

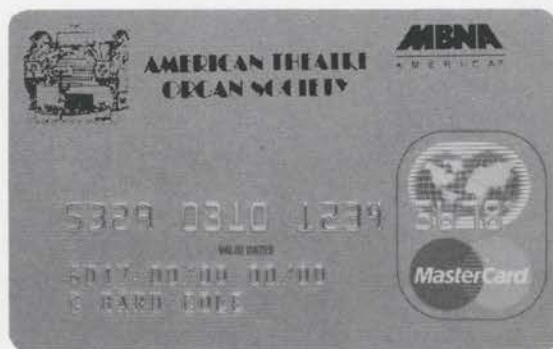
# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



May/June 1995

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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 37, NUMBER 3

MAY/JUNE 1995

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

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Cover Photo:  
Cloud 99's Mighty Wurlitzer

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## PRESIDENT'S MESSAGE



I never cease to marvel at the tremendous life energy which propels each of us individually, and all of us collectively forward into the unknown we call the future. As if

Harrison Ford in search of the Holy Grail, we face impending doom sometimes on a daily basis in our journey toward the ultimate reward. And how sweet that reward must be; for the innate drive and determination is undeniable despite placing us in great peril.

Throughout history there have been men and women who distinguished themselves by their courage, vision and ingenuity as they doggedly pursue life's grail. In every walk of life these cavaliers of hope have trod; even in the American Theatre Organ Society.

In anticipation of the society's 40th anniversary, it seems more than appropriate to recall the great leaders who brought us all just a bit closer to the great goals of ATOS. As an inspiration to us all, their lives were led in dogged pursuit of the very rewards we all now enjoy. We are indeed indebted to these men and women for their gifts which we enjoy every

time the stereo is switched on, or a ticket to a concert is purchased.

I have invited all Charter Members to join us in Detroit, in celebration of the remarkable achievements we know as ATOS today. It will be a pleasure to recognize these visionaries during the annual banquet, and it is my hope that conventioners will take a moment to greet them.

Philosophers have long mused that it is from the past that one is able to chart something of the future. Withstanding the test of time and circumstance, this concept is no less applicable to ATOS. Take a moment to reflect upon this idea. *Steve Adams*

## Notice!

Applications for the board-appointed offices 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 15, 1995. If you have questions, contact President Adams by FAX or phone:

414/725-0918  
414/725-7532 FAX

The board of directors, officers and staff regret to report the resignation of Executive Secretary Harry Heth effective July 1, 1995. Harry has offered to extend his services until August 1, 1995, however, to allow for a smooth transition to his successor.

ATOS wishes to thank Harry for the vast spectrum of services he has provided over the past two years. His tireless attention to detail and wizardry in computerizing the membership roster has elevated this operation to a professional level unknown previously. He is also widely known for his public relations skills and broad scope of comprehension of ATOS business affairs.

ATOS is now accepting applications for the position of Executive Secretary. Resumés should be received by June 15, 1995. Send to Treasurer, Alden Stockebrand: 2030 E. Lafayette Place, Milwaukee, WI 53202-1370. Resumés should focus on experience in data processing, public relations, and bulk mailing procedures with the United States Postal Service. Applicants will be contacted by phone upon receipt of a resumé.

# LETTERS TO THE EDITOR

Dear Editor:

Thank you for Len Clarke's wonderful history of Hammond in the ETONES column. The home organ has certainly brought the joys of organ music to people who could never afford or find the room for a pipe organ. It has also made practice possible that is not always available in locked churches and theatres. Many theatre organists often practiced late at night — try doing that in our current city situations.

Adding the Solovox or a Novachord was the forerunner of today's add-on keyboards which are much more versatile.

One warning I would like to see printed is that the Novachord was an all-tube instrument, way ahead of its time. The tubes heat up something fierce, and if left on for more than two hours can become extremely dangerous. A local Boston hotel had a very bad fire caused by a Novachord being left on too long.

The late Pat Fucci's 4/20 Morton in Waltham will continue as Mrs. Rosalie Fucci has said. A thunderstorm in which she witnessed ball lightning pass through her living room also knocked out the relay. A new one is being installed and will be ready in the spring. So the Morton will remain available to students and others to better help them understand the theatre pipe organ.

Sincerely,  
Bob Legon

Dear Editor:

The enclosed safety tips were given to the medical convention in New Orleans. I felt that these tips should be included in every THEATRE ORGAN edition of national and regional conventions. I hope you will find them useful.

Regards,  
Lyman Nellis

## Safety Tips:

*The following travel safety suggestions are provided for your information and to assist in planning your trip. It is our hope that your participation in the 1995 Convention will be a positive experience. These suggestions and tips should help you enjoy your meeting — safely!*

### AT HOME

- Make a list of the important credit cards and identification you plan to take with you. It's hard to count on memory if they are lost. Leave the list with someone you can contact if necessary.

- Leave unessential non-travel papers such as local credit cards and irreplaceable photos at home.

### AT THE HOTEL

- Use the hotel vault safety deposit service provided free to all registered guests for jewelry, extra cash and valuables. Inquire at the front desk.

- Check all areas of your room (bath, closet, etc.) before letting the bell staff go.

- Don't enter the room if the door is ajar. Call security to investigate immediately.

- Always engage the dead bolt and security chains when you enter the room. Remember, your hotel room is public property unless you are inside the room and have all security locks in place.

- Never leave any valuables in the room. Thieves know every hiding place you could think of.

- Do not open the door for someone you don't expect who claims to be a hotel employee. This is a common entry for thieves. Call the front desk to verify the person's legitimacy.

- Do not open your room door if someone is following you down the hall. Let them pass before you put the key in the lock.

- Look into the elevator before entering. If you are uncertain of any occupant, wait for the next car. If a suspicious person joins you in the elevator, exit before the door closes.

- Stand near the elevator control panel. If accosted, push all the buttons.

- Check carefully to know where the fire exits are located. Smoke rises and may obscure exit signs. Walk from your room to the exit. Count the steps and open the exit door to see what is beyond it.

- Report any suspicious activities in the corridors or rooms to the management.

### GOING OUT

- Ask directions before leaving the hotel. Looking lost will make you look like an easy target for crime.

- If you get lost, go into an open business and ask directions. Do not ask strangers on the street.

- Ride, rather than walk, especially at night.

- Walk with another person. Single targets are the most likely victims of crime.

- Men should carry wallets in their inside pocket. Your rear trouser pocket is an easy target for pickpockets. Carry small bills in your pants pockets to avoid taking out your wallet any more than necessary.

- Women should carry purses close to their body. Firmly clasp the bag in your hand.

- Be wary of strangers, particularly those who seem overly anxious to help. Never accompany a stranger any where.

- Be alert to distractions which may be staged by a pair or trio of pickpockets. Many pickpockets are now women who target men.

- Avoid dark isolated areas, shortcuts and walkways between buildings.

- Do not wear name badges or carry convention bags on the street. Both identify you as an out-of-towner.

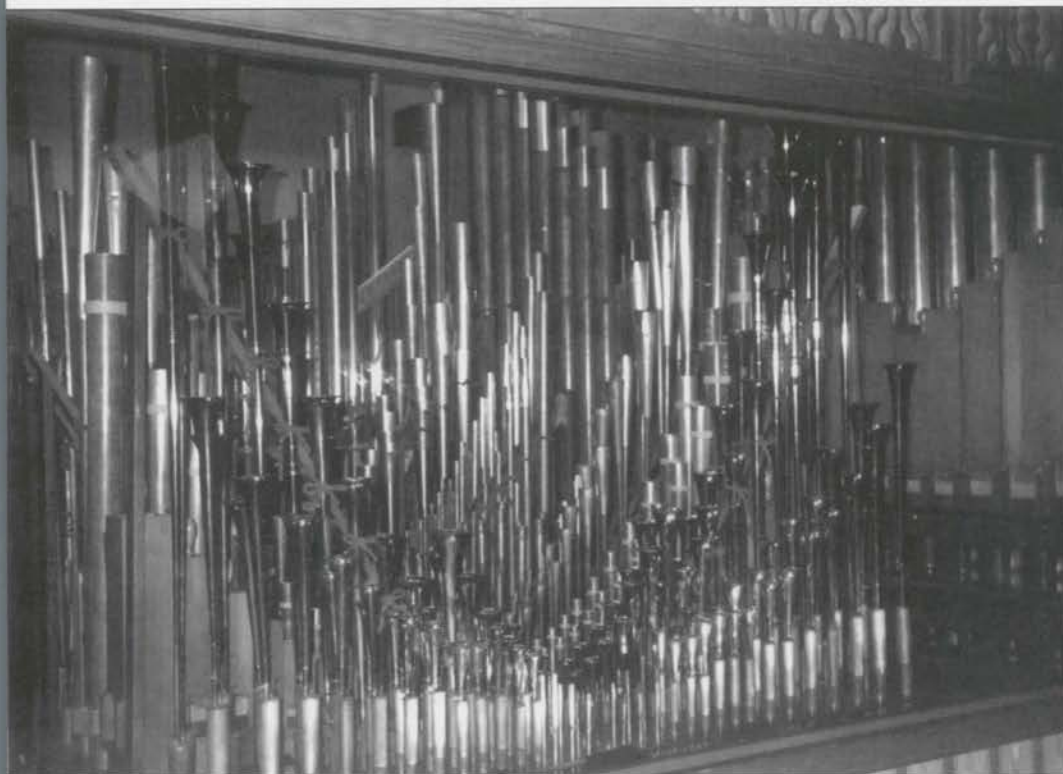
- Most homeless people are harmless, however, some transients are chronic law violators who often infringe on the rights of others. Use a combination of caution and respect around panhandlers and other strangers.

*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.*

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# San Sylmar Rebuilds

Story and Photos by Gordon Belt



*Through the glass into the Solo chamber.*

Recovering from the Northridge earthquake has been a full-time project for the past fifteen months for the staff of the Nethercutt collection at San Sylmar. The collection is housed in a formerly six story, now five story building. The sixth floor penthouse was totally destroyed and will not be rebuilt, although a facade has been erected to give the building a completed look. The fifth floor with its beautiful "little theatre" was shaken so violently the top of the Wurlitzer console (which was not bolted to the case) was flung eleven feet across the orchestra pit and landed atop the Fotoplayer.

The quake's severe shaking of Cloud 99, which is the fourth floor, caused the 4-manual Wurlitzer console and all of the room's mechanical musical instruments to "walk" several feet from their normal locations, although most larger orchestrions did not fall over as they were anchored to the walls. But the organ chambers were another story, since the huge offset pipework, firmly bolted to the walls, was shaken loose

and crashed onto the manual chests. Some ranks which escaped that devastation were sheared off at the rackboards. Adding to the problems were the usual winter rains which poured through the building from the damaged roof.

At the time of the quake, Cloud 99's Mighty Wurlitzer had 39 ranks in three chambers. Any rank which suffered damage to more than 38 pipes was replaced. The original Wurlitzer relays were shattered beyond repair and have been replaced with a UniFlex 2000 (Wilcox) solid-state system, installed by Tim Rickman. The former relay room has now been converted to chamber space which allows for an expansion of the organ to 70 ranks.

Lyn Larsen and Tom Hazleton designed new specifications, the console, originally from Denver's Civic Auditorium, was rebuilt by Ken Crome. It now has three complete stop rails plus a fourth partial on each side to accommodate the new ranks, and it now holds 361 stopkeys. There are 27 general pistons in addi-

tion to the 10 divisional for each manual.

As you face the console positioned on its lift in the center of the room, the Main chamber, with 22 ranks, is on the left side of the rear wall; directly behind the console is the new "string" chamber containing 19 ranks and, above it, the percussion chamber which is now under expression. To the right is the 20 rank Solo chamber. The "Echo" chamber (now renamed "Ethereal") is on the right wall and contains eight ranks. An unenclosed pedal Tibia and a large Chinese gong have been added under the Ethereal chamber.

As before, most all chestwork is recessed into the chamber floors (which are 8" thick concrete topped with a hardwood floor) and all regulators and tremulants (as well as access to the chests) are in the rooms beneath the chambers. In keeping with Wurlitzer tradition, all windlines are metal.

With the increase in number of ranks, the former 20 horsepower blower was too small to wind the new organ. The blower motor was increased to 30 horsepower. A new fan was added and the existing fan blades were lengthened to produce 34" of static wind which is reduced to 25" by the 6' x 7' static regulator mounted above the blower. Air is drawn out of the Cloud 99 room through a five ton refrigeration unit atop the blower room. The air entering the blower room and into the blower is kept at a year-round constant temperature. The blower is housed in a special room cantilevered outside the south wall of the building. (Access is by a door between the Solo and Ethereal chambers).

The pianos are playable from the organ console: one behind shades in the percussion chamber and the 97 note Bosendorfer Imperial Grand sighted near the console.

The new string chamber is located behind the huge Hupfeld Excelsior Pan. Its swell shades are mounted

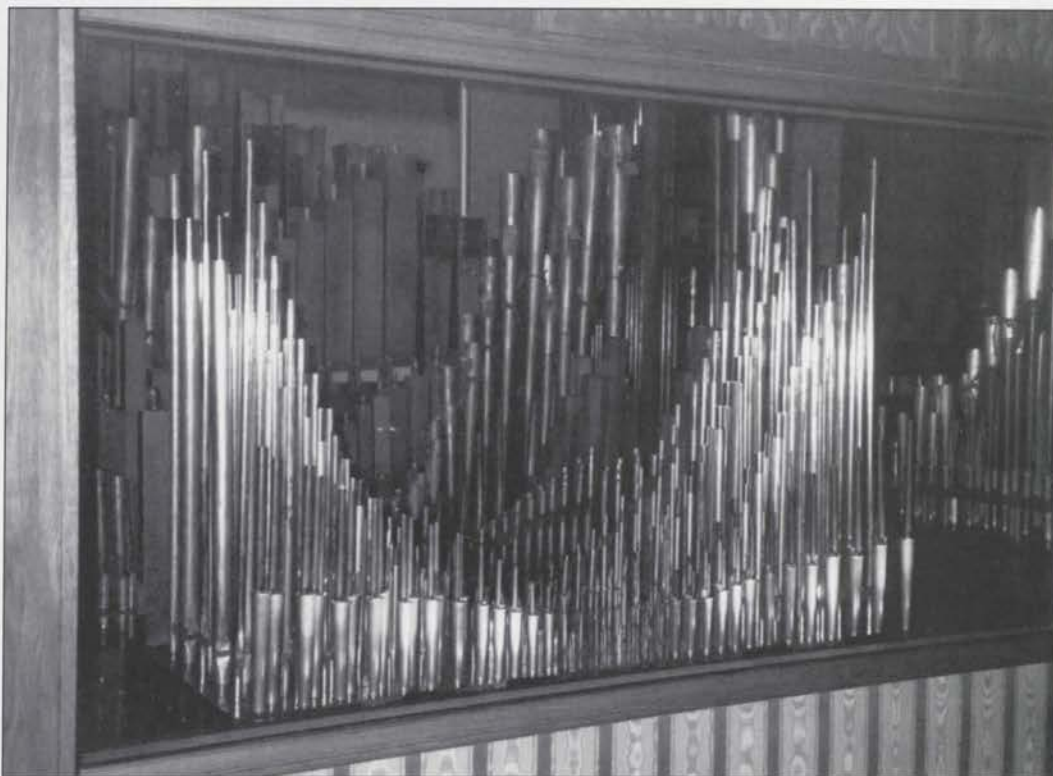


*Toy counter in Percussion chamber.*

horizontally to project the sound up and over the Hupfeld.

Work continues on the final voicing and regulation under the direction of Lyn Larsen. San Sylmar is once again open for tours at no charge and the Wurlitzer is played at the end of each tour. The inaugural concert will occur in late summer.

*Through the glass into the Main chamber.*



*At left: Lyn Larsen and Gordon Belt inspect the Oboe Horn in Solo chamber.*

*Without the desire of J.B. and Dorothy Nethercutt to assemble, display, and share with the public their magnificent collection of functional fine art, there would not have been a San Sylmar in the first place. To suffer such destruction from the Northridge quake might have meant the end except for the renewed devotion of the Nethercutts to continue to share their magnificent collection of beauty.*

*San Sylmar is rebuilt and its crown jewel, the magnificent 4/70 Wurlitzer, will once again thrill thousands for years to come!*



*Gordon Belt checks the Tuba Mirabilis in Solo chamber.*



*Jerry McCoy racking Tuba Mirabilis.*

Convention AfterGlow to Celebrate 100th Anniversary  
of the Birth of Silent Film Legend Buster Keaton

# Remembering Buster Keaton

by Sandy Krueger

1995 not only marks the 40th anniversary of ATOS, but also marked the 100th anniversary of the birth of silent film legend Buster Keaton.

Buster was born as Joseph Frank Keaton in a boarding house in Piqua, Kansas, on October 4, 1895. Buster traveled around the country with his parents Joseph and Myra Keaton, who were Vaudevillians appearing in some of the country's most prestigious theatres. Sharing the billing with the Keatons were such performers as Al Jolson, Bill "Bojangles" Robinson, W.C. Fields, and Harry Houdini. It was Houdini himself who, after witnessing the then six-month-old boy fall down a flight of stairs without suffering any injuries or even crying, reportedly remarked to the child's parents, "That's sure some buster your baby took!" Thus the young Keaton earned his legendary nickname.

Young Buster learned at the early age of three years how to take a licking and not cry about it, as his father created one of the most thrilling and dangerous acts of vaudeville. The act was built around the idea of an Irish father demonstrating to the audience how to discipline a mischievous child. Buster's father Joe would literally mop up the stage with little Buster, by throwing him from one end of the floorboards to the other, hurling him into the painted backdrop, or tossing him into the orchestra pit. There was even one time when his father picked him up and threw him at a heckler in the audience.

The great stone-faced expression that Buster always wore was another product that came about from the actions of his father. Joe thought that the act received a bigger laugh if the boy gave no emotional outrage while

being flung around the stage.

