tom Norvell at Towe Ford. Paul Quarino photo

began to play the Wurlitzer, we knew we were in for a special treat. He played many old favorites from the "Farewell to The Fox" series. All included his recognizable signature sounds. Over the years, Everett has played for our chapter many, many times.

After a solid hour of musical memories, Craig introduced Barbara Harris, our chapter historian, who gave an historical account of our chapter from day one to the present. We were reminded of many things we had forgotten. Then Craig welcomed the second guest artist,

Tommy Thompson, who entertained us on the Wurlitzer just as he used to on the Carl Greer Robert-Morton some 30 years ago. Of special interest was Tommy's inclusion of many theme songs of old radio shows. After Tommy's program was complete, it was time for the luncheon for which well over 100 had signed up.

Following the luncheon, Chapman Peterson had all founding and charter members come to the stage for a formal picture. Then all the past chairmen did the same. The three-hour party ended and we applauded Dave Moreno, our special events coordinator, and his committee, Roberta Donlin, Barbara Harris, and Tom Norvell for arranging this special anniversary program.



(Left) Everett Nourse at the 30th Anniversary; Tommy Thompson also entertained. *Paul Quarino photos*



Founders and Charter Members of Sierra Chapter. *Paul Quarino photo*



Chairmen, past and present, of Sierra Chapter. *Paul Quarino photo*



Craig Peterson, Virginia and Harvey Whitney and Paul Quarino share a light moment ...

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SOONER STATE

SAM COLLIER: 918/834-6255

Our November meeting was held at Tulsa Technology Center's Broken Arrow campus, with Joyce Hatchett presenting the mini-concert on our 3/10 Robert-Morton theatre pipe organ. Joyce opened her program with "Give Thanks," a gospel song that had been a favorite of the late Don Kimes (and there was a touch of "Now Thank We All Our God" in the arrangement she used.) Next she accompanied soprano Bonnie Duncan in a Thanksgiving season favorite, "Bless This House." She continued her program with some show tunes and old favorites. Then she told us she wanted to play "Tea For Two" ... she'd been trying for quite some time to learn it; she'd practiced it, and was now "gonna unload it on us!" (She did a good job!) She closed with "My Honey's Ever Lovin' Arms" dedicated to her "honey," Lavoy, in honor of their 42nd wedding anniversary.

Eight members played at open console, and we heard "My Tribute" sung by Paul Craft, accompanied by his wife Carolyn.

Our Annual Christmas party was held in the lovely home of Phil and Laura Judkins, centered around their 3/10 Wicks. Refreshments were potluck munchies, and music was started off by our host. Phil played a number of Christmas "pops," several other popular standards, and finished off with "St. Louis Blues" (complete with the Bass Billy-Goat — that's Kinura to the uninitiated!). Carolyn Craft then took over the bench, and played more Christmas "pops," as well as accompanying her husband Paul in a couple of selections. She played a special arrangement of "White Christmas" in mem-

ory of Don Kimes.

Then it was open console time, and we heard lots of music! Several "solo" players started off, then we had some singing with organ accompaniment, some organ and piano duets, some organ and piano accompaniment to more singing, and an impromptu quartet consisting of Paula Craft, Bonnie Duncan, and guests Bill and Mary Lea Forsythe, who sang with various combinations of accompaniment! There was a little bit of something for everyone, and we all enjoyed it very much.

As of this writing, our Don Kimes Memorial Post Horn has arrived, and work is now in progress on building the pipe racks and assembling the rank. We hope to have it playing before long!

Dorothy Smith

SOUTHERN NEW JERSEY

JOE REMENTER: 609/694-1471

On October 29, members and friends enjoyed an early Halloween treat. That treat was Candi — Candi Carley-Roth, that is In detail, the treat 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 crescendo 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 in tempo at Candi's invitation.

Also at this event, a short but spirited meeting took place. After some discussion, a show of hands, enthusiastically supported the continuation of the SJTOS monthly newsletter by

the vast majority of the members. The newsletter brings concert, technical, restoration progress and items of interest to the membership.