It was in 1917 when Buster came to meet the man who would put him into films, Rosco "Fatty" Arbuckle. Buster signed on with Arbuckle for \$40.00 a week and stayed with him through 1920. Buster made 15 two-reelers with Arbuckle, before going on to work for Joe Schenck.

Upon completing his 19th short film for Joe Schenck, Buster was signed on to begin working on feature films which include films like *The Three Ages*, *Our Hospitality*, *The General*, and his final film for Schenck *Steamboat Bill, Jr.* It was at this time (1928), when his contract was turned over to the MGM studios, a move which Buster was totally against.

Buster's first film with MGM, *The Cameraman*, was 90% Buster, where he contributed most of the ideas on the writing and production of the film. Shortly after this film the reins were taken out of Buster's hands and he was forced to work for others who were put in charge. This put Buster into a deep depression, causing him to turn to the bottle.

In 1932 Buster was put into a co-star status when MGM tried teaming him with brash comedian Jimmy Durante. This was another big mistake made by MGM, because the two didn't blend well at all. Buster knew this and protested by missing work days, preferring to stay at home and drink. Buster had become an acute alcoholic, consuming a bottle of whiskey a day. Buster soon lost everything he had worked so hard to get: his job, his money, his home, and most importantly his family. Buster was married to one of the famed Talmadge Sisters, Natalie, who gave him two sons to whom he was extremely close.

The following years were very rocky for Buster. In 1937 MGM

rehired Buster, not to act, but to be a gag writer for other peoples' films including Abbot & Costello, and the Marx Brothers. Eventually the movie roles started coming back into Buster's life when he was offered starring roles in films produced by "low budget" film companies.

Buster met Eleanor Norris, a young actress who was boarding with Buster's parents. Eleanor literally changed Buster's life forever when she became his wife and the two remained happily married for the remainder of his life. During his marriage to Eleanor, Buster gave up the bottle forever, only to consume an occasional bottle of beer every now and then. He did eventually get in contact with his two sons that he had not seen for many years, and enjoyed frequent visits from them and his grandchildren. Buster continued to make movies (both silent and sound), and quite a few television appearances until the end of his life. His hobbies included playing bridge, gardening, and a model railroad collection that would make any enthusiast today very envious.

On February 1, 1966, after a night spent playing cards with Eleanor and a few close friends, Buster Keaton died of lung cancer at the age of seventy in his San Fernando Valley Ranch home. Behind him he left a legacy of films (over 175 in all) for all of us to enjoy and continually remember him by.

Please be sure and join us at the 1995 ATOS convention where we will be giving a tribute to this great entertainer, in celebrating the centennial year of his birth which will include the showing of the film *Steamboat Bill, Jr.* with Dennis James at the console of the Barton. There will also be a sing-along and concert featuring the music of the 20s.



# CONVENTION '95 CALENDAR OF EVENTS

(SUBJECT TO CHANGE)

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

# MUSIC LIVE IN '95

## REGISTRATION INFORMATION

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

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

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

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

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

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

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

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

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

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

AfterGlow #2 .....\$40  
Thursday, July 6, Fair Lane. Includes breakfast and a tour of Fair Lane, the Henry Ford Estate in Dearborn, and a visit to 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!

# MORE CONVENTION EXCITEMENT

## 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 Carail 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 Carail Museum. It features 50 classic cars, 5000 model train items, 70 pedal cars, toys, bikes, art and sculpture. This private museum is only open by 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 Carail 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.*

# 22 Years at the St. Louis Fox Wurlitzer

by Stan Kann

It was June 12, 1952, 11:55 a.m. The place: the fabulous Fox Theatre in St. Louis. Seated at the console of the big 4/36 Wurlitzer was a young guy in his early 20s. He was about to push the "UP" button. This would bring the organ slowly up into view before an audience that had not seen or heard the organ in this fantastic 6000 seat theatre since the mid-thirties. Of course, that young guy was me!

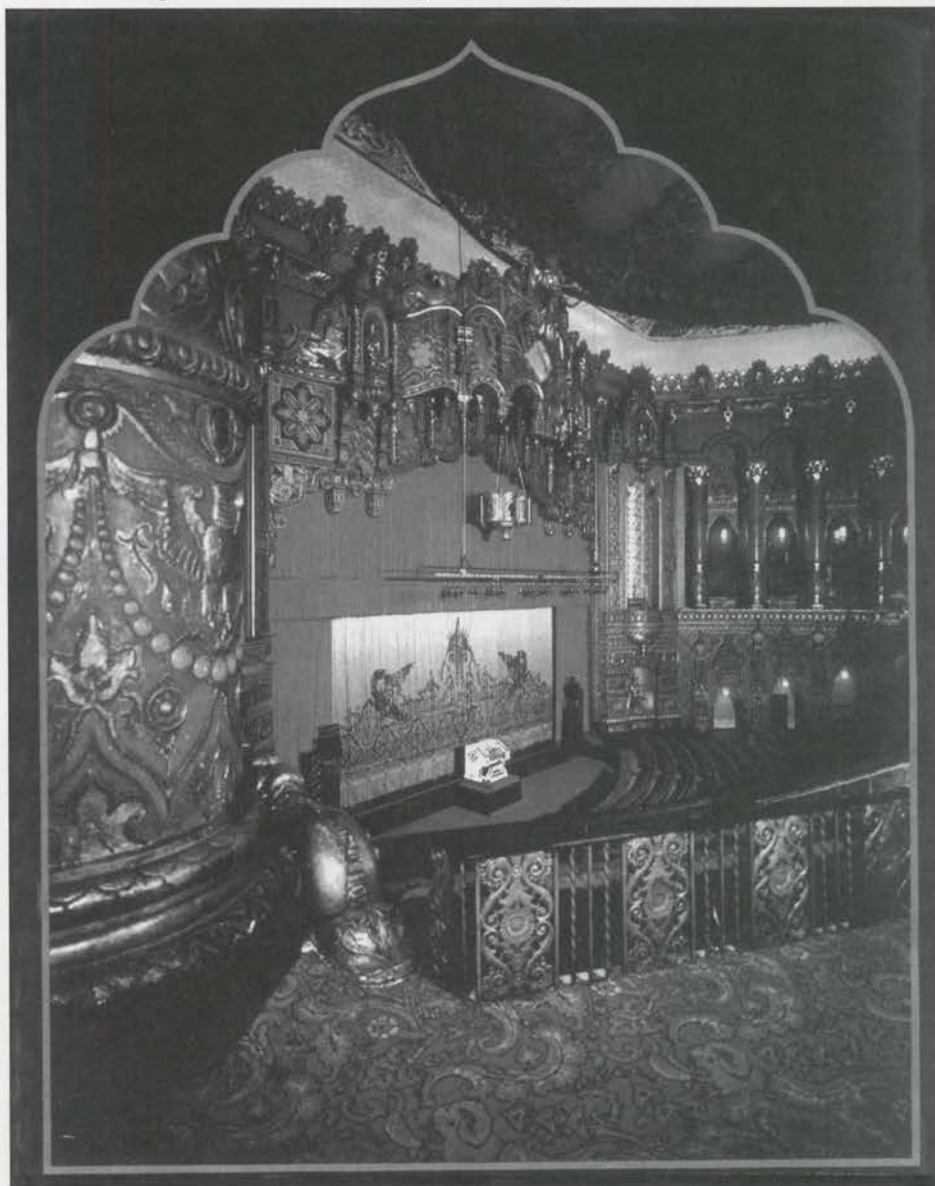
I had five minutes to pull thoughts together and tell myself I knew just what I was doing. At the same time I was hoping the organ would behave and that eventually I might quit shaking. I was shaking so hard that I outshook the tremolos on the Tibias. This was my big chance and I didn't want anything to go wrong. At the same time I was thinking that I would rather be running the Central Vacuum up and down the main isle and avoiding the awaiting spotlight.

How had this moment arrived in my life? Why had I not taken two valium instead of two cups of coffee a half hour ago? In 1950, as a graduation present from school, my folks gave me a trip to New York. They thought I might be in school until eternity because of the amount of repeats I had to endure. I was majoring in music and studying classical organ and choir. Music was the only subject that came easily.

I heard my first live theatre organ

was a shock to learn that under the pit in the Fox Theatre we had a twin to the Paramount Theatre Wurlitzer. I didn't waste any time persuading the owners of the Fox to allow me to work on the organ and to get it to play. With help from some friends at the University we spent many late hours getting rid of ciphers, wind leaks ... well, you just name it.

When I learned to play a few things on the mystery organ I asked management to listen. They liked



*St. Louis Fox from the balcony.*

at Radio City Music Hall. When that grand organ sound sent shivers through my body I thought I had died and joined the angels. The next day I heard George Wright at the Paramount Theatre and I knew I was in heaven.

When I returned to St. Louis it

what they heard and agreed to call in professional organ people and spend a little money and make it more dependable. They said there was a whole generation that had never heard such an organ and another generation that had not heard one in the Fox for over thirty years.

They gave me the job for five weeks. They wanted to make sure the pubic would take to this innovation.

It's opening night. It's 30 seconds before showtime. I'm breathing what I thought was my last breath. Suddenly a voice on the console inner-com said, "Now, Stan, UP." Quickly I pressed the "UP" button. NOTHING. I sat there. I pressed again. Same thing. NOTHING. This time I could hear a loud "OY VEY" coming from the console. The projectionist said, "What's with the OY-VEY?" I screamed back, "I'm not moving."

"Did you close the organ pit door tight?" he questioned.

Quickly I jumped off the bench and gave the door a hard pull. Then back to the bench to press the "UP" button. That did it. The console started to rise and I just sat there. I felt so proud.

"Well, play!" the projectionist shouted.

And this I did as the big console rose majestically through the pit opening into the spotlight. Now I was in second heaven. Thunderous applause greeted me and the organ. What a sound and what a response. The people loved it and I knew the organ and I were made for each other.

The results were more than they ever expected. There were critical raves on television and newspaper coverage was great with a headline heralding "Mighty Fox Wurlitzer Rises Again after a Decade of Silence." The five test weeks lasted 22 years, 7 days a week, 4 times a day. I became the longest running organist in the history of the Fox Theatre. What a record.

My frequent appearances during the day and evening at the organ did not give me time to really get proper meals. But I learned to chew quickly. However, I did not dare get too far away from the theatre. Who knew what could happen to my car. When you were to be on the organ bench at 3:12 p.m. you could not arrive at 3:15 p.m. The picture would have ended and nothing would be coming out of the organ, so it was necessary to be on the console at least five minutes

before you were to play the first note.

I then found that I needed a second organist to let me at least have a good dinner break on Sunday. Johnny Ferguson was living in St. Louis at that time so he played the 7:00 p.m. show. That would leave me off until about 9:30 p.m. Tom Harmon, who is now head of the organ department at UCLA, would play when Johnny could not. Tom and I studied with the same organist at Washington University and we were also good friends.

Jerry Marian also filled in for me for many shows over the years. His father installed the organ in 1929 and he now did special work for the Wurlitzer Company. I got lots of help from Jerry's father because he knew that organ inside and out. I'll always be grateful for the help he gave me. And because there was no fund for organ service sometimes I had to service the organ myself.

Some of the experiences I had playing at the Fox during those years would fill a book. One of the most unforgettable events was on a Saturday afternoon, the 4:30 p.m. show. I had just brought the organ up to where I usually sat and waited for the end of the film. That day the orchestra pit was all the way down because it was being made ready for something special. I would push the blower switch on about five minutes before I had to start playing, which I did.

As I looked at the screen it slowly went dark. No picture. All the lights in the house went out and the whole place was in complete darkness. The ushers came running with flashlights and pointed them at the white screen to give some light and telling everyone to be calm. I thought what a time for the electric company to have a power failure. Just before my solo!

None of the emergency systems would start. And there I sat on that bench not being able to get off because there was nothing to get off on. The pit was at bottom and the console was below stage level. After at least 15 minutes or so I finally climbed on to the top of the console and put my legs over the footlights and got up on stage. The audience gave me a big hand. I couldn't tell if

it was a standing ovation or not because the house was dark.

After the electric company arrived we began to follow the smell of electric ozone. It led us right to the blower room where the 50 hp motors were stationed. In the meantime we found out that the whole block was in darkness. Little did I dream that I was the cause for this blackout.

What happened? When I pressed the start button, instead of the start phase going on, the run phase hit right across the 440 line. The big motor received all the current at once and said NO! Instead of blowing its own fuse it backed into the sub-station under Grand Avenue. This short-circuiting blew out every store on the block including F.W. Woolworth, Walgreen Drugs and many more. The surrounding area soon found out about what happened. It was most embarrassing to me. When store owners and neighbors would see me on the street they would ask, "Stan, you're not going to turn the organ on are you? If you are ... give us time to get out our candles."

This happened twice more but was eventually fixed with the purchase of a new Allan-Bradley starter to the tune of \$9,000.

I didn't always do just organ solos. The management would dream up special things to do. For over a month I had a fine singer, Maureen Arthur, the star of the Broadway show *How to Succeed in Business Without Really Trying*. She would rise up with me as she sat on the organ bench facing the audience and sing from there. When I changed from the bench to a Howard Seat that eliminated her sitting space.

One time the pit was decorated to look like a beautiful garden complete with fountain. Maureen was singing "Three Coins in a Fountain." In this case both the pit and the organ came up together as I gave her introduction. As the spot hit her she was holding the mike in one hand and casually put her left hand on the metal fountain. Just as she said the word "fountain" she got quite an electric shock and threw the mike into the air.

*cont. next page*

The next thing I knew I was alone on stage. I couldn't imagine what happened to her. I looked all around me. No Maureen. Then I looked down into the grass and there was Maureen looking for the mike. The spot man was looking all over the place for her, too. What a show! I stopped playing and told the audience what had happened. They thought it very funny but we didn't. We started over. Maureen never again touched the fountain.

One afternoon, as the console was descending after a matinee show, I was moving slow enough to glance up into the balcony which was not open in the early afternoon. As I looked up I saw an object moving from the left side of the balcony to the right. I thought to myself, "What the hell is going on? What is that up there?"

After the console reached bottom I went racing up to back stage and called the lobby for an usher. I told



Stan at the St. Louis Fox.

him what I had seen so he took a few guys up there with him. Guess what? Two boys were trying to steal the cigarette machine from the men's room in the balcony. They were trying to get to the outside exit on that level and take it down the outside stairs. There was never a dull moment.

I often reflect on the early days at the Fox, 1952-1965. As far as I was concerned, these were the golden years. Many a weekend we had over 5,000 people seated and a hold-out behind the ropes in the lobby. It was at these times that the organ did not seem big enough.

From 1965 to 1974, the year I left for California, the big decline had started and business had fallen way off. But still those who came to the Fox loved the organ.

Someday I will write about the help George Wright gave with that organ and his registration suggestions along with some of the many other funny things that happened along the way.

I return to the Fox about every year or so to do a special program. When I sit down at the console and wait for the signal to rise, it seems as though I never really left. St. Louis will always have a love affair with this theatre and its Wurlitzer. And so will I. ■

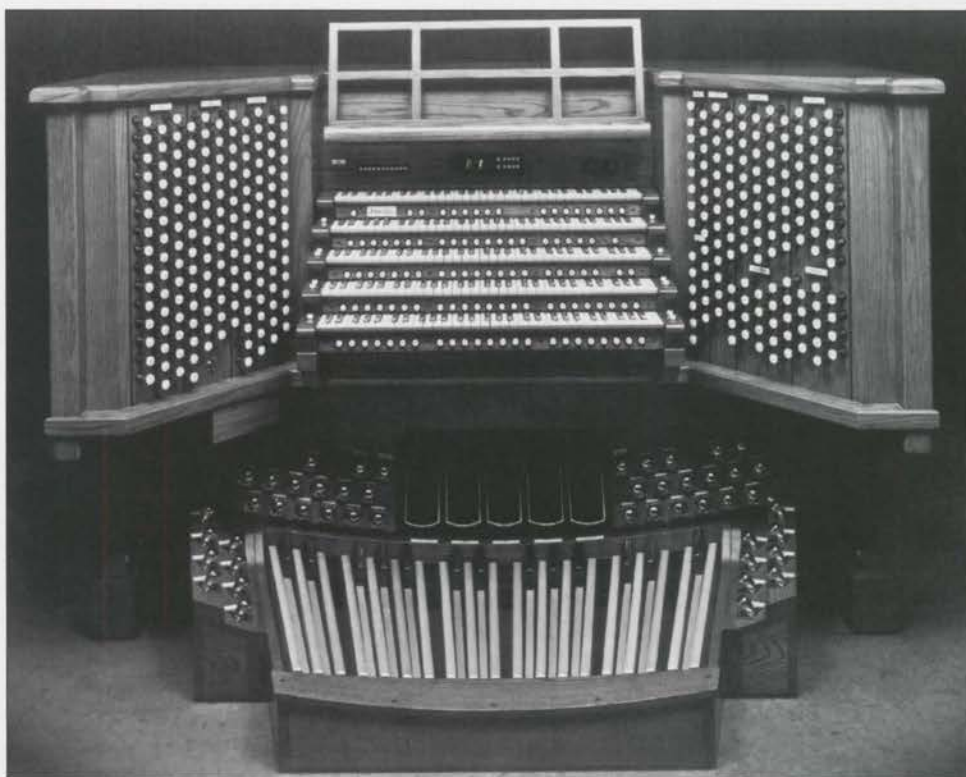
## NEWS FROM ALLEN ORGAN COMPANY

First Baptist Church in Jacksonville, Florida, one of the largest Baptist churches in the United States, recently installed a large five-manual custom Allen Organ. The church replaced a pipe-combination organ with the Allen to fit its growing needs.

The music program at First Baptist is comprehensive with its own music school and instruction on all instruments. A new 9,200-seat sanctuary serves the congregation with a current membership of more than 22,000. The choir loft seats 300. In addition, there is an orchestra of 60 members.