Our Christmas Concert and Covered Dish Buffet at Joe and Theresa Rementer's was a huge success. We had three cameo, in chapter artists who performed on the Conn 650 and, as a surprise, the Allen Theatre III (an un-official debut resulting from furious activity the day before by Joe Ritter, Joe Rementer and Harry Bellangy). We had 28 members and guests in attendance and a great and enjoyable time was had by all.

After careful review, we will be proceeding with a greatly expanded and detailed restoration of the Broadway 3/8 Kimball. The Broadway is an operating 1050 seat single screen movie theatre located in Pitman, New Jersey. The 3/8 Kimball is the theatre's original organ. The restoration will now include the complete rebuilding of the three reservoirs. With Chuck's assistance 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 done those in the right. 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 overhaul of the console being done with the assistance of Tim Hoag, another organ professional and member of our chapter. This combined restoration 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 21st century.

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with other chapters in congratulations to Candi Carley-Roth and her husband, Mark, on the birth of their son. *Joe Rementer and Harry Bellangy*



Johnny Harris at the Resech home.
Madeline LiVolsi photo



Lew Williams at Organ Stop Pizza. Madeline LiVolsi photo



Clyde Hunnicutt at First Christian Church. Madeline LiVolsi photo



Charlie Balogh at First Christian Church. Madeline LiVolsi photo



Robert Inman and Mary Peterson at the ATOS table at "Phantom." Madeline LiVolsi photo

VALLEY OF THE SUN

TIM VERSLUYS: 602/482-0784

It was a super combination for our September 11 chapter meeting — an Organ Stop Pizza buffet and music provided at the Wurlitzer by Lew Williams. His program included some Big Band numbers, the "Ragtime Bass Player," a Vierner scherzo, and "Elvira." Lew also did a

pretty good impression of a swooping bat! (Remember the Warnors in Fresno?) Some birthday observances, a remembrance of a chapter friend who has passed on, and an abbreviated "Waltz of the Flowers" were all part of this varied and entertaining afternoon.

Charlie Balogh gave us a "Great Day" at the First Christian Church Fellowship Hall on October 9. His musical stylings ranged from "Begin the Beguine" to a jazz arrangement of "Poinciana" to a Rodgers and Hart waltz. Charlie presented a selection of songs that he called "The ASCAP 50s — music from the 50s that made sense." How tempting it was to sing along with some of those showtunes and songs made famous by Sinatra, Como and Crosby!

A screening of the 1925 silent *Phantom of The Opera* at the Valley Art Theatre in Tempe on October 29-30 provided some PR for ATOS and some funds towards our Orpheum organ project. Original accompaniment for the film was provided by Rob Richards at an electronic theatre organ.

We returned to the First Christian Church Fellowship Hall for our November 6 meeting. Clyde Hunnicutt, once a staff organist at the Orpheum Theatre, was featured at the chapter-maintained Wurlitzer. His was a program of nostalgia, consisting mostly of medleys of old familiar songs. Mr. Hunnicutt also included a few showtunes in his program, and accompanied his daughter as she sang "My Funny Valentine."

VALLEY OF THE SUN cont.

The chapter Christmas party was held at the home of Ken and Nancy Resech on December 3. Seated at the Conn 652 organ, Johnny Harris played songs of the season while we devoured a delicious potluck dinner. A special Christmas gift to everyone was when Johnny brought the Resech's Morton/Hope-Jones hybrid theatre pipe organ to life. We've anticipated hearing the first notes from this instrument for several years. It currently has eight ranks playing, but will eventually be a 3/22 residence installation. Returning to the Conn, Harris offered some of the "silly songs" he enjoys doing, then closed with a sing-along of traditional carols.

We started the new year with a new chapter president, Tim Versluys. Ray Danford, who had led the chapter for several years is now looking ahead to the preparations for our 1996 regional convention. At the top of our "to do" list is the installation of the Wurlitzer in the soon to be restored Orpheum Theatre in downtown Phoenix.