"The new organ has been a wonderful addition to our music ministry as we have used the instrument for nearly every special piece presented since delivery," Minister of Music Rodney Brooks says. "What a difference it makes!"

With more than 302 stops, the large Allen occupies six chambers in the church that occupies 11 city blocks in downtown Jacksonville. This church required a large instrument to fulfill its musical needs. The Allen Organ has provided the robust sound and versatility to serve First Baptist Church and other fine institutions throughout the world.



# THE ETONES

## ELECTRONIC THEATRE ORGAN OWNER/ENTHUSIASTS SOME MORE IDEAS AND THOUGHTS FOR YOUR ELECTRONIC ORGAN

by Jack Moelmann

I hope that you have been enjoying this type of feature article in the THEATRE ORGAN. Electronic organs have a very important place in our musical history and future and many things which have been learned through pipe organs have been applied to the electronic organs, and the reverse is also true. Here are a few things to think about concerning your electronic organ:

**Organ Speaker Wire:** Something that is ignored at times is the size of wire used on external speakers. This not only applies to external speakers to an electronic organ but also to speakers on your stereo system. The size of the wire should be considered. The size of wire used here takes into account the same electrical principles that are used in household electrical wiring. The more power you try to put through a wire, the larger the wire should be. There might be those who try to run speakers through "telephone" wire and this is much too small to handle the power used. The minimum size wire to be used should be like that used on a lamp. Audio experts will recommend heavy wire. 12-gauge stranded. That may be overkill, especially at around \$1.00 per foot, but don't use thin little wire, 14- or 16-gauge wire might be adequate, but make sure it is stranded wire and not the "solid" type. And don't use 4-conductor wire to connect two stereo speakers as the isolation between channels is affected by the close proximity of the two pairs of wire in the same cable.

**Turning your organ on and off:** This may sound like something of a "so what," but turning an organ on and off all of the time may cause more harm than good. I know a person who plays with the rhythm unit most of the time and when they finish a song or songs and want to take a quick break, get music or whatever, they immediately turn off the power switch which does stop the rhythm unit. Modern day electronic organs do not draw that much electricity. In fact when they sit idle, they consume hardly anything. The main electric power consumption is when the

organ is played and controls are changed. The same concept applies to a pipe organ blower. Even though a blower may be rated at 10 horsepower, for example, the motor is not running at that horsepower when nothing is being played, tremors off, and just sitting idle. There is a power consumption, but far less than the rated horsepower. As there is demand on the blower, power consumption and horsepower required increases and so does the electrical power used. The same theory can be applied to modern solid state electronic organs. If you are going to be playing the organ for awhile (electronic or pipe), take some short breaks, etc., leave it turned on. The same theory applies to those of you who are computer users. With motor-driven hard-drives, and monitors, etc., power surges of "on and off" all the time can do more harm than good. I have been to some theatres to play a concert where they turn the blower on in the morning for the practice session and essentially leave it on all day. Two reasons come to mind in this case, one is less wear and tear on the motor with the on/off cycles, and it also stabilizes the wind supply, temperature, etc. especially if tuning has just been done. Bottom line: Turn on the organ and leave it on if you are going to be playing it regularly for a period of time.

**Padded Organ Benches:** Sometimes this becomes an emotional subject. But I have a personal opinion to share with you. I believe that the body (at least mine) was designed to play on a flat, hard surface and not an organ bench with a lot of padding, especially one of those temporary types which tie under the lid. If you have the ability to take off the padding which you might have, try it, you might like it. It gives you more mobility and I have found it especially eases leg movement for the pedals. While it is tempting, I am not going to get into the subject of "Howard Seats"; I will leave that up to the pipe organ experts.

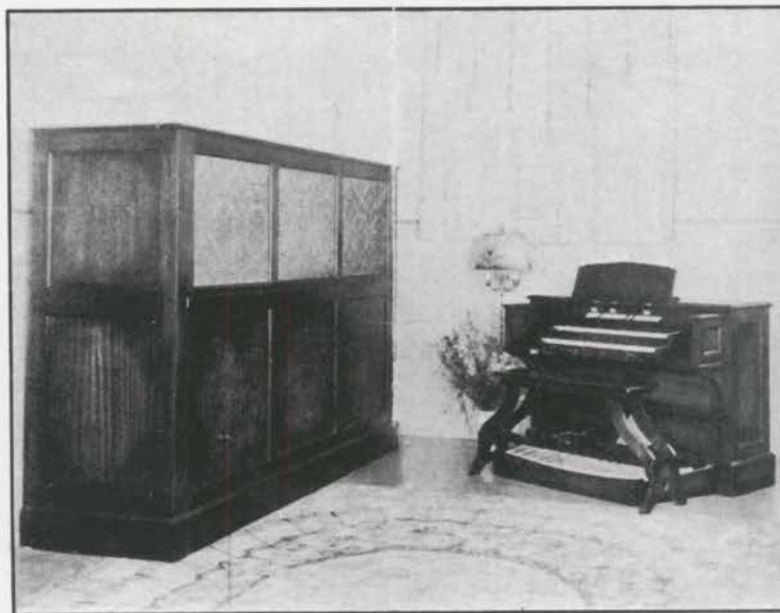
**Organ Console Positioning:** For those electronic organs that have openings in the rear of the console

and openings on the sides, an enhancement to the tonal projection of the instrument can be achieved by placing the organ console diagonally across a corner of the room. That is, of course, if your music room allows for it. But you will find that the sound can now bounce from the rear of the organ console to the walls in the corner of the room and out into the room as well as sound projection from those openings in the side of the console. This also applies to the placement of Leslie or other speaker cabinets that have openings all around the cabinet. You will be surprised at the improvement in sound.

**Toe Pistons:** Toe pistons are those knob-looking things which one finds on most theatre pipe organs, classical organs, and the larger electronic organs. They usually control the combination action of the instrument or allow for the control of special effects such as thunder, sirens, horns, bird whistles, etc. If you are like me and want to have special effects on your electronic organ, especially those for accompanying silent movies, you might think about adding them to your organ. The toe pistons are readily available from the pipe organ supply houses and are nothing more than a momentary two-contact switch. Believe it or not, I have two toe pistons on my Hammond L-100 spinet organ. Unfortunately, they don't do anything, but they certainly look impressive and to the professional theatre organists that visit my house, they immediately question the need for such a device on such a "dinky" instrument. But at least they noted my spinet organ. Someday, I will connect them to something like a doorbell, auto horn, or whatever.

*If there are any subjects which you would like addressed in this column, just let me know. I am looking forward to meeting with the ETONE members at the Detroit Convention in July and with any of you who might be interested in joining this dynamic group. I can always be contacted at P.O. Box 25165, Scott Air Force Base, Illinois 62225, 618/632-8455 or FAX 618/632-8456.*

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# MAAS ORGANS: A TRIBUTE

*by Lowell Reare*

Meeting a man of charm like Louis Maas, organ builder, one would rightly assume that he or she had truly met an organ lover.

Louis, affectionately called "Louey" was a man of medium build, clean shaven, and wearing gold-rim glasses, with a ready smile and a willingness to answer questions. Early in his career a high honor achieved by Mr. Maas was to sit on a commission in Boston with other men of note in the musical world for the purpose of establishing once and for all the standard of A-440 as the permanent pitch for tuning all organs. Indeed, a singular honor!

Long after that historical meeting, it was in the California Theatre in Santa Barbara that I first met Louey. He had just finished making adjustments on the 2/29 Robert-Morton organ, as it was near the time for the organist to start his performance. In those days it was customary for the organist to press a button on the console to signal to the projectionist to start the show. As the picture came on the screen, the organist would

fade out his playing. This was in 1929.

Not knowing who was in the chamber I nevertheless offered to press the keys for the tuner. This resulted in the beginning of my apprenticeship. I was 20 years of age at the time. I believe Louey was between 40 and 50.

Did I say a 2/29 Robert-Morton? Indeed so. This was Louey's pet organ. It was said to be the first Robert-Morton organ to be installed in a theatre by the well-known factory in Van Nuys. I couldn't argue that point. Louey continually added ranks to this organ, and with no more room in both chambers, he added two more ranks in an Echo chamber above the projection booth. When the organist played the Vox Humanas in the Echo chamber during a sad episode on the screen, it would often bring out the tears and handkerchiefs!

Louey started out in the theatrical world as a projectionist in a theatre in San Francisco. His tremendous capabilities led him to high salaried

positions in several organ companies including Robert-Morton and Wurlitzer.

Notwithstanding, Mr. Maas wanted to develop some ideas of his own. This required a factory which he established on Casitas Avenue in Los Angeles. It was not a large factory, but highly innovative, having made several important contributions to the organ industry, such as a console which required no wind supply.

In the meantime, Louey still had contracts for maintaining organs all over Southern California. With his sharp reputation as an organ builder, it went well for his management of the organ factory. Although in small numbers, Maas organs began to appear on the market.

Things were going nicely at the factory when something exciting happened. Louey met a man by the name of Paul Rowe. A friendship developed and Mr. Rowe became a business partner at the Maas factory. A new project was developed in a new and advanced set of chimes. The outstanding feature of the chimes



were twofold: first, they did not require a wind supply; second, they could play any selection of tunes by themselves, automatically.

The convenience and flexibility of the chimes began to find wide acceptance. They could be installed anywhere — not just in organs. Thus the

chimes began to find their place in church towers and other convenient locations. Maas organs were considered gutsy. Louey leaned toward lots of reeds in the specifications. Some were referred to as “jazzy” little organs. These were models rebuilt from Wurlitzer and Robert-Morton consoles.

Time pressed on with Louey, and he began to think about retiring, which he did in 1957. While enjoying well-earned leisure with his wife, he left us in the early 1970s. He would like to know we are still talking about him.

I would like to thank Paul Rowe, Jr. of Maas-Rowe Carillons for verification of chronology in this tribute.

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Los Angeles, California

July 13th, 1934

Mr. L. A. Rear  
834 Santa Barbara St.,  
Santa Barbara, Calif.

Dear Mr. Rear

The organ you refer to must be priced in Santa Barbara at \$450. including transportation and installation.

For your own protection and so we don't start off our relations by getting into a jam you had better list with us immediately your personal prospects. We receive information from various sources and from friends regarding deals and by having one master file on my desk we can keep matters straight. Sometimes one is turned in upon which we have already been working. In such a case an adjustment must be made, but both parties must work together in order to accomplish a sale. If all concerned can feel that all are working towards a common end no trouble or misunderstanding will result amongst ourselves and then we can be fair with our clients. We are not a two price outfit and must know just what you quote and to whom.

I enclose a few cards you might use for this purpose and to return to us. Keep your ears and eyes open and let us know. Will appreciate your keeping in touch with us.

With kindest regards

THE MAAS PIPE ORGAN CO.

by *Sibley & Pease*  
(Sibley G. Pease)  
- Sales Manager

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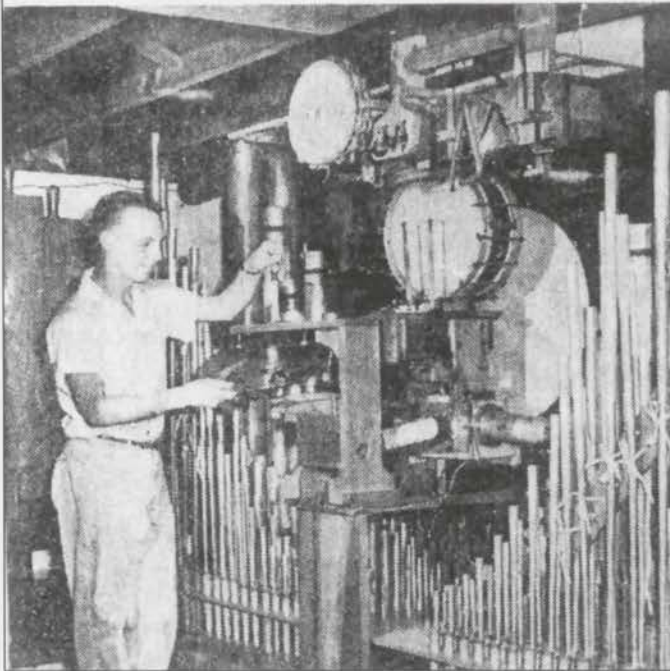
# JACK'S PIPE DREAM

by Jack Gustafson, Edited by Tom Sheen

## Chicago Sunday Tribune

October 5, 1958

### YOUTH SPENDS 3 YEARS BUILDING ORGAN FROM 'LEFTOVERS'



The above photos appeared in the Chicago Sunday Tribune, October 5, 1958, with the headline "YOUTH SPENDS 3 YEARS BUILDING ORGAN FROM LEFTOVERS."

At left: Jack (John) Gustafson, Elmhurst, tightens cymbal screw in the organ he has been building for three years. Work was begun when musician, then 17, picked up some "leftovers" from organ being assembled by several friends.

Right: Organ console case was joint effort of Jack and his father, Argot, maintenance foreman for Commonwealth Edison Company. Organ is being built in Gustafson's basement.

I suppose everyone has a dream of something they would like to do, build, or see! As a child, I was never around any type of music at home; but when my parents took me on vacation to my Aunt's home in Michigan, the music bug got me. My Aunt had a Gulbransen upright player piano that I would pump, Pump, and PUMP until the vacation was over. I was about six at the time and returned home to no music. My mother purchased an old upright piano and signed my sister and me up for lessons. Typical of young students this did not last long as we would not practice. My mother sold the piano and that was that! More trips to Michigan, pumping the play-

er, kept something of the music bug alive in me.

At about ten years of age, I heard Ethel Smith's organ recording of "Tico Tico," and I was hooked on the sound. While in junior high school music class, I marveled at the sound of the new grand piano. I begged to take lessons again. "NO! NO! NO! I paid for lessons before and you wouldn't practice! Buying another piano is out of the question." So — I bought one myself, a Kimball upright. It was moved into our basement for the grand sum of \$15.00. Teaching myself to play caused my mother to insist I take lessons, as she couldn't tell what I was playing. My timing needed a lot of help!

Behold, enter the organ. Prior of the first assembly on entering high school, a student played popular music ending with "The Star Spangled Banner." My mother thought I was out of my mind when I asked to take organ lessons. At that time, only the wealthiest could afford an organ. A local music teacher, Mrs. Lee, advertised for organ students. She would allow them to practice on her Hammond Organ for 50¢ an hour.

The newly formed Suburban Organ Club was to meet at Mrs. Lee's home. She felt that I should perform for them, as I had progressed so well, in her opinion. Jesse Crawford's arrangement of "Singing

In The Rain," and "To A Wild Rose" were my stellar productions. After a year of lessons, I auditioned for the school assemblies and was accepted. My goal had been achieved. Mrs. Lee told me to "find another teacher" as I had gone beyond her teaching capacity.

Mr. Kay McAbee played for one of the club meetings, and I was overcome by his incredible style. Upon asking, Kay took me on as a student. This entailed going to Chicago's Loop. He taught at Kimball Hall and was a teacher and staff organist for the Connsonata Organ Company. This was an hour trip each way, but well worth it. Mrs. Lee still allowed me to practice on her Hammond. What I really wanted was an organ at home on which to practice. A new Hammond with speaker was priced in the Cadillac range of \$2,800 — that was out of the question! Anyway, I thought, I should have a Conn as I took lessons on one. I was speechless when I found one for sale in the paper — a Conn, with two full sixty-one note manuals, and eighteen full length pedals! This was perfect, as I should never need another organ if I got that one! Ha, Ha, Ha!!!

Kay was friendly with Martin Wick, owner of the Wicks Organ Company, who hired him to present the Wicks home pipe organ at the Home Show in Chicago. A friend who drove (I was still too young), and I went to see this marvel. I was mesmerized. Kay asked "Why don't you guys come

out to the Paramount Theatre in Aurora tonight and hear a real Wurlitzer theatre pipe organ?" After the theatre had closed, we played the 3/14 gold consoled 1931 instrument until dawn. Well — that was how my pipe organ dream began.

The next Saturday morning, Kay played for a children's Christmas show at the Paramount. To attend I had to take my first electric train ride on the Aurora/Elgin line. I boarded in Elmhurst, my home town, and traveled the thirty mile distance to within a block of the theatre in Aurora. I still remember that ride. Two years later, the line discontinued its service and tore up the rails. What a shame! I was a slave to the theatre organ from then on. Some details are a bit vague, but that was forty years ago. I became one of the Saturday night crew who would repair, play, and best of all, listen to Kay's genius.

At the Home Show, Kay had

befriended Tex Richter who was in the accordion business. His father was an accordion teacher who owned a music store in Hammond, Indiana. I met Tex when Kay invited him to see the Aurora Wurlitzer. Tex brought Bill Fuchs along. Mr. Fuchs was building the Elm roller rink in my home town and desired a pipe organ for the skating music. Bill thought the price of the Wicks to be a bit too steep. Although Tex knew little about pipe organs, he convinced Bill that he could obtain one and install it for less money than the Wicks. What a salesman! Theatre organs were being destroyed as they had no purpose any longer. Tex obtained the 3/8 Gottfried from the Du Page Theatre in Lombard, Illinois. Work began immediately and I was a helper for no pay other than spare parts. You see, my Connsonata was no longer big enough, and my parents said I would

have to get another instrument on my own.

Leon Berry was featured at the 2/8 Wurlitzer in the Hub roller rink in Chicago. He had developed a new style of playing for skating, and because of this he was extremely popular. This is no doubt why Bill Fuchs wanted a pipe organ. I was taken to the Hub to skate and meet Leon. He extended an invitation for us to see his home organ that evening. He called it the "Beast in the Basement," and had made several recordings on it. When I saw this nice instrument, I knew I



*Above:  
1956 - Five ranks of  
Wurlitzer from the  
Rena Theatre,  
Chicago. Kimball X-  
player on the left.*

*Left:  
First organ parts  
acquired by Jack,  
1955.*

*Right:  
Leon Berry in 1961  
at Jack's console.*



would not be happy until I had one of my own.

My Junior year in high school was spent aiding in the Elm rink installation. Parts, parts, parts, seemed to come from everywhere and every manufacturer. The three-manual console from Du Page Theatre was to be used at the Elm, but after the acquisition of a four manual Geneva from the Rockne in Chicago, it was given to me in pieces. It was a nice console, and I am sorry that I had to cannibalize it for two keyboards, the pedal board and the front rail combination action. These remain in my organ today.



*Party time 1963 - from left: Tom Sheen, Joe Sharkey, Dave Junchen, Dick Kline.*

My lessons with Kay were going well, and I was still playing for the school assemblies on a C2 Hammond organ. The enrollment at my high school was so large, that two assemblies were necessary. I played between the two sessions.

I began playing intermissions at the York Theatre in Elmhurst. I had discovered a B2 Hammond in the lobby which belonged to the manager. He had nowhere else to store it. After playing it for him, he asked if I would play the intermissions. In lieu of payment I was given a pass to the theatre for a year.

Back to the Elm roller rink! It took about six months to do the installation. Tex and his telephone company employed friend, Russell Rock, sure worked for their pay. The chambers were built above the skating rink floor, in what might be called a small

version of the Chicago Stadium. Being afraid of heights, it took awhile for me to become adapted to the ladder climbs to the two chambers.

Meanwhile, the Saturday nights at the Aurora Paramount were still on. My time was spread so thin I was unable to begin my own installation until 1956. Kay had the 3/9 Wurlitzer from the Chicago Musical College stored in his garage. Kay put the Post Horn from this special Wurlitzer in the Paramount Oboe Horn chest, and later sold it to the Elm. It was a shame to break up this organ, but I did get the one rank Post Horn chest, the 8' Tibia offset chest and the stop tablets.

Another organ to be broken up was the strangely unique 3/11 Wurlitzer in the Chicago Rena Theatre. A fire had destroyed the console, and the theatre had collected the insurance. For \$25.00 I got the entire main chamber which was a complete organ. This had a Tibia, Diapason, Concert Flute, Viol, Viol Celeste, Dulciana, Clarinet, 16' Bourdon, 16' metal Diaphone, relay and two tremulants. The Hub rink (Leon Berry) bought the Chrysoglott and the main cable. The Solo chamber contained another Tibia, Vox Humana, style "D" Trumpet and Solo String went to the Elm rink. In order to get the main seven rank chest down through the trap door, we had to cut out two ranks, the Viol Celeste and Flute.

As I was approaching high school graduation, the Elm organ was nearing completion. I intended to go to music school in the fall after graduating, and also look for a playing job. Bill Fuchs had heard me play, but thought I was too young to be responsible. Tommy Tallman (Horceck) took the position at the Elm, and I started playing at the Rollerena rink in Wheaton on a C2 Hammond. One night of fame at the Elm was mine, as I had played the first session ever for Bill Fuchs' invited guests.

Now that you understand why I am an organ nut, I will relate the actual building of my organ from scratch and the junk parts received from all over the place. The console parts came from the Elm rink's can-

nibalization of the Du Page Theatre's Gottfried. The two keyboards were placed on wood horses in the basement with the pedal board in front. My father, an expert carpenter who later built the top of the horseshoe for John Seng's rebuild of the Mundelein Wurlitzer, drew up the plans for a two-manual red mahogany console to be put on a platform due to basement floods.

The chests were on the opposite side from the console, with the blower and tremulants placed under the stairs. The console cables and wind line ran in the rafters. After five months, the Tibia and Vox were playing. One night the sump pump was unable to stop the foot of water from a spring storm, so the bottom boards had to be rebuilt again. Not discouraged, I had it playing again in two months.

Organ parts were everywhere and I acquired the Flute, Trumpet, Chrysoglott, tremulants and more console parts from the LaMar Theatre 2/9 Kimball in Oak Park. With a Morton keyboard and the Kimball horseshoe, Dad and I fashioned a 75 stop, 7 pistons per manual console. In the spring of 1960, despite my father's all night effort with two sump pumps, a flood once again silenced the organ. Because of the rain I was unable to get home, but on my arrival the next day, I was devastated to see my pride and joy sitting in the water.

For a third time the chests, reservoirs and tremulants had to be rebuilt. This was done with the aid of my good friend, John Hill, later the owner of Century Pipe Organ. This time we arranged the chests for eight ranks and the addition of a Piano and Chrysoglott Celeste. I had this bit of inspiration because I had the bars from a Wurlitzer Chrysoglott and the action from a Glockenspiel. These items were united, the bars returned four beats sharp and struck with soft hammers. A great vibraphone effect! I incorporated an idea to have the Piano sustain activated when any pedal was held. Works wonderfully! Now the instrument was complete: Tibia, Diapason, Flute, Viol, Viol Celeste, Vox, Trumpet, Oboe Horn, upright Piano, Xylophone, Glock, two Chrysoglotts,

Chimes, and all the traps. As the years passed, I became an organ teacher, salesman and ice rink organist.

A trip to the West Coast with John Seng piqued my interest in a move to California. At this time I met Ralph Wolf of Sherman Oaks, a fine organist who traveled for an electronic organ manufacturer. I accepted his hospitality and moved west to escape the winter cold and summer heat of the Chicago area. My sister Ann, who now lived in Los Altos, California, had met Bill Breuer owner of the Cap's Galley Pizza Parlor in Santa Clara. She had told him of me and he flew me up for an audition. I accepted his offer to play opposite Tom Hazleton at the Galley and moved to Santa Clara in 1968. I stayed at that position for seven years. Meanwhile, my pipe organ in Elmhurst was played by mother and friends like Tom Sheen and John Seng, who would stop to visit my parents. In 1979 I purchased a new home large enough to accommodate my pipe organ. My business partner, Richard Quigley, friends, and I were soon involved in the installation in San Jose. A chamber was built in the garage which spoke into the 18' x 20' family room. It played after six months of hard work. Sadly, my father did not get to hear it as he died only a month after it was finished.

An organist friend of mine, Don Thompson, encouraged me to make an album on my instrument. While recording at 12:15 p.m. on April 24, 1984, an earthquake hit San Jose, interrupting "Memory" from *Cats*. We included this cut with all the noise of clanging chimes and rattling furniture.

The relay was so cantankerous that I purchased a new Z-Tronics relay with more unification and ranks available. Bob Gorton, a friend, helped with the rewiring of the console (third time) and the organ was enlarged with the addition of a Trivo English Post Horn, Kinura, Saxophone and Clarinet. The original two horsepower blower needed to be augmented with a one horsepower blower to furnish the wind to the now twelve ranks and five tremu-

lants. Now with this new poser, the expletive deleted room was too small, so we enlarged the room to 20' x 30'. My player piano rebuilding business, which started when I moved to Santa Clara, afforded me the opportunity to have a 7'6" grand piano replace the smaller Knabe Ampico as the organ piano. After the purchase of a Devtronixs MIDI record system and MIDI combination action, I can now record and playback the instrument. My last addition was a Flute Celeste, and the 14th rank will be a Tuba.

*"I knew  
I would not  
be happy  
until I had one  
of my own."*



*Jack in 1995 at his residence 3/13 Wurlitzer/Kimball.*

*I will have to stop this enlarging mania,  
as I have no more chamber space.*

*In my dreams I see  
... perhaps...  
just a TEENY chance for one more little rank.*

# Jack Gustafson's Residence

## 3/13 Kimball/Wurlitzer (1923)

Hybrid organ with pipework and chests from the Rena Theatre 3/11 Wurlitzer, Chicago, Illinois, and the Kimball 2/9 from the Lemar Theatre in Oak Park, Illinois. A Z-Tronics Solid-state Multiplex Relay has recently been installed. Operative from the Organ Console is a George Steck 7'6" Concert Grand Piano (1900) installed with a Marantz Pianocorder. Other electronic features include a 32 note Devtronix 16' pedal division powered by a 2-channel Amp played through three 15' woofers, including a reverb unit. The organ is pressured by two Spencer Organ Blowers (2 hp and 1 hp). Accomp. 2nd Touch, Transposer, Pizzicato and Sostenuato lever, four Swell Pedals, Pistons are accessible from the console. MIDI available on Solo, Great, and Accomp. 1st and 2nd touch. MIDI capture action with 8 memory levels. MIDI record/playback.

| Pitch   | Make              | Stop Name          | Pipes      |
|---------|-------------------|--------------------|------------|
| 8 - 2'  | Kimball/Wurlitzer | Tibia Clausa       | 85         |
| 8 - 2'  | Wurlitzer         | Viol D'Orchestra   | 85         |
| 8 - 4'  | Kimball           | Violin Celeste     | 73         |
| 8 - 4'  | Kimball           | Horn Diapason      | 73         |
| 16 - 4' | Kimball           | Tuba/Trumpet       | 85         |
| 8'      | Kimball           | Clarinet           | 61         |
| 16 - 2' | Wurlitzer         | Concert Flute      | 97         |
| TC - 8' | Barton            | Flute Celeste      | 49         |
| TC - 8' | Dennison          | Kinura             | 49         |
| 8'      | Dennison          | Saxophone          | 61         |
| 8'      | Trivo (1990)      | English Post Horn  | 61         |
| 8'      | Gottfried         | Vox Humana         | 61         |
| 8'      | Kilgen            | Oboe Horn          | 61         |
|         |                   | <u>Total Pipes</u> | <u>901</u> |

|                               |          |
|-------------------------------|----------|
| Accordion                     | 36 notes |
| Wurlitzer Xylophone           | 37 notes |
| Wurlitzer Glockenspiel        | 37 notes |
| Deagan Chimes                 | 20 notes |
| Kimball Chrysoglott           | 49 notes |
| Wurlitzer Chrysoglott Celeste | 25 notes |

### PERCUSSIONS

Bass Drum  
Kettle Drum  
Triangle  
Tambourine  
Castanets  
Cow Bell  
Snare Drum  
Tap Cymbal  
Crash Cymbal  
Sizzle Cymbal  
Roll Cymbal  
Brush Cymbal  
Chinese Gong  
Wood Block  
Finger Cymbals

### SOUND EFFECTS

Train  
Auto Horn  
Bird  
Siren

### TREMULANTS

- (1) Tibia Clausa
  - (2) Vox Humana
  - (3) Main (Flute/Flute Celeste, Viol D'Orch/Viol Celeste, Sax)
  - (4) Solo (Trumpet, Diapason)
  - (5) Clarinet, Oboe Horn
  - (6) Prepared
- No Trem: Post Horn, Kinura

Wind Pressures range from 9" to 12-1/2"

### ACCOMPANIMENT

|                   |    |             |        |
|-------------------|----|-------------|--------|
| English Post Horn | 8' | Flute       | 4'     |
| Trumpet           | 8' | Oboe        | 4'     |
| Horn Diapason     | 8' | Vox Humana  | 4'     |
| Tibia Clausa      | 8' | Flute       | 2-2/3' |
| Viol D'Orchestra  | 8' | Flute       | 2'     |
| Flute             | 8' | Piano       | 8'     |
| Clarinet          | 8' | Chrysoglott |        |
| Oboe Horn         | 8' | Snare Drum  |        |
| Vox Humana        | 8' | Tambourine  |        |
| Viol              | 4' | Castanets   |        |

Wood Block  
Cow Bell  
Sizzle Cymbal  
Coupler 4'

### PEDAL

Tuba 16'  
Violin 16'  
Diaphone 16'  
Bourdon 16'  
Piano 16'  
English Post Horn 8'  
Trumpet 8'  
Tibia 8'  
Cello 8'  
Flute 8'  
Clarinet 8'  
Blank (yellow) 8'  
Oboe Horn 8'  
Piano 8'  
Accomp to Pedal  
Great to Pedal  
\*Bourdon 10-2/3'  
\*Bass Drum  
\*Crash Cymbal  
\*Tap Cymbal  
\*Brush Cymbal  
\*Sizzle Cymbal  
\*Triangle  
\*Trap Coupler

### GREAT

English Post Horn 16'  
Trumpet 16'  
Tibia 16'  
Clarinet 16'  
Saxophone 16'  
Vox Humana 16'  
Tuba (prepared) 8'  
Trumpet 8'  
Diapason 8'  
Tibia 8'  
Viol D'Orchestra 8'  
\*Concert Flute 8'  
\*Flute Celeste 8'  
Clarinet 8'  
Kinura 8'  
Oboe Horn 8'  
Vox Humana 8'  
Saxophone 8'  
\*Tibia 5-1/3'  
Tibia 4'  
Flute 4'  
Viol 4'  
Tibia 2-2/3'  
Flute 2-2/3'  
Tibia 2'  
15th 2'  
Flute 2'  
Tibia 1-3/5"  
Tibia 1'  
\*Flute Mixture II  
Piano 8'  
Chrysoglott  
Xylophone  
Glockenspiel  
\*Accordion  
Coupler Sub 16'  
Coupler Octave 4'  
(16, 8, and 4' Tibia not effected by couplers)

\*On Front Rail

### SOLO

English Post Horn 8'  
Tuba (prepared) 8'  
Trumpet 8'  
Horn Diapason 8'  
Tibia Clausa 8'

Viol D'Orchestra 8'  
Saxophone 8'  
Kinura 8'  
Oboe Horn 8'  
Vox Humana 8'  
Clarinet 8'  
Tibia 4'  
Flute 4'  
Tibia 2-2/3'  
Tibia 2'  
Tibia 1-3/5'  
Chrysoglott  
Glockenspiel  
Xylophone  
Chimes  
Sub-Octave 16'  
Unison Off  
Coupler 6-2/5'  
Coupler 5-1/3'  
Octave 4'  
Piano 8'  
Accordion

### SOUND EFFECTS (TOE STUDS)

Finger Cymbals  
Chinese Gong  
Triangle  
Bass Drum  
Siren  
Train  
Auto Horn  
Bird  
Piano Sustain  
Kettle Drum  
Crash Cymbal  
Snare Drum  
Cymbal Roll

### ACCOMP. 2ND TOUCH

English Post Horn 8'  
Trumpet 8'  
Solo to Accomp. 8'  
Piano 8'  
MIDI  
Chimes

### GENERALS

Solo to Accomp. Pizzicato  
Solo to Great Pizzicato  
MIDI - Accomp.  
MIDI - Great  
MIDI - Solo

### TREMULANTS

Orchestral  
Main  
Vox Humana  
Tibia Clausa  
Solo I  
Solo II (prepared)

### GENERAL BUTTONS

Violin Celeste I  
Violin Celeste II (prepared)  
Flute Celeste (Accomp.)  
Chrysoglott Celeste  
Set Pistons

### KEY CHEEK BUTTONS

Xylophone Reit  
Glockenspiel Reit  
Piano Sustain (on pedal)  
Snare Drum Roll  
Crash Cymbal  
Cymbal Roll

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# ORGAN-IZING

## POPULAR MUSIC

by  
**AL HERMANN'S**

## Tango Rhythms

Of all the Latin rhythms, the SPANISH Tango is the most useful and easiest to play on the organ. Tangos can be written in 4/4 or 2/4 time. 2/4 should be counted as 4/8. The pedal is played on the first and fourth beat of every measure. Study the time values of the notes and rests in the following example and practice this rhythm with the left hand and pedals on many different chords. Count slowly — Tangos should not sound hurried.

When a diminished chord sequence occurs, the diminished chord gets only one count on the fourth beat of the measure. On V7 chords, play the 5th first in the bass as usual. Notice: this will result in three pedals in a row moving to the nearest note in each chord.

Whenever the melody stops on a long note, left hand Fills should be used as in other songs, but must not disturb the Tango rhythm.

There are many fine Tangos which make good Theatre Organ solos: "Jalousie," "No Other Love," "Softly As In A Morning Sunrise," "Green Eyes," "Yours," "Orchids In The Moonlight," "Tango of Roses," Albeniz's "Tango in D" and others.

You can also use Tango rhythm with any slow or medium tempo song in 4/4 time. This is an easy way to make the second chorus sound different than the first.

The ARGENTINE Tango is no more difficult and creates a different sound. Pedals and chords are played together on all four beats of each measure. The chord on the first beat of each measure should be syncopated — tied over from the measure before as shown below. Argentine tangos are usually in minor keys. All chords and pedals should be played short and detached. This style of accompaniment should usually be limited to songs which were composed this way.

# "AN ACRE OF SEATS IN A PALACE OF SPLENDOR"

## SOUTHTOWN, Chicago

Opened: December 25, 1931

Architect: C.W. & George L. Rapp

Capacity: 3216

Organ: Wurlitzer 4/20 Publix I, Opus 1295  
(Moved from Congress Theatre)



*The disposition of the frontage reflects the arrangement of the interior: the facade is on the axis of the main lobbies, the tower on that of the exit lobby. Note how the signs are part of the design rather than appendages, a preview of things to come.*

THSA Archives

While most large cities could claim at least one neighborhood theatre large and opulent enough to rival those downtown, only New York and Chicago had them in droves. The Southtown was the last of that genre, the last big house put up by Balaban & Katz and the final large-scale design from Rapp & Rapp, who received about \$54,000 for the honor.

It was built on 63rd Street near Halsted, about two miles west of the epoch-making Tivoli, and represented a significant change in site-selection policy. Proximity to transit lines, and especially to transfer points, remained important, but America now had wheels of its own, so B & K opted for a two-block tract with room enough for an uncrowded plan and parking for 1000 cars. In this same connection, a protected motor entrance was provided on one side of the lobby.

All this real estate allowed for lobbies and foyers galore. The separation of traffic, a particular specialty of Rapp & Rapp, was greatly facilitated by a separate exit lobby, with its own doors, adjacent to the main entrance. Outgoing patrons could pass directly from the foyers into this area without ever encountering the hoards waiting in the main lobbies. Yet another set of exits appeared at the opposite end of the grand foyer.