We are pleased that talented young organist Sean Henderson is currently residing in Phoenix — but more on that in our next chapter notes!
Madeline LiVolsi

WESTERN RESERVE

MRS. JANICE KAST

Western Reserve Chapter presented Father Jim Miller in an unprecedented return engagement on September 24 — less than one year since his last appearance — at the Cleveland Grays' Armory 3/16 Wurlitzer. Early arrivals at the concert were greeted by members of the Cleveland Grays in full parade dress uniforms and escorted on a tour of the Armory, an historic Cleveland landmark on which on-going restoration efforts continue. Father Jim's comical quips and anecdotes accentuated a varying program including "Begin the Beguine," "Sweet & Lovely," a sing-along, and the accompaniment to a Charlie Chaplin silent comedy. He played his encore, "How Great Thou Art" from the heart and we felt his tender message.

Jim Shepherd



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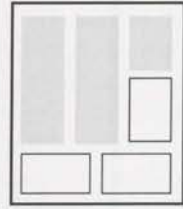
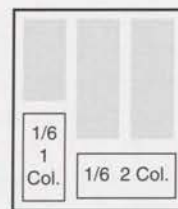
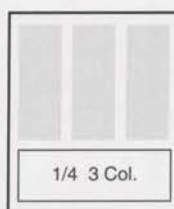
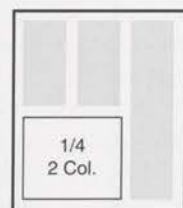
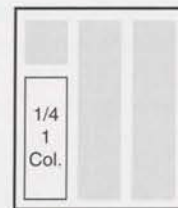
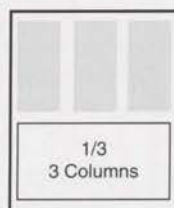
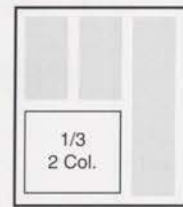
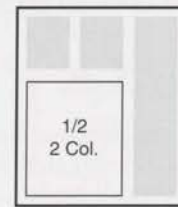
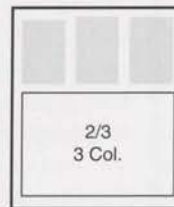
Top Margin: 1/2"

Bottom Margin: 3/8"

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SIZE	WIDTH	HEIGHT
Full Page	7 5/16	10
2/3 (2 columns)	4 7/8	10
2/3 (3 columns)	7 5/16	6 5/8
1/2 (2 columns)	4 7/8	7 1/2
1/2 (3 columns)	7 5/16	5
1/3 (1 column)	2 3/8	10
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1/4 (1 column)	2 3/8	7 1/4
1/4 (2 columns)	4 7/8	3 3/4
1/4 (3 columns)	7 5/16	2 1/2
1/6 (1 column)	2 3/8	4 7/8
1/6 (2 columns)	4 7/8	1 7/8
Single Pro Card	3 5/8	2
Single Pro Card (1 col.)	2 3/8	3 1/2



**DEADLINE FOR PLACING ADS IS THE 5th OF EACH EVEN MONTH
February, April, June, August, October & December)**

FROM THE WURLITZER COOKBOOK

Editor's Note: From time to time we have published recipes from the Wurlitzer Cookbook and gotten positive responses from you. We thought you might be interested in reading the preface of "book of recipes" which covers three generations of the Farny and Wurlitzer families and "the wives of present business associates."



Wurlitzer: 1856 - 1956 "A Book of Recipes"

PREFACE

"In 1853 a young German boy -- Rudolph Wurlitzer -- migrated from his native village in Saxony to seek his fortune in America. Soon thereafter a pretty little French girl, Leonie Farny, arrived in the new world with her family.

Within a decade both the Farnys and young Wurlitzer had found their way to the thriving Midwestern community of Cincinnati. By this time, the lean years were past for Rudolph Wurlitzer. He was comfortably established in his own business, which was importing musical instruments from his former Saxon neighbors and reselling them in America. Success seemed to follow success for him -- even in the affairs of the heart. For by this time, he had met the French girl. In 1868 Leonie and Rudolph were married and the two families were joined, the German Wurlitzers of Saxony and the French Farnys of Alsace.

It was in a solid, comfortable

home -- an old brick house in Cincinnati -- where Rudolph and his wife lived and raised their three sons and two daughters. There were standards of luxury and abundance from both sides. Good food was important to them. The family group sat down daily to a hearty midday meal of feast-like proportions. Usually, there was soup, rich and fragrant, with big pieces of meat in it. A regular meat course followed, complete with vegetables. Beer was poured, champagne popped on Sundays, and there was the invariable rich dessert to be expected in a family where French and German blood had fused.

On Leonie's side, through three generations beginning with her grandmother, Jeannette Puteniac, the Farny family had saved and handed down its cooking recipes. Both Leonie and her younger sister Marguerite had cherished the old dishes and the stories that went with them. Added to this store of Farny recipes were the hearty dishes which Rudolph recalled from his boyhood in Saxony. Together, they formed a splendid blend of solid German cookery and fine French cuisine.

In a family where good eating was cordinal, it was natural that the womenfolk should want to pass along the heirloom recipes to grandchild and great-grandchild. So Leonie Wurlitzer and her sister Marguerite Strobel (mother and aunt, respectively, to present Board Chairman Farny R. Wurlitzer), gathered the choicest of the dishes of their own and their husbands' families and compiled them in a cook book. It was published in 1925 in a limited edition of 100 copies, beautifully bound in sealskin leather and lined in black moire cloth. The books were distributed to the immediate family members and a few extra copies were inscribed by the authors and presented to friends on each side of the family. In its pages, preserved for their progeny, were the pot-au-feu and the sorrel soup which the

Farny girls had eaten so often in their first frontier home in the backwoods of Pennsylvania; there were the recipes they had learned from their grandmother, Jeannette; the dishes their own mother and sister had eaten and learned to cook in the Alsatian home of their native France. And there were the recipes which Rudolph had passed on to his wife, and which Marguerite had learned from her German husband, Charles Strobel.

Now, in 1956 -- to honor the 100th Anniversary of the founding of The Rudolph Wurlitzer Company -- this volume has been reprinted. And, following the example of its own tasty recipes, the book has been enriched by a blend of fresh ingredients. To this fine old collection a host of new recipes has been added -- compiled at the suggestion of Wurlitzer President R.C. Roling and contributed by the wives of the men who guide the Company today and of friends of the Company.

All of the recipes which appeared in the original edition have been reprinted although some of them are intended for your reading pleasure rather than for any actual use in your modern kitchen. These include recipes which have been outmoded through present day techniques and equipment which necessitate far fewer ingredients. They also include herb and other medicinal preparations which twentieth century medical science has rendered more than out of date.

Handle this book gently. There are memories here -- memories that stretch back as far as late eighteenth century France when Napoleon was only a young soldier of 22. Between these pages, lines, and words lie history itself -- more than a century and a half of it -- covering the development of a great new continent, the establishment and growth of a great industrial company -- Wurlitzer -- and the warm and human story of family life."

SOUPS

French Pot Au Feu

Put on as much water as you would like to have in your soup pot. For about 5 quarts of water follow this formula: when boiling, put in a piece of the short ribs of beef, 1-1/2 pounds, 1 oxtail, a piece of beef or marrow bone, 1 potato, 1 small carrot, leek, parsley, 1 onion in which you stick 2 cloves, small bay leaf, and two good-sized tomatoes, and whatever vegetables you are going to have -- peas, beans, turnips, or asparagus; add a little of them to your soup pot and also any bones from roast of veal or beef or the neck, feet, and gizzards of chicken; all help to improve the soup. Add a handful of salt, let it simmer for three or four hours, then strain, and it will be ready. Cut white bread into thin slices, toast it on a pie plate in the oven to a light brown. Put in soup bowl and pour stock over it and serve. This is the real French pot au feu. With this stock you can make all kinds of soups, rice, barley, tomato, pea, bean and noodle.