The auditorium was equally expansive, with seven aisles and a balcony overhang of only thirty feet. The shallow, lightly raked balcony, with "boxes" stepping down to the organ screens, was an occasional Rapp & Rapp feature which, oddly enough, made the theatres employing it seem even larger than they were. The side-wall arches received the Rapps' semi-atmospheric treatment: deep niches lit in blue and festooned with artificial foliage. Lighting was almost entirely indirect, the only major fixtures being those in front of the organ screens.

Overall, the ornamental scheme was Spanish, the Art-Deco flourishes, most notably on the facade and around the celebrated fountain and fish pond at the far end of the inner lobby. The ceilings in the auditorium and lobbies displayed a well blended mix of ornamental plaster and stencil work.

A Depression child, the Southtown opened with a double-feature, no stage show, policy. The second-hand organ provided the only live music. The orchestra pit appears never to have been used: when stage shows were brought in, the bands always played from the stage. The theatre closed in 1958, and was acquired by Carr's department store, which adapted it for their purposes with little change. A store for longer than it was a theatre, the Southtown was only recently demolished.

Steve Levin



*Encompassing roughly the same territory as its companion, this interesting view was made between the reigns of the plasterers and the painters, a mere ten weeks ahead of the opening.*

THSA Archives





*The inviting openness of the auditorium is nicely captured here. The organ spoke from the first draped opening behind the free-standing peristyle, and was not notably effective. For some reason, every view taken shows the back of the console leaning against the proscenium column. It is just barely visible here. THSA Archives*



*This is what greeted patrons as they entered: a lobby in three distinct parts. The fish pond at the rear was more than just decorative: it quietly nudged main floor traffic to the right and balcony trade to the left, up the stairs and over the bridge. Probably nobody understood this sort of thing better than the Rapp office. THSA Archives*

# FOR THE RECORDS

RALPH BEAUDRY, EDITOR

## The Clouds Will Soon Roll By Classic Cinema and Theatre Organ Recordings

Lew Williams, Guest Reviewer

This rather mixed bag gives us a cross section of British cinema organists recorded in the 1920s and 30s on a variety of instruments. There are eleven Wurlitzers, seven Comptons, three Christies, and one Standaart (a Dutch make) heard here. If any remarks can be made about the sound of the organs in general, it may be said that the acoustics are usually somewhat dry and the tremulants rather shallow. The recorded quality of the 21 tracks is on the whole quite good, and there is a minimum of surface noise, thanks to the Sonic Solution process used in the remastering.

The organists were all well known in their day. It must be said that, while some very accomplished players are recorded here, the examples included do not always represent their best work on wax. The playing heard ranges from the excellent to the modestly correct.

"The Clouds Will Soon Roll By," smoothly played by Quentin Maclean and already available on two other recent reissues, opens the show from the 4/21 Wurlitzer in the Trocadero, Elephant & Castle. He follows with "In a Chinese Temple Garden" at the 4/19 Compton in the Shepherd's Bush Pavilion. This organ had only two tremulants, both very fast, which gave the ensemble a brittle metallic shimmer. The playing is very fine, though.

Terance Casey plays a rollicking "Whistling Rufus" on the 2/9 Wurlitzer in the Regent, Brighton. What he lacks in subtlety, he makes

up for in panache. Lots of Bass Drum, Snare Drum, and Cymbal here. Suppé's "Light Cavalry Overture" is a curiosity, a duet played on two different organs in two theatres by Gilbert Handey (Orpheum, Golders Green 3/9 Compton) and Alfred Ulge (Ritz, Edgware 3/6 Compton). The performance is rather ordinary and there are some timing inconsistencies, perhaps due to the organists having to listen to each other's playing through headphones during the actual recording.

The next four items are performed by the redoubtable Reginald Foort, one of Britain's most noted organists. Schubert's "Marche Militaire" (Regal, Kingston, 3/12 Wurlitzer) gets pretty straightforward treatment, as does Kreisler's "Liebesleid," played on the 4/24 Compton in St. George's Hall (a fine instrument unfortunately destroyed during one of the blitz bombings of London). One of Foort's novelty discs, "Choo Choo," is next. Played on the 4/36 Christie at the Regal, Marble Arch, it gets up to a portly trot and shows some of the organ's sound effects. The final item by Foort, "Worryin'," is beautifully and elegantly played on the 2/8 Wurlitzer of the London Palladium. There is a strong similarity to Jesse Crawford's style in this tune, one of the most satisfying on the CD.

Reginald Dixon, Britain's best-known organist, is heard next at the Tower Ballroom, Blackpool, on its original 2/10 Wurlitzer (the present Tower instrument dates from the middle 30s). "The Skater's Waltz" gets a flowing, though strict, performance, and the playing is clean and crisp throughout. Dixon's excellent technique shines here.

Another Reginald (New) gives an understated reading of "The Bells of St. Mary's" on the 2/8 Compton of the Beaufort, Birmingham (this instrument, later enlarged somewhat, was installed at the EMI Studios in 1938). "Just an Echo in the Valley" is rhythmically played by Harry Davidson on the pleasant-sounding 3/10 Standaart at the Commodore, Hammersmith, and features an unidentified male vocalist.

Sydney Gustard performs the next

three items. "Teddy Bear's Picnic" (Geaumont, Chester 3/8 Compton), "Poupée Valsante" (Trocadero, Liverpool 2/6 Wurlitzer), and "Parade of the Wooden Soldiers" (New Victoria, London 3/15 Compton) all receive musicianly performances. The "Poupée Valsante" is especially sensitive. Many organists could learn how to correctly handle just six ranks by listening to this track.

Leslie James was another first-rate player. "Temple Bells (Regent, Stamford Hill 2/9 Wurlitzer) and the "Pizzicato" from *Sylvia* (New Gallery, London 2/8 Wurlitzer) reveal a fine sense of nuance, colorful registrations and a flexible technique capable of easy runs and second touch accents. The Canadian Sandy MacPherson, for many years BBC staff organist, plays the very American-sounding 4/20 Wurlitzer at the Empire, Leicester Square. "Say a Little Prayer for Me" is played first as an attractive ballad and then gets a rum-te-tum rhythm treatment during the second chorus. Edward O'Henry turns in a stolid and straight-laced reading of "La Paloma" on the dry little 2/8 Wurlitzer in Madame Tussaud's Cinema, London.

Harold Ramsay was a multi-talented organist and arranger with a flair for showmanship, both in his playing and stage presentation. This is reflected in his breezy and free-swinging rendition of "The Wooden Soldier and the China Doll" (Granada, Tooting 4/14 Wurlitzer). The playing may remind some American listeners of Eddie Dunstedter's style, and the organ has a full, satisfying ensemble. F. Rowland Tims gives a nice reading of "The Rosary" on a four-manual Hill, Norman & Beard at the Capitol, London. Despite being a "straight" instrument, there were some lovely theatrical sounds in it.

The CD concludes with Sidney Torch's hell-for-leather version of "Orient Express" at the 4/15 Christie at the Regal, Edmonton. After some of the more reserved performances elsewhere on this disc, Torch's pyrotechnic virtuosity is all the more galvanizing to hear. It helps to put into perspective just how he graded

the public's attention with his flamboyant yet precise rhythm playing.

Informative and entertaining notes on the players and the music are provided by the knowledgeable Tony Moss. The attractive booklet is marred somewhat by occasional typographical errors (organist Gilbert Handey's name is misspelled at one point as Gilbert Chandley, for example), but his is a generally appealing collection that gives a good idea of what the English public heard during the heyday of the theatre organ.

Available only in CD format for \$19.48 (postpaid) from Organ Historical Society, P.O. Box 26811, Richmond, VA 23261.



## Jelani Eddington in Concert

For his second recording Jelani has again issued a premier recording of an organ! This time it's the 3/27 Kimball/Wurlitzer in Greenfield, Wisconsin's Organ Piper Music Palace!

With the brassiness of a Wurlitzer and the lushness of its Kimball strings, it's not surprising this is one of the most successful (now approaching its 25th year) of our regrettably dwindling number of pizza emporiums. But don't think for a moment this is a typical "kiddies favorites" album for, as the title states, it's a full blown concert by one of the organ world's youngest (age 19) stars.

The 24 melodies on this 73-minute album are almost without exception well-loved standards including a few real memory-floggers. Looking at the tune list, such classics as "Knightsbridge March," "Minute

Waltz," "Fiddle-Fiddle," "Clarinet Polka" and "Opus One" would probably fall into the "chestnut" category were it not for Jelani's fresh musical approach in registrations, arrangements and relaxed competency at the keydesk. Indeed, Jelani has developed a phrasing ability akin to some of our finest pop singers such as Streisand, Sinatra, and Peggy Lee!

His lush, almost brooding, treatments of "Skylark," "I've Got the World on a String," and "Best Things in Life Are Free" are truly outstanding.

The album features one medley and that contains six of Jerome Kern's best compositions ranging from "Who" (1925) to "All the Things You Are" (1939) and each title is given a full-blown arrangement.

Completing the album are a liting "Lover," bouncy "It's Only a Paper Moon," "Calcutta," "Night and Day," "Music of the Night," "Morning Has Broken," "Liza," "Port-au-Prince," "One Morning in May" (with only vague hints of Buddy Cole!) and "Ridin' High."

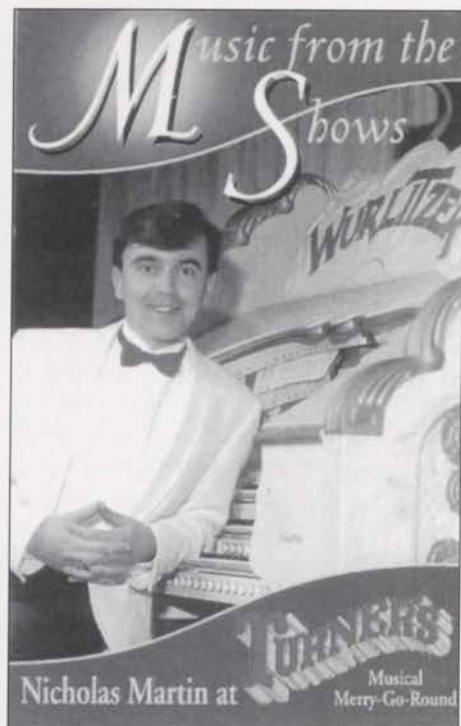
Extremely close-up recording allows some of the organ's mechanical noise to intrude in quiet passages and the percussions (which are hung about the restaurant) are definitely "in your face." Jelani, however, tastefully uses the percussions mostly in solo lines where they are quite suitable.

Excellent liner notes (including a chamber analysis of the organ) complete the package so we rate it as recommended. Available in cassette at \$14 and the CD is \$20 (both postpaid) from Organ Piper Music Palace, 4353 S. 108th St., Greenfield, WI 53228.

## Music From The Shows Nicholas Martin

This generous, 74-minute cassette could well be titled "Broadway Goes to Blackpool" except for the facts there are some film music selections included and the organ is actually the 3/19 Wurlitzer in Turner's Musical Merry-Go Round!

One of the UK's most popular organists, Nicholas Martin, now in his 12th year at Turners, has 84 "outside" concerts scheduled this year, has been named 1995 Patron for one of England's organ clubs, and each of



his records sells in the thousands!

This time his album is not particularly designed for dancing but Martin's rock solid tempos in most selections make his music quite danceable — with the occasional exception of somewhat dramatic readings of numbers such as "You'll Never Walk Alone" in his *Carousel* medley.

While the album features mostly medleys from six well-known musicals, there are several exceptions. First is the second side opener which combines "Hooray for Hollywood" with George M. Cohen's 1904 "Give My Regards to Broadway." Andrew Lloyd Webber's music is presented with solo versions of "With One Look" from *Sunset Boulevard* and the title number from *Phantom of The Opera*, and in a medley of "Memory" (from *Cats*), "Any Dream Will Do" (*Joseph and The Amazing Technicolor Dreamcoat*), and "Love Changes Everything" (*Aspects of Love*.)

Martin opens the album with four selections from *Me and My Girl* and continues with a 15-minute medley of eight numbers from *The King and I* (which has a refreshingly bouncy "March of the Siamese Children.") Next up are three Rodgers and Hart favorites from *Pal Joey* (but please note "The Lady Is a Tramp" written for *Babes in Arms* was appropriated for Sinatra's definitive vocal rendition in the movie version.)

(continued)

Five of the gorgeous Rodgers and Hammerstein *Carousel* melodies closes side one. Aside from the previously mentioned Webber items side two features a nine minute medley from *Gigi* and closes with 10 minutes of Kern's unforgettable music from *Showboat*.

Lots of variety in tempos and key changes and the entire album displays Martin's characteristic accuracy in melody and harmony. We said it's "Broadway Goes to Blackpool" and that it is with lots of mutation-laden registrations which may strike some as delightfully different but tend to become boring after a while. But, overall, this is a bright and cheerful cassette.

Available at \$15.00 (postpaid) from Lawrence Whitfield, Apt. 422, Golden Sands 1, P.O. Box 9168, Dubai U.A.E. (Mr. Whitfield can accept checks and money orders in US funds and he ships air mail).



## Vintage Classics Vol. 2 Lyn Larsen

Moving ahead ten years from his Vol. 1 recording. Lyn has selected "That Certain Hour" (recorded in 1976) and "Renaissance" (1975) for this new 20 selection, 75-minute re-release.

Not since Bill Thomson's "Quiet Evening with the Mighty Wurlitzer" has there been an album aimed directly to those quiet hours when, with drink in hand and/or loved one by your side, one wants to relax and let the lush soothing organ tones refresh us.

The first half of this album was recorded on the magnificent, but rarely heard, 4/28 Richard Kline resi-

dence instrument -- in fact, we believe Lee Erwin's albums on the Angel label are the only other commercially released recordings. The organ's installation was completely covered in THEATRE ORGAN (June 1970) so we'll just summarize the most important facts. It's a composite organ made up of Wurlitzer Opus 1391 (a 3/10 Style H Special) from the Manos Theatre in Greenberg, Pennsylvania, Wurlitzer Opus 1647 (a Style 260, 3/15) out of Washington DC's Fox (Capitol) Theatre plus a few choice ranks from the Moller (Opus 4319) in Washington's Loews Palace.

The instrument is installed in five chambers (Solo, Main, Fanfare and two Percussion chambers) and boasts a double set of swell shades on the Main and Solo which gives the artist virtually unlimited volume control. Coincidentally, the other organ showcased on this album, the William P. Brown 5/21 Wurlitzer (Opus 1942 out of Chicago's Paradise Theatre and then the Richard Vaughn residence in Hollywood) also has double sets of swell shades!

While the first half of the album might be called "dreamy," due to the varied soft, lush registrations and easy listening solo voices, there are a wide variety of tempos and a surprising dynamic range. Listing the titles in order, the selections are "September in the Rain," Dean Martin's theme song, "Everybody Loves Somebody," "You Are Love," Joabim's bossa nova "Meditation," "Just A-Wearyin' for You," "Memories of You," "I'm Through With Love," "Songs My Mother Taught Me," Rodgers and Hart's "Bewitched" and "End of a Perfect Day."

The second half of the program, is partly an extension of the mood of the first half except for Lyn's use of more of the Wurlitzer's brassy voices. And the legato style is replaced with staccato treatments of "Alexander's Ragtime Band," "Vanessa" and "Atlanta, G.A."

The second album's original title is a tip-off that this is the first recording of the organ since the famous George Wright HiFi Records series — 17 years earlier! Lyn beautifully demonstrates that the unique HiFi

Records sound wasn't lost or altered as shown by his note-for-note copy of Wright's "The Boy Next Door" (HiFi #701). Indeed Lyn's liner notes on the LP release say, "... for many years I cut my musical teeth on the recorded sound of this particular instrument ... 'The Boy Next Door' will provide you with a means of comparing the old recorded sound to the present ... Thanks to George Wright for hints on the preparation."

The other melodies are "Great Day," "What'll I Do?" "Stars in My eyes," "Liebesfreud," "When Day Is Done," and Lyn's own dramatic composition, "Lovers Belong to Sorrento."

Even if you do have the original LPs of these albums, the remastering brings out the highs and lows of the original tapes which vinyl could never completely reproduce. This is one of the most satisfying recordings of the past year and we highly recommend it as theatre organ music at its very finest.

Cassettes at \$13.95 and CDs at \$19.95 (both prices postpaid but for overseas shipment please add \$4.00 per item) from Musical Contrasts, P.O. Box 16786, Phoenix, AZ 85011.

## Golden Days — Peter Hayward Silver Nights — Peter Hayward

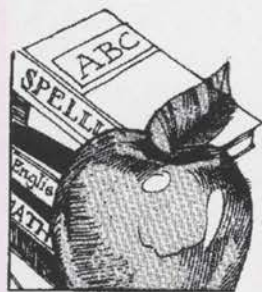
These two 50-minute cassettes feature British organist Peter Hayward playing the electronic Horner D-180 organ. Unfortunately the liner notes provide no information about either the artists or the instrument. We understand, however, that the organ is produced by a German company (the same firm which makes the harmonicas) and is not sold in the United States.

To our ears the Horner is an excellent modern organ/synthesizer featuring a quite acceptable piano, saxophone, violin, accordion (or is it harmonica?) along with a discrete rhythm unit and a very realistic Hammond (but not particularly pipe-organish) sound.

While "Golden Days" contains 27 tunes in all, several in medleys, "Silver Nights" has but 16. Each album has many selections appropriate to their title; "A Walk in the Black

Forest," "It's a Lovely Day Today" and "Cruising Down the River" on the former and "Moonlight Sonata," "Story of a Starry Night" and "Blue Moon" on the latter. However, both "stretch" their categories with a number of titles which could be featured on either: "Exodus," "The Flower Song" from *Lakme*, and "Satin Doll," for example.

Both albums have arrangements and registrations which make for delightful listening, especially if you like "Three Suns" type background music. Each cassette is \$11.00 (plus #3.00 per order for postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.



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## BOOK REVIEW

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### Organs I Have Met The Autobiography of Edwin H. Lemare (1866-1934)

Lew Williams, Guest Reviewer

Edwin Lemare was not a theatre organist, and he did not particularly like theatre organs. He was, however, the best-known and highest-paid concert organist of his time. British born and educated, he first rose to prominence as a student at the Royal College of Music and in London churches. His organ transcriptions of orchestral music, notably those of Wagner, and his virtuosity soon made him a household name. No other organist of his time was able to achieve the effects that he did.

His fame soon spread to America, and he was invited to become the municipal organist of several major cities: Pittsburgh (1902), San Francisco (1915), Portland, Maine (1921), and Chattanooga (1927-29). His recitals drew audiences in the thousands, due in part to the great

popularity of his *Andantino*, better known in later years as *Moonlight and Roses*. He toured frequently in Australia, England, and Europe, made many organ rolls for the Welte Company, and was as popular an organist as Paderewski was a pianist. Sadly, he lost most of his fortune during the Great Depression, suffered a stroke which precluded further playing, and outlived his own popularity. His orchestral style of playing, so praised in an earlier age, was sneered at as bad taste in a new era interested only in "real" organ music by Bach and his predecessors.

More recently, though, Lemare has undergone a re-evaluation in the organ world. His transcriptions, long out-of-print, have been republished and are being featured at recitals once again, while recordings of his transcriptions and compositions have proliferated. Interested readers with access to back issues of *The American Organist* can find a thorough biography of Lemare by Nelson Barden in the January, March, June, and August 1986 issues of that publication.

It is his autobiography that we are concerned with here. Lemare never finished it, and it was published by his widow, Charlotte, in 1956. The book is divided into two parts, the first containing Lemare's own recollections and the second consisting of reminiscences of the man by his friends and colleagues, who go largely unaccredited.

Lemare writes in a relaxed and conversational style as he recalls the events of his early youth, school years, interesting personalities met, the art of improvisation, and his many successes before the public. If not exactly egotistical, he does delight in recounting his accomplishments and abilities with some pride. In describing the effect of his *Andantino* on the public, we are told that upon hearing it doctors find the strength to cure the terminally ill, fallen women become righteous, young courting couples propose marriage, and one and all are reduced to tears. This might cause some of the more cynical readers of 1995 to smirk a bit, but that was the turn of the century for you. One thing is certain: the *Andantino* was a

smash hit. He had to play it wherever he went, much as the *Prelude in C# Minor* dogged Rachmaninov when he gave piano recitals. In the mid-1920s, Lemare's wife convinced him to publish the *Andantino* in song form, and that was the birth of *Moonlight and Roses*.

The great organist also offers advice to serious organ students on the art of proper registration and lets forth on some of his pet peeves, notably that of the crescendo pedal, which he called "an aid to ignorance." He felt it made for laziness and, before performing a concert, would block it off so as to be inoperable. Theatre organs are not mentioned by name, but there is a reference to hearing "... the usual wobbly, tremulous assembly of organ pipes" over the air one day.

The second part of the book concludes with many vignettes of Lemare, his habits, likes, dislikes, and performances as recalled by many friends. A complete list of original compositions and transcriptions is given at the end of the text.

*Organs I Have Met* is an easy book to read. One could easily get through it in a few hours. It does not pretend to be a work of great scholarship, but gives the effect of sitting down with a marvelous old uncle on a lazy afternoon while he tells you tales of a world long gone. It was a time when organ recitals were major events and attended by everyone, in the days before radios, recordings, and orchestra concerts were the norm.

Lemare was one of a kind, a musician who occupied a special place in the hearts of the musical public, and was the most widely-known organist of his time. When he finally stopped playing, it would be many years before anyone would again attempt those fiendishly difficult arrangements he had made of the works of Wagner, Dvorak, Tchaikovsky and the rest of the great composers. The Organ Literature Foundation is to be commended for making this book available to the modern reader.

Lemare's book is available for \$25.00 (plus \$3.00 per order for shipping) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 92184-5918.

# CLOSING CHORD



## H. Clealan Blakely

H. Clealan Blakely passed away at his home on Baptiste Lake near Bancroft, Ontario, on October 7, 1994. Mr. Blakely was known as "Mr. Theatre Organ of Canada," and was a charter member of ATOS. He was also a member of the Kingston chapter and the Jesse Crawford chapter. A lifelong fan of Jesse Crawford, Clealan wrote the preface to John Landon's biography of Crawford.

He and his family made many happy journeys throughout Canada and the United States to see and hear magnificent theatre pipe organs. He was also largely responsible for the installation of the beautiful Wicks organ in Picton United Church where he sang in the choir and served as Elder for many years.

During the visitation prior to the funeral service, his long-time friend, John Landon, from Kentucky played many of Clealan's favorite songs and hymns on the Baldwin organ from Clealan's home. Dr. Landon also gave the eulogy.

## Warren H. Miller

Warren H. Miller, retired chemical engineer and member of the organ crew at Shea's Buffalo Theatre, died October 17, 1994, after a brief illness, four days short of his 70th birthday.

A lifelong resident of Buffalo, he was graduated from School 80, the Park School and the Massachusetts Institute of Technology. Commissioned as an ensign in 1945, he was assistant navigator on a Navy troop carrier, and made two trips around the world. He joined Battenfeld Grease and Oil Corp., North Tonawanda, in 1946, retiring as president of the firm in 1975.

Miller's "love affair" with the Shea's Wurlitzer began when he was a small child. His parents would take him to the shows there, but the happenings on stage and screen proved uninteresting. He lived for the brief moments when the mighty organ sounded forth. It wasn't until 1983 when the then-retired Miller answered a call for volunteers to assist with the organ's restoration. What began as a weekly project soon became a daily habit, and thanks to Miller's contacts in the business world, he was able to solicit donations of telephone cable, custom made sheet metal air ducts, electrical components, and countless other parts. It was through his generosity that the organ had a piano restored to its ranks. Following the organ's rededication in 1984, Miller was one of five volunteers who continued to maintain the instrument.

Elected to the Shea's Board of Directors in 1990, Miller chaired the Building Committee, taking a personal interest in ongoing restoration projects at the theatre. It was not unusual to see him in an old shirt and blue jeans, helping with various projects and working right along with the theatre staff. One of his last efforts was to assist members of the Shea's Spotlight Committee in restoring the padded, fabric covered panels on the orchestra walls. He also campaigned successfully to raise funds to allow the re-lamping of the proscenium arch and organ grilles.

Miller tirelessly lobbied the theatre directors for use of the organ with performances, and promoted it whenever possible. This commitment led to his underwriting a full organ concert series of five public performances. The complimentary tickets he received as a sponsor were donated to area schools, with the hope that a younger generation of people would begin to discover theatre organ. He also helped make possible two compact disc recordings of the Shea's organ. Prior to all the organ concerts, Miller made it his job to assist in any way he could with tun-

ing and maintenance so that the organ remained at peak condition. His final "act of love" just before the organist took the bench for a concert was to wipe down the entire console, eliminating fingerprints or smudges, so it would look as well as sound its best. Warren's most fervent wish was that everyone who attended a performance at Shea's be treated to an elegant experience, both in sight and sound.

In reference to his habit of treating even the most minor of problems as a major catastrophe, Miller was lovingly dubbed "01' Gloom and Doom" by the other members of the organ crew, a nick-name he took seriously. In spite of his love of organ music, he could never sit through a concert, instead, roaming the lobbies or prowling backstage to check the blower, making sure nothing went wrong. Those of us on the organ crew who knew him and were privileged to call him 'friend,' are convinced Warren was allowed to be here in this time of history to fulfill a special purpose for this generation. We raise a double scotch to his memory, and are positive he's found Fanny Wurlitzer and is regularly plying him with questions.

Following Miller's passing, in honor of his devotion to Shea's and his innumerable contributions to the organ and its restoration, the Theatre's Board of Directors established the Warren H. Miller Memorial Organ Fund, to ensure continued maintenance of the instrument. Tax deductible donations to the fund may be mailed to Shea's Performing Arts Center, 646 Main Street, Buffalo, New York 14202.

*Maureen Wilke*

## E. David Cook

On September 5, 1994, Dave Cook was called home at the age of 72 following a valiant struggle against leukemia. A Cleveland, Ohio, native, Dave had studied organ, harmonica, saxophone, and accordion with aspirations of becoming a professional musician. World War II interrupted and Dave served in the Navy, receiving ten battle stars for Pacific campaigns on the destroyer USS Hughes.

Although he later began playing the organ in night clubs, he became a NASA boiler room engineer until retiring in 1977. His additional hobbies included fishing, gardening, and making stained-glass windows.

Dave was active in nearly every facet of the Western Reserve Theatre Organ Society since the early 1970s. He had served on the Board of Directors in several capacities, including as Treasurer and Program Director. He was on the maintenance crews of several area theatre pipe organs, including the Cleveland Grays' Armory 3/17 Wurlitzer and the Plum Creek Inn 3/11 Kimball. His enthusiasm for the Western Reserve Chapter and ATOS never waned; he actively recruited amongst college students and strived to "spread the message" to all who were interested by promoting our activities at area libraries and on radio spots. *Jim Shepherd*

## Vernon Webster

Long-standing Western Reserve Theatre Organ Society member Vern Webster passed away on December 7, 1994. Vern and his wife Florence (Sally) joined WRTOS in 1970. Vern's fascination with pipe organs and his inquisitive nature quickly made him an integral part of the installation and maintenance crews of several local instruments, including the Cleveland Grays' Armory Wurlitzer and the Judson Manor Kimball. Vern also gave generously of his time by serving as chapter treasurer for fifteen years and working in the box office on concert nights. *Jim Shepherd*

## Hildegarde Kraus

AUGUST 21, 1901 - JANUARY 15, 1995



Longtime Fargo, North Dakota, entertainer Hildegarde Kraus died January 15, 1995, at Americana Healthcare Center where she had lived the past few years. Participating in the funeral service at St. John Lutheran Church were several Red River Chapter members.

Hildegarde Usselman was born in Aberdeen, South Dakota, August 21, 1901. She attended school in Bismarck, and moved to Fargo in 1920. She began her career of accompanying silent films when in the eighth grade. After graduating from high school at 16, she studied music at Winona State College (MN) and then began her long career in Fargo playing piano and organ in local theatres. She also studied music at the Dakota Conservatory in Fargo and traveled once a month to Minneapolis for study with Eddie Dunstedter and Lawrence Goldberg at MacPhail School of Music. In 1924 Hildegarde began a full-time position at WDAY Radio, where she played piano and organ for many programs, read poetry, did commercials, and gave homemaking advice.

In 1926, she married Eddie Kraus, a local theatre manager of the Finkelstein and Rubin chain. She retired from WDAY after 28 years, but not from music. She continued to be active in local arts groups, played for weddings, fashion shows and other programs. When Eddie died in 1962, she decided to retire from playing the organ. After much coaxing by members of the Red River Chapter ATOS, of which she was a charter member, Hildegarde finally consented to play the Mighty Wurlitzer at the Fargo Theatre again. She debuted with Silent Movie Night in the fall of 1976, and was in constant demand for each show, either with organ solos and film scores, or the pre-show entertainment on the lobby grand. For ATOS events, it became a tradition that she was escorted down center aisle in a spotlight to her place of honor in the front row.

She also played the Red River Chapter organ in Weld Hall on the campus of Moorhead State University (MN) for the summer cinema series of classic and silent movies. Up until the week before she passed away, she was still entertaining residents of the nursing home with her piano music.

A memorial fund has been established in Hildegarde Kraus' honor and will be used for the continuing support of the Fargo Theatre.

*Sonia Carlson*

## Jerry Gerard



*When Day is Done* was the signature song that was played hundreds of times to begin and end the concerts of world renowned organist Jerry Gerard who passed away Wednesday, February 23, 1995. He was 86.

Jerry was born in Deniolen, Wales, into a family of church organists and organ builders. One of his relatives wrote a book on pipe organs.

Early in his career Jerry, by now a church organist in Liverpool, England, broke with family tradition and became a theatre organist. The job paid much better than the church could and he changed his name from Hugh Lewis to Lewis Gerard, the name by which he was known in Great Britain.

After years of playing for silent films and doing concerts in the British Isles and Europe, he emigrated to Canada and eventually to the United States where he became known as Jerry Gerard. In this country he worked for the Baldwin Company traveling all over.

To our good fortune he eventually settled in the Santa Barbara area in 1965 where he was organist at the First Baptist Church and staff organist with the Santa Barbara Theatre Organ Society. He played intermissions and concerts at the Robert-Morton pipe organ in the Arlington Theatre since its restoration and installation in the late 80s.

Those of us who were fortunate enough to know him personally considered him not only a consummate artist but a warm, considerate friend and a gentleman. To engage in a conversation with Jerry was magic and one came away from it feeling good. He was a good storyteller and would often have us in stitches when he told of his early days playing for films or radio. *(continued)*

Jerry had a remarkable repertoire which ranged from classical organ literature to jazzy show tunes. He would often include in his program, Strauss waltzes and pieces by composer Eric Coates, one of his teachers.

Over the years Jerry received many accolades for his playing, most recently from the Disney Corporation for playing at a Disney party at the Arlington. In 1993 he made one of his many trips back to the United Kingdom and Dreamland Park where he had played two long engagements in the 30s and 40s. He also appeared on BBC Welsh language television.

Jerry Gerard made our lives brighter with his music and good humor. Jerry will be missed and to paraphrase the last line of his signature song: ... we'll miss him most of all when day is done.

## David F. Eplee

1962 - 1995

David F. Eplee died March 3, 1995 of AIDS after a brief hospitalization. Mr. Eplee, a member of the American Institute of Architects, had been a Senior Consultant with the acoustical consulting firm of Kirkegaard & Associates, Downers Grove, Illinois, for the past seven years. David, himself an organist, worked with organ-builders in planning acoustical designs for new instruments in liturgical and performance spaces throughout the United States. A long time member of ATOS, readers may recall the article he contributed in the July/August 1994 edition of the THEATRE ORGAN, "The Acoustics of Theatres and Organs." Among the more well known projects for which he served as the senior acoustician are the North Carolina Blumenthal Performing Arts Center, Charlotte; the Orchestra Hall Redevelopment, Chicago; the Ohio Center for the Arts, Cincinnati; and the acoustic remodeling of Davies Symphony Hall, San Francisco. David received the M. Architecture degree from the University of Florida (1989), the B. Environmental Design in Architecture degree from North Carolina State University (1984) and took architectural studies at the Technische Universität in Vienna, Austria (1984). *Jeff Weiler*

## Help! Help! Help!

The ATOS WURLITZER in the Towe Ford Museum (Sacramento, California) needs a few more parts to make things complete.

*Do you know where we can find the following Wurlitzer pipes?*

- ◆ VIOL D'ORCHESTRA - NO. 62 through 85
- ◆ SALICIONAL - NO. 62 through 73
- ◆ KINURA - NO. 1 through 12

The ATOS WURLITZER in Sacramento needs them to be completed. Contact: ATOS Liaison Paul J. Quarino, Vice-President. Phone 503/771-8098



## A radio program for the king of instruments

### MAY

- #9518 **Sowerby in Chicago (I)** . . . works for organ and piano in recital performances by Ronald Stalford and Gail Quillman recorded at St. James Cathedral, plus solos by Thomas Weisflog.
- #9519 **Sowerby in Chicago (II)** . . . organist Thomas Weisflog and the William Ferris Choral perform at the Church of Saint Thomas the Apostle.
- #9520 **Balmy Baltimore** . . . 19th century instruments made mostly by regional builders in and around Maryland's prosperous port are played by members of the Organ Historical Society.
- #9521 **Magnificat!** . . . an international collection of settings by Bach, Walton, Gerald Near, Dandrieu, Pachelbel and others, which magnifies and glorifies *Mary's Song*.
- #9522 **Going On Record** . . . a spring survey of recent recordings.

### JUNE

- #9523 **Matrimonial Magic** . . . preludes, processions and other pages in praise of weddings and the emotions and events which lead to and from them.
- #9524 **Methuen Miracle** . . . performances by Anne Wilson, Simon Preston, Heidi Emmert, Ann Labounsky, Susan Armstrong-Ouellette and the late George Lamphere (with pianist "Bart" Pitman) on the famous and historic Great Organ of the Methuen Memorial Music Hall in Massachusetts.
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# 30 YEARS AGO IN THE JOURNAL

Edited by Paul J. Quarino  
From Vol. VII, No. 2 & 3

## THE FORGOTTEN CRAWFORD SPECIAL

by Lloyd E. Klos

The story of opus 1904. It was shipped from the Wurlitzer factory to the Brooklyn Fox Theatre in July 1928. It had 37 ranks and many differences from its sister installations.

## STUFF STOLEN FROM STU

by Peg Nielsen

An ATOE gossip column that tops all. Starting off with Leonard

MacLain making the 2/6 in Bob Mueller's basement sing exquisitely and ending with Jon Brent at the 3/9 Geneva swamping the Board of Directors' meeting with loud music.

## CAROLINA IN THE MORNING

The story of ATOE members Blake and Aileen Braley installing a mighty Wurlitzer in their Tucker, Georgia, home.

## A RECIPE FOR FUN

by Dean Robinson

Mix one late model, well unified Marr & Colton with a disabled Korean war veteran, add generous amounts of determination, some friends to help with the heavy pieces, an understanding wife, and a deep love of music. The result is the heartwarming story of ATOE member Floyd Paddock and his "beast" in the basement.