Sorrel Soup

In preparing sorrel or any other kind of soup, first get your stock ready. Put 2, 3, or 4 quarts of water into your soup pot; when boiling; put in a piece of soup meat, a piece of soup bone or a marrow bone, a piece of oxtail, and any little scrap of bone you have from steak or roast; then add small piece of carrot or turnip, a piece of leek, parsley, salt, 2 cloves, small potatoes, 1 or 2 toma-

toes, small bay leaf, any vegetables like peas or beans that you have; you can add also a few (1 or 2) small onions. Let it simmer slowly 3 or 4 hours, then the stock will be done. Chop a bunch or handful of sorrel leaves, two medium-sized onions, a small bunch of parsley all together very fine. Skim off the fat on your soup stock with a spoon, or take a small piece of butter, put it in a pan all together and let it simmer 20 minutes; stir it with a wooden spoon,

than add a heaping tablespoon of flour or 2 flat ones; stir well; add gradually while stirring your soup stock, which you sift through, mashing the vegetables. Let it boil for 1/2 hour. Cut some white bread very thin, toast it on a pie plate in the oven, put it in a soup tureen, beat up 1 egg thoroughly, add two spoons of thick, sour cream and have it ready; then last pour the soup over the bread and gradually stir the egg and cream into the soup and serve.

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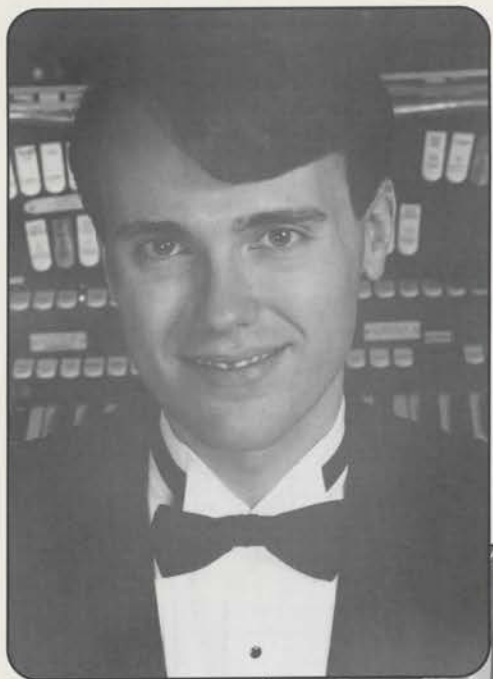
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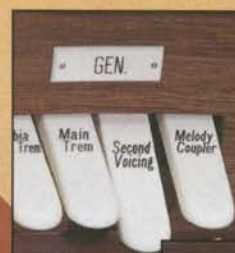
- 16 Tuba
- 16 Diaphone
- 16 Tibia Clausa
- 8 Post Horn
- 8 Tuba Horn
- 8 Diapason
- 8 Tibia Clausa
- 8 Clarinet
- 8 Flute
- Bass Drum
- Cymbal

SOLO

- 16 Post Horn
- 16 Tuba Horn
- 16 Diapason
- 16 Tibia Clausa
- 16 Violone Celeste II
- 16 Vox Humana
- 8 Tuba Horn
- 8 Diapason
- 8 Tibia Clausa
- 8 Clarinet
- 8 Orchestral Oboe
- 8 Violin Celeste II'
- 8 Vox Humana
- 5 1/2 Tibia Quint
- 4 Octave
- 4 Piccolo
- 4 Viole
- 2 1/2 Twelfth
- 2 Piccolo
- 1 1/2 Tierce
- 1 Fife
- Chimes

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- ### ACCOMPANIMENT
- 16 Flute
 - 4 Octave
 - 4 Spitzflöte
 - 2 Superoctave Mixture IV
 - Solo to Accomp
- ### SOLO
- 4 Clairon
 - 8 Trumpet
 - 8 Flute Cel
 - 8 Viole
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 - 2 Waldflöte
 - Furniture IV
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