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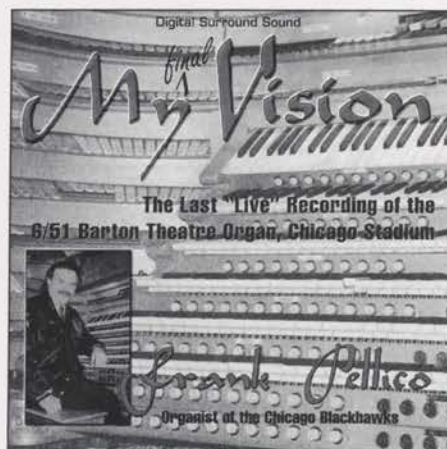
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# THE PIPE PIPER

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

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

## ALABAMA

- **BIRMINGHAM**  
**Alabama Theatre** - 1811 Third Avenue North  
4/21 Wurlitzer  
  
Fairview United Methodist Church - 2700 31st W.  
2/8 Wurlitzer  
  
South Side Baptist Church, Foster Auditorium  
1016 Nineteenth Street South  
3/6 Kimball

## ALASKA

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

## ARIZONA

- **MESA**  
Organ Stop Pizza - 2250 Southern Avenue  
4/48 Wurlitzer
- **PHOENIX**  
Fellowship Hall, First Christian Church  
6750 Seventh Avenue  
2/11 Wurlitzer  
  
Phoenix College Auditorium  
1202 W. Thomas Road  
2/10 Wurlitzer

## ARKANSAS

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

## CALIFORNIA (North)

- **BERKELEY**  
Berkeley Community Theatre - 1930 Alston Way  
4/33 Wurlitzer
- **CASTRO VALLEY**  
Cathedral of the Crossroads - 20600 John Drive  
4/14 Wurlitzer-Morton
- **FAIR OAKS**  
Community Clubhouse - 7997 California Avenue  
3/13 Wurlitzer
- **HEALDSBURG**  
Johnson's Winery - 8329 State Highway 128  
2/10 Robert-Morton
- **MARTINEZ**  
Bella Roma Pizza - 4040 Alhambra Avenue  
3/16 Wurlitzer
- **MONTEREY**  
State Theatre - 417 Alvarado  
2/12 Wurlitzer
- **MURPHYS**  
Kautz Vineyard Winery - 1894 Six Mile Road  
3/15 Robert-Morton
- **OAKLAND**  
Grand Lake Theatre - 3200 Grand Avenue  
3/13 Wurlitzer  
  
Paramount Theatre - 2025 Broadway  
4/27 Wurlitzer w/2 consoles
- **PALO ALTO**  
Stanford Theatre  
3/21 Wurlitzer

- **REDWOOD CITY**  
Capn's Galley #2 - 821 Winslow  
4/23 Wurlitzer
- **SACRAMENTO**  
Arden Pizza & Pipes - 2911 Arden Way  
4/20 Wurlitzer  
  
Grant Union High School - 1500 Grand Avenue  
4/21 Wurlitzer  
  
Towe Ford Museum  
3/16 Wurlitzer (ATOS)
- **SALINAS**  
First Baptist Church  
3/20 Wurlitzer-Wicks
- **SAN FRANCISCO**  
Castro Theatre - 429 Castro  
4/26 Wurlitzer  
  
**Cinema 21** - 2141 Chestnut  
2/6 Robert-Morton
- **SAN JOSE**  
Angelino's - 3132 Williams Road  
3/13 Wurlitzer  
  
Towne Theatre  
The Alameda  
3/16 Wurlitzer
- **SAN LORENZO**  
Ye Olde Pizza Joynt - 19519 Hesperian Boulevard  
3/13 Wurlitzer

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

## CALIFORNIA (South)

- **ANAHEIM**  
Anaheim High School - 811 W. Lincoln Avenue  
3/10 Robert-Morton
- **CATALINA ISLAND**  
**Avalon Casino Theatre**  
4/16 Page
- **DEATH VALLEY**  
Scotty's Castle  
3/15 Welte
- **EL SEGUNDO**  
Old Town Music Hall - 146 Richmond  
4/26 Wurlitzer
- **FRESNO**  
Bethel Temple - 4665 North First  
3/10 Robert-Morton  
  
Fresno Pacific College - 1717 South Chestnut Street  
3/20 Hybrid  
  
Pizza & Pipes - 3233 First Street West  
3/23 Wurlitzer  
  
**Warnors Theatre** - 1402 Fulton  
4/14 Robert-Morton
- **FULLERTON**  
Plummer Auditorium  
Fullerton High School  
4/35 Wurlitzer
- **HANFORD**  
FOX Hanford Theatre  
2/10 Wurlitzer
- **HERMOSA BEACH**  
Parker Hall, Saint Cross Church  
2/10 Wurlitzer
- **LOS ANGELES**  
Elks Lodge - 607 S. Parkview Avenue  
4/61 Robert-Morton  
  
Founders' Church of Religious Science  
3281 W. 6th  
4/31 Wurlitzer  
  
**Orpheum Theatre** - 842 Broadway South  
3/13 Wurlitzer
- **Shrine Auditorium** - 649 W. Jefferson Boulevard  
4/73 Moller  
  
Universal Studios - 100 Universal City Plaza  
3/12 Robert-Morton  
  
Wilshire Ebell Theatre - 4401 W. Eighth  
3/13 Barton
- **MONROVIA**  
Monrovia High School  
2/10 Wurlitzer
- **PARAMOUNT**  
Iceland Amphitheatre - 8041 Jackson  
3/19 Wurlitzer
- **PASADENA**  
Civic Auditorium - 300 E. Green  
5/28 Moller

Sexson Auditorium - Pasadena City College  
3/23 Wurlitzer

- **SAN BERNADINO**  
**California Theatre** - 562 W. Fourth  
2/10 Wurlitzer
- **SAN DIEGO**  
Copley Symphony Hall (FOX Theatre)  
4/32 Robert-Morton
- **SAN GABRIEL**  
Civic Auditorium - 320 S. Mission Drive  
3/16 Wurlitzer
- **SYLMAR**  
San Sylvar  
The Nethercutt Collection  
4/70 Wurlitzer
- **SANTA ANA**  
Santa Ana High School - 520 W. Walnut  
2/10 Robert-Morton
- **SANTA BARBARA**  
Arlington Theatre - 1317 State  
4/24 Robert-Morton
- **SEAL BEACH**  
Bay Theatre - 340 Main  
4/42 Wurlitzer
- **WESTCHESTER**  
Fox Studios - 10201 W. Pico Boulevard  
3/17 Wurlitzer

## COLORADO

- **COLORADO SPRINGS**  
City Auditorium - Kiowa & Weber  
3/8 Wurlitzer  
  
Mount St. Francis Auditorium  
W. Woodman Valley Road  
3/20 Wurlitzer
- **DENVER**  
**Paramount Theatre** - 1621 Glenarm Place  
4/20 Wurlitzer w/2 consoles
- **FORT COLLINS**  
Lory Student Center Theatre  
Colorado State University  
3/19 Wurlitzer

## CONNECTICUT

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

## DELAWARE

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

## FLORIDA

- **DUNEDIN**  
Kirk of Dunedin - 2686 U.S. Alt. 19  
4/100 Hybrid
- **MIAMI**  
Andre Hall - 4150 S.W. 74th Avenue  
4/15 Wurlitzer  
  
**Gusman Cultural Center** - 174 E. Flagler  
3/15 Wurlitzer
- **PENSACOLA**  
Saenger Theatre - 118 S. Palafox  
4/23 Robert-Morton
- **PINELLAS PARK**  
City Auditorium  
7659 - 59th St. N.  
2/9 Wurlitzer
- **TAMPA**  
Tampa Theatre  
711 Franklin Street Mall  
3/12 Wurlitzer

## GEORGIA

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

Theatrical Paraphernalia  
2/9 Robert-Morton

#### HAWAII

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

#### IDAHO

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

#### ILLINOIS

- CHAMPAIGN  
Virginia Theatre - 201 W. Park Avenue  
2/8 Wurlitzer
- CHICAGO  
Aragon Ballroom - 1106 W. Lawrence  
3/10 Wurlitzer
- Chicago Stadium - 1800 W. Madison  
6/51 Barton
- Chicago Theatre - 175 N. State  
4/29 Wurlitzer
- Copernicus Center - 5216 W. Lawrence  
3/12 Wurlitzer-Kimball
- Congress Theatre  
3/41 Kimball
- Patio Theatre - 6008 W. Irving Park  
3/17 Barton
- DOWNERS GROVE  
Downers Grove High School - 4436 Main  
3/10 Wurlitzer
- Tivoli Theatre - 5021 Highland Avenue  
3/10 Wurlitzer
- ELMHURST  
York Theatre - 150 North York Road  
3/7 Barton
- JOLIET  
Rialto Square Theatre - 102 S.E. Van Buren  
4/21 Barton
- LYONS  
19th Hole Lounge - 7909 W. Ogden  
3/12 Wurlitzer
- MUNDELEIN  
St. Mary of the Lake Seminary - 176 Mundelein  
4/19 Howell-Wurlitzer
- PARK RIDGE  
Pickwick Theatre - 5 S. Prospect Avenue  
3/11 Wurlitzer
- ROCKFORD  
Coronado Theatre - 312 N. Main  
4/17 Barton
- SPRINGFIELD  
Springfield High School - 101 S. Lewis  
3/11 Barton
- ST. CHARLES  
Arcada Theatre - 105 Main East  
3/16 Geneva/Marr & Colton
- Baker Hotel - 100 Main West  
3/10 Geneva
- WAUKEGAN  
Genesee Theatre - 203 N. Genesee  
3/10 Barton

#### INDIANA

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

- LAFAYETTE  
Long Performing Arts Center - 111 N. Sixth  
3/17 Wurlitzer

- VINCENNES  
Vincennes University Auditorium  
3/12 Wurlitzer

#### IOWA

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

#### KANSAS

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

#### KENTUCKY

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

#### LOUISIANA

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

#### MAINE

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

#### MARYLAND

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

#### MASSACHUSETTS

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

#### MICHIGAN

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

Redford Theatre - 17360 Lahser Road  
3/10 Barton

Senate Theatre - 6424 Michigan  
4/24 Wurlitzer

- FLINT  
Flint Institute of Music Recital Hall  
1025 E. Kearsley  
3/11 Barton

- IRONWOOD (Upper Peninsula)  
Ironwood Theatre  
2/7 Barton

- KALAMAZOO  
State Theatre - 404 S. Burdick  
3/13 Barton

- MARSHALL  
The Mole Hole - 150 W. Michigan  
2/4 Barton

- MUSKOGON  
Fraventhal Center - 407 W. Western Avenue  
3/8 Barton

- SAGINAW  
Temple Theatre - 203 W. Washington  
3/11 Barton

#### MINNESOTA

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

#### MISSISSIPPI

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

#### MISSOURI

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

#### MONTANA

- BILLINGS  
Wilma Theatre  
3/10 Robert-Morton

- BOZEMAN  
Ellen Theatre  
2/7 Wurlitzer

#### NEBRASKA

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

#### NEW HAMPSHIRE

- BERLIN  
Berlin Middle School  
2/10 Wurlitzer

#### NEW JERSEY

- ASBURY PARK  
Convention Hall - 1300 Boardwalk  
3/12 Kilgen
- ATLANTIC CITY  
Convention Hall - 2301 Boardwalk  
7/455 Midmer-Losh; 4/42 Kimball

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

#### NEW MEXICO

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

#### NEW YORK

- **BINGHAMTON**  
Broome Center for Performing Arts  
228 Washington  
4/24 Robert-Morton  
  
Roberson Center for Fine Arts - 30 Front  
3/17 Link
- **BROOKLYN**  
**Long Island University**  
385 Flatbush Extension  
4/26 Wurlitzer
- **BUFFALO**  
**Shea's Theatre** - 646 Main Street  
4/28 Wurlitzer
- **CORNWALL-ON-HUDSON**  
\* New York Military Academy - Academy Avenue  
4/31 Moller
- **CORTLAND**  
Old Main Auditorium - State University College  
Link
- **ELMIRA**  
**Clemens Center for Performing Arts**  
State & Gray  
4/22 Marr & Colton
- **LAKE PLACID**  
**Palace Theatre**  
3/7 Robert-Morton
- **LOCKPORT**  
Dale Building, Senior Citizen Center  
33 Ontario  
2/8 Wurlitzer
- **MIDDLETOWN**  
Paramount Theatre - 19 South  
3/11 Wurlitzer
- **MINEOLA**  
Chaminade High School - Jackson Avenue  
3/15 Austin-Morton
- **NEW YORK CITY**  
**Beacon Theatre** - 2124 Broadway  
4/19 Wurlitzer  
  
**Radio City Music Hall** - Rockefeller Center  
4/58 Wurlitzer  
  
**United Palace** - 175th & Broadway  
4/23 Robert-Morton
- **NORTH TONAWANDA**  
**Riviera Theatre** - 67 Webster  
3/19 Wurlitzer
- **POUGHKEEPSIE**  
Bardavon 1869 Opera House  
35 Market Street  
2/8 Wurlitzer

- **ROCHESTER**  
Auditorium Center - 875 Main East  
4/22 Wurlitzer  
  
Eisenhart Auditorium - 657 East Avenue  
3/11 Wurlitzer
- **ROME**  
**Capitol Theatre** - 218 W. Dominick  
3/7 Moller
- **SCHENECTADY**  
Proctor's Theatre - 432 State  
3/18 Wurlitzer
- **SUFFERN**  
Lafayette Theatre  
2/10 Wurlitzer
- **SYRACUSE**  
Mills Building, State Fairgrounds  
3/11 Wurlitzer
- **UTICA**  
Proctor High School - Hilton Avenue  
3/13 Wurlitzer

#### NORTH CAROLINA

- **ELON COLLEGE**  
War Memorial Gymnasium - Haggard Avenue  
3/12 Wurlitzer
- **GREENSBORO**  
**Carolina Theatre** - 310 S. Greene  
2/6 Robert-Morton  
  
Masonic Temple - 426 W. Market  
2/7 Wurlitzer
- **LUMBERTON**  
Carolina Civic Center  
2/8 Robert-Morton

#### NORTH DAKOTA

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

#### OHIO

- **AKRON**  
**Akron Civic Theatre** - 182 S. Main  
3/13 Wurlitzer
- **CANTON**  
**Palace Theatre** - 605 N. Market Avenue  
3/9 Kilgen
- **CINCINNATI**  
Emery Theatre - 1112 Walnut  
3/27 Wurlitzer
- **CLEVELAND**  
Gray's Armory - 1234 Bolivar Road  
3/13 Wurlitzer  
  
Palace Theatre  
3/15 Kimball  
  
Judson Manor - 1890 E. 107th  
2/9 Kimball
- **COLUMBUS**  
Campus Center, Capital University  
2199 East Main  
2/12 Wurlitzer  
  
**Ohio Theatre** - 39 E. State  
4/20 Robert-Morton
- **DAYTON**  
Victory Theatre - 138 N. Main  
3/16 Wurlitzer
- **HAMILTON**  
Shady Nook Theatre-Restaurant  
879 Millville-Oxford Road  
4/32 Wurlitzer
- **LORAIN**  
**Palace Theatre** - Sixth & Broadway  
3/11 Wurlitzer
- **MANSFIELD**  
Renaissance Theatre - 136 Park Avenue W.  
3/20 Wurlitzer
- **MARION**  
Palace Theatre - 276 W. Center  
3/10 Wurlitzer
- **MEDINA**  
County Administration Building  
3/16 Austin
- **OLMSTED TOWNSHIP**  
Plum Creek Inn - 7068 Columbia Road  
3/11 Kimball
- **SPRINGFIELD**  
State Theatre - 17 S. Fountain  
3/7 Wurlitzer

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

#### OKLAHOMA

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

#### OREGON

- **COOS BAY**  
**Egyptian Theatre** - 229 S. Broadway  
4/18 Wurlitzer
- **CORVALLIS**  
Gill Coliseum, Oregon State University  
2/9 Wurlitzer
- **PORTLAND**  
Alpenrose Dairy Park - 6149 S.W. Shattuck Road  
2/5 Kimball; 4/50 Skinner  
  
Cleveland High School - 3400 S.E. 26th Avenue  
3/26 Kimball  
  
Oaks Park Roller Rink - Foot of S.E. Spokane  
4/18 Wurlitzer  
  
Organ Grinder Pizza - 5015 S.E. 82nd  
4/51 Wurlitzer  
  
Scottish Rite Temple - 709 S.W. 15th  
2 manual Wurlitzer and 3 manual Wurlitzer  
14 ranks
- **SALEM**  
Elsinore Theatre  
3/18 Wurlitzer

#### PENNSYLVANIA

- **ALLENTOWN**  
**Nineteenth Street Theatre** - 527 N. 19th  
3/7 Moller
- **CHAMBERSBURG**  
**Capitol Theatre** - 163 S. Main  
4/20 Moller
- **DORMONT**  
Keystone Oaks High School  
1000 McNealy Road  
3/17 Wurlitzer
- **ERIE**  
Gannon University - 109 W. 64th  
2/10 Tellers
- **GLENSIDE**  
Keswick Theatre  
3/14 Moller
- **HERSHEY**  
**Hershey Community Theatre**  
15 Caracas Avenue  
4/71 Aeolian Skinner
- **MARIETTA**  
Marietta Theatre - 130 W. Market  
3/37 Wurlitzer-Page
- **NORTHAMPTON**  
Roxy Theatre  
2/6 Wurlitzer
- **PHILADELPHIA**  
Civic Center Convention Hall  
34th & Civic Center Boulevard  
4/4/88 Moller  
4/19 Moller (theatre console)  
4/87 Moller (classic console)  
  
Wanamaker's Store - 13th & Market  
6/469 Hybrid
- **PHOENIXVILLE**  
Chester County Center for Performing Arts  
227 Bridge  
4/32 Kimball



- **POTTSTOWN**  
Sunnybrook Ballroom  
3/11 United States
- **YORK**  
Strand/Capitol Theatre Complex  
3/13 Wurlitzer

#### RHODE ISLAND

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

#### TENNESSEE

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

#### TEXAS

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

#### UTAH

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

#### VIRGINIA

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

#### WASHINGTON

- **BELLINGHAM**  
**Mt. Baker Theatre** - 106 N. Commercial  
2/10 Wurlitzer
- **BREMERTON**  
Community Theatre  
2/11 Hybrid  
Masonic Temple  
2/8 Wurlitzer
- **MT. VERNON**  
**Lincoln Theatre**  
2/7 Wurlitzer
- **PULLMAN**  
Physical Sciences Building  
Washington State University  
2/7 Robert-Morton

- **RAYMOND**  
Raymond Theatre  
2/5 Wurlitzer
- **SEATTLE**  
Haller Lake Improvement Club  
12579 Densmore  
3/8 Wurlitzer-Marr & Colton  
Neptune Theatre - 1303 45th N.  
2/10 Hybrid

**Paramount Theatre** - 907 Pine  
4/20 Wurlitzer

- **TACOMA**  
Pizza & Pipes #2 - 19th & Mildred W.  
3/17 Wurlitzer

**Temple Theatre** - 49 St. Helens  
2/9 Kimball

- **VANCOUVER**  
Uncle Mill's Pizza Co. - 2410 Grand Boulevard  
3/18 Wurlitzer

- **WENATCHEE**  
Museum Theatre  
2/9 Wurlitzer

#### WISCONSIN

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

#### CANADA BRITISH COLUMBIA

- **VANCOUVER**  
**Orpheum Theatre** - 884 Granville  
3/13 Wurlitzer

#### ONTARIO

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

Thanks to Lee Green, Les Hickory, George R. Johnson, Bill Shrive, and Tom Stehle for the updates for 1994-1995. We will need more information on the organs located in the Park Theatre (Moller) Union City, New Jersey and Darke Hall, University of Regina, Regina, Saskatchewan (Casavant) as to size, street addresses, ect.

# Journal of American Organbuilding

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

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

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# CHAPTER NOTES



Walt Winn at the Alabama Wurlitzer.

John Troullias photo

## ALABAMA

**PAT SEITZ: 205/591-3445**

We met on January 29 at the Alabama Theatre, with the always popular Walt Winn as our guest artist. Walt played an exciting hour in his own special way. Selections included "Birth of the Blues," a medley from Gershwin's *Girl Crazy*, "Hard-Hearted Hannah," and "Just One of Those Things."

At the business meeting, President Pat Seitz called Beatrice Fee forward and presented her with an honorary lifetime patronship in recognition of all the work that she and her late husband, Ola, did for the chapter over the years.

On February 19, we met at the Alabama to celebrate the chapter's birthday with open console. Our artists gave us a delightful and varied



Open console, Alabama Theatre (clockwise from top left): Cecil Whitmire, Dan Liles, David Thomas, Patrick Williams.

John Troullias Photo



Pea Party for Alabama chapter January 1995. Members exhibit/wear their "prizes."

John Troullias photo

program. Dan Liles opened with "Man Of My Dreams" and "Great Day;" then Patrick Williams gave outstanding renditions of Bach's "Prelude in F Major," and "Joyful, Joyful, We Adore Thee." Patrick, was playing our organ for the first time at age 13. He has taken piano since age 7 and began organ studies in the last year. We hope to hear much more from him! David Thomas, a one-year member, gave us "May The Good Lord Bless and Keep You," and Cecil Whitmire sent us out with toes a tappin' to a patriotic medley with "God Bless America" as a finale.

Business meeting consisted of encouragement to go out and push our spring "It's About Time" show with Lew Williams, time-change Sunday, April 2, at 2:00 p.m. Central Daylight Time. Lew has just about promised to open that one with Berlin's "Oh, How I Hate to Get Up in The Morning," and we can think of no more appropriate tune for the day!

Virginia Robertson

## CEDAR RAPIDS

**WILLIAM PECK: 319/393-4645**

We have been keeping quite active since the first of the year. Our January meeting was held at St. Paul's Methodist Church here in Cedar Rapids. One of our members, Mrs. Betty Debban, has been the organist there for many years and graciously arranged for us to hold a meeting there. The organ is a three-manual Robert Sipe (Dallas, Texas) organ with forty-four ranks. She entertained us with selections featuring the various ranks, giving the membership the advantage of hearing the many voices built into the organ. Following her short concert, she invited other play-

ing members to enjoy open console. Renee Zeman provided most enjoyable refreshments served in the attractive fellowship hall of the church. Betty conducted a tour of the second floor chamber room for the "buffs" who enjoy those crawls! The afternoon ended with a short business meeting discussing plans for our future spectaculars and membership meetings.

On February 12, a CRATOS group drove to Madison, Wisconsin, to hear Dennis James at the Grande Barton at the Oscar Mayer Theatre — Madison Civic Center. On the return trip, they stopped at the Timbers in Platteville, Wisconsin, for the evening meal and heard the Conn electronic used to entertain dinner guests.



George Baldwin at the console of the Paramount 3/12 Wurlitzer.

February's membership meeting and social was held at Greenwood Terrace's main lobby — a part of the Meth-Wick retirement community on the northwest quadrant of Cedar Rapids. Betty and Charlene Debban are residents of the condo portion of that center. All CRATOS members were asked to bring a chocolate dessert to make it a "chocoholic's dream!" Betty's Baldwin grand piano

is located in the main lobby and she accompanied a sing-along after having distributed song books to the seventeen who attended. I fear not many of us in attendance would be asked to participate in a choral group of any note, but her efforts were certainly appreciated. For those who like chocolate, it was a real bonanza! Following a short business meeting, Betty and Charles gave tours of the complex. Bill Peck and George Baldwin made good use of the grand piano.



CRATOS board members at chapter's 25th anniversary. L to R: Judy Harford, Renee Zeman, William Peck, Patricia Peck, George Baldwin, Ray Frischkorn.

We will again this year be awarding the \$500 Ruth Kuba Memorial Scholarship to a worthy CRATOS member or a sibling thereof. We are grateful that George Kuba made available this annual scholarship in memory of his wife. When the selection is made, it will be announced in a future issue of THEATRE ORGAN.

Two vans will be used to transport a contingent of CRATOS members to Pella, Iowa, on March 11. Walt Strony is the artist for the premiere performance of the Pella Opera House 3/12 Barton which has been renovated under the direction of Rob Kendall during the last several years. It should prove to be an enjoyable and entertaining evening.

We are heavily involved preparing for our April 30 Spectacular. Everyone is looking forward to another return engagement of Hector Olivera and we anticipate a large attendance that afternoon. With Hector this spring and Walt Strony contracted for our fall spectacular we are assured of two great programs. The board is now in the process of the selection of artists for our 1996 spectaculars. Those

artists will be announced as soon as confirmed contracts are received.

Our winter activities have been enjoyable and we enthusiastically look forward to a good spring season.

George K. Baldwin

## CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

EDGAR ALTHOUSE: 904/686-6388

The routine of our monthly gatherings has changed a little. Now we hold our business segment first; introduce guest artist; after the guest artist program — Al Hermanns presents a brief session on how to play popular music in theatre organ style for beginners and advanced players. Then we have open console and refreshments during social hours.

After a busy enjoyable holiday season, our society met on January 8 at the home of John and Elosa Otterson in Seffner, east of Tampa, with 30 members present. President Ed Althouse greeted all and thanked the Ottersons for hosting the meeting. Business affairs were taken care of and then John Otterson, guest artist, entertained the group with a lively variety of music on his Hammond


organ.

Following John's entertaining program, Al Hermanns presented tips on improving organ playing. Then members enjoyed open console and refreshments. John became involved in the CFTOS restoration of the Tampa Theatre organ in the early 1980s. He has served our society over the years as a director, an officer, as one of the pre-show organists, spends many hours helping maintain the Tampa Theatre Wurlitzer organ and serves as CFTOS Liaison to the theatre. On Sundays at 7:00 p.m. on the Tampa Radio WBVM 90.5 FM, John hosts "Popular Organ" which features the very best in theatre organ music.

John Otterson's dedication to theatre organs is greatly appreciated. At times (usually 9:00 to 12:00 noon) once a month when the organ at Tampa Theatre is available, John holds practice sessions for members to get more acquainted with it.

On February 12, over 50 members and guests met at Russell and Dee Lambert's home in Gulf Harbors near New Port Richey, northwest of Tampa. The president greeted all and thanked the hosts for having the

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## CENTRAL FLORIDA cont.

meeting plus being responsible for having Marco Mendez as our guest artist. The business meeting progressed well including reports by the various committees, one of which "beckoned" members to allow their names on the ballot as candidates for the Board of Directors who are



Marco Mendez on  
Lowrey MX2 at Lambert  
residence. R. Lambert photo

voted for at the annual March meeting. This year we had five vacancies to fill and seven members volunteered. It was time for entertainment on the Lambert's surround-sound Lowrey MX2 organ. Marco was introduced and thanked for driving 100 miles from Ocala. He entertained us with a 45-minute concert which had members who had never had the opportunity to hear him, enthralled by his technical ability. Over 40 selections of "The Joy of Music" were performed (which he let us tape) including Broadway hits, popular songs, Latin, religious, patriotic, polkas, waltzes, military marches, folk songs, etc. Marcos' manner of orchestral arrangements was magnificent. Marco was honored with a standing ovation.

Marco Mendez was born in Puerto Rico, traveled extensively with his parents and studied in Brazil, Puerto Rico, and the United States. He is a

graduate of the Curtis Institute of Music in Philadelphia, Pennsylvania. Marco has played with the Philadelphia Orchestra under Conductor Eugene Ormandy as well as the Toronto Symphony Orchestra. He also performed extensive concertizing throughout South America to Caribbean nations, and the United States. Just this last

Christmas season, he performed on the Wanamaker in Philadelphia which is the largest working organ in the world. In January he was one of the guest artists at the AOAI annual convention in Orlando where some of our members were attendees.

Marco is currently in a management position with Fletcher Music Center in Clearwater, Florida and performs for their many music centers in Florida and Arizona. "Music in his life" — a quote from him.

Open console and a variety of foods and beverages supplied by the hostess and members were enjoyed during the social hours.

The following reports were given during the January and February meetings for the two theatre organs that our members maintain:

Tampa Theatre Wurlitzer — Bob Hill reported the electronic work continues with a new back rail installed

and wiring being done. In February they were in the process of rebuilding the marimba which will take about two months to rebuild and install in the chambers.

CFTOS Wurlitzer — Ron Larko reported access to the facility is still a problem and we had "little guests" chewing the leather on the regulators which had to be repaired. Steps to take care of this problem have been resolved. The shades are functioning as they should and work is being done on the wind lines to regulate the pressure. Hopefully four or five ranks will play in time for the April meeting to be held there. Members are anxiously awaiting the opportunity to test their talent on our Wurlitzer.

Another nice thing to report is that we are gaining some new members. Hopefully in the future we, as well as all of our other chapters, will gain new younger members.

Dolores Lambert

## CENTRAL INDIANA

CARLTON SMITH: 317/356-1240

Our January meeting was held at the Hedback Community Theatre, with Bill Tandy as guest artist. Bill was gracious enough to fill in at the last minute, and he presented a wonderful program of familiar tunes such as "Brazilian Sleighbells" and "Stomping at the Savoy," as well as lesser known numbers like Bing Crosby's "It's Within Your Power" and the lively Depression-era "I'm in

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the Market for You." He particularly liked the crash cymbal on our 2/11 hybrid and used it quite frequently.

Many of our members are quite upset at the loss of the Paramount Music Palace and its 4/42 Wurlitzer. It was confirmed that the Palace would be closing permanently January 15, and that a possible arrangement to install part of the organ in the Circle Theatre downtown Indianapolis was not looking good. Several of our members were able to bring friends and members of other chapters to the Paramount during its final weeks. Following the closure, the organ was crated up and removed to Ken Crome's for rebuilding, and it is now expected that it will be installed in a restaurant in Las Vegas.

Jelani Eddington's new CD, recorded at the Organ Piper, Milwaukee, is now available. He sends greetings from Strasbourg, France, where he is studying Political Science, French, and Russian. He has gotten an internship as academic advisor at the American Consulate General in Strasbourg. Later in the spring, he will be playing for the Cinema Organ Society near Leeds, England, as well as two concerts for the Kino Orgel Club in Hamm and Koblenz, Germany.

Manual High School was the location for our February meeting, and Tim Needler updated us on the planning under way for the 1997 National Convention. We expect the 3/17

Barton from the Indiana Theatre to be up and running in the Warren Township Performing Arts Center in plenty of time.

Those who braved the single-digit temperatures were in for a treat, as Warren York played a delightful program on the 3/26 Wurlitzer. His red socks and shirt complemented the music, which included such holiday numbers as "My Funny Valentine," "Love is Just Around the Corner," and "Froggy Went a Courtin'" (complete with bullfrogs in both chambers!). A low-down and dirty "Ain't Misbehavin'" and a lively rendition of Henry Mancini's "Cue Balls on Parade" rounded out this delightful program.

Several CIC members made the trip to Lafayette on February 18 to hear Jim Riggs play the Long Center's 3/21 Wurlitzer. The organ sounds great in the vintage theatre, and it was nice to see so many people enjoying it. Many of the tunes were played again the next afternoon at Manual, and both programs were wonderful. Jim is an incredible organist, and to be able to play the theatre organ for a living must be a delight. His skill at second touch counter melodies (especially in "Her Name is Mary") sends shivers up one's spine, and those lush Tibias ...

Chris Anderson



Juan Cardona, Jr., Thomaston Staff Organist at his debut concert. Art Bates photo

## CONNECTICUT VALLEY

GORDON LEWIS: 203/929-4822

CVTOS celebrated its 35th birthday on February 11 at Thomaston Opera House. Many members arrived early to enjoy open console and to attend the business meeting that followed. Punch and hors d'oeuvres, prepared by Bunny and Walt Ericsson, were followed by a delicious catered buffet and birthday cake. The dinner was held in the Senior Center in the Thomaston Town Hall adjoining the Opera House.

The highlight of the event was the public concert debut of Juan Cardona, Jr., ATOS' 1994 Hobbyist Award First Place Winner. Juan began studying piano at age seven. He developed a keen interest in organ music after being permitted to play his teacher's pipe organ as a reward for a good lesson. Theatre organ music particularly attracted him. He is currently a classical organ major at the University of

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CVTOS President Gordy Lewis presenting plaque to June Garen for 20 years as editor of *The Diaphone*.

Art Bates photo

*Opera* that featured soprano Nina Wolk (a teacher who performs regularly at the opera house).

Following intermission he swung right into "Strike Up The Band," "Memories of You," "It's Delovely" and "Granada." Saying he's still a kid at heart, he performed Disney favorites "Supercalifragilistic ..." "Beauty and The Beast," "Never Smile at a Crocodile," and "When You Wish Upon A Star." Nina joined him to conclude the program and do the encore "God Bless America."

Juan's dad and sister Mary Ellen presented floral bouquets to the artist and the singer. CVTOS awarded him the concert proceeds as a scholarship to continue his studies. Juan has great stage presence and his warm personality came through in his playing and his introductions to his songs. The audience was very enthusiastic about this promising young artist who is a credit to VOTS.

Longtime CVTOS member June Garen was honored during the evening with a plaque recognizing her contributions to the chapter. June has done a marvelous job as editor of the chapter newsletter, *The Diaphone*, for 20 years.

Jane Bates

## CUMBERLAND VALLEY

CHAMBERSBURG, PENNSYLVANIA

ROBERT EYER, JR.: 717/264-7886

The interior of Chambersburg's Capitol Theatre was brightened considerably with new paint earlier this year. Also, a large quantity of gilt was painstakingly applied to the nooks and crannies of the elaborate plaster grilles in front of the organ chambers on either side of the auditorium. All of the work was done by the theatre's owners, Gordon and Marlene Madison, who are among the founding members of the chapter. The Madisons donated the theatre's original Moller pipe organ to the chapter in 1993 and have been very active in chapter activities over the years. Their continuing work to beautify the theatre has resulted in a community jewel and a beautiful venue for the Mighty Moller. Summer travelers to south-central Pennsylvania are welcome to visit this downtown landmark.

Bob Maney

## DAIRYLAND

COREY E. OLSEN: 414/646-8647

New Dairyland-on-CD releases profile Walt Strony on the Riverside's Wurlitzer and Jelani Eddington on Organ Piper's Kimball. These two artists, headliners at our 25th Anniversary Gala, have since recorded "Encore II" and "Jelani Eddington In Concert," respectively. Get one. They're hot!

The Avalon Theatre sites April's spring concert and September will again find the Riverside hosting our fall offering. In the meantime, resident artists (Dave Wickerham, Ralph Conn and Sandy Knuth) highlight our mid-winter socials. And this month, Bill Campbell, DTOS member and former officer, will be concertizing at North Tonawanda, New York's Riviera Theatre. An artist a month is booked at the theatre and Bill auditioned while attending Buffalo's Regional last year.

Hope springs eternal! This month a 12-year-old became a member (he'd heard Strony at the Riverside) and a 7-year-old has elected as his "hero," Dave Wickerham, resident organist at the Piper. Long live theatre pipe organ appreciation!

Dorothy Schult

## EASTERN MASSACHUSETTS

DONALD L. PHIPPS: 508/990-1214

January 7 at Babson will not soon be forgotten by those present at Dick Smith's premiere appearance at our 3/15 Wurlitzer. I don't know what adjectives would best describe this man's performance, but suffice to say that it was abounding in great variety, tempo changes, full utilization of the organ's resources, in short, an electrifying concert: accuracy despite manual and pedal work which almost defies description as his hands and feet literally flew. It was not only a workout for Mr. Smith, but one for the organ as well. Kudos to our dedicated organ crew!



**JEFF  
WEILER**

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Our guest had the honor of playing both the 1992 and 1993 National Conventions of ATOS and for 21 consecutive years has been concert artist for the Dickinson T.O.S. in Wilmington, Delaware.

Dick opened his musical evening with "This Could Be The Start of Something New" and it certainly was with EMCATOS as he will be back. A tender gospel number, "He Touched Me," was his second offering followed by a new song in an old style, "A Wink and A Smile."

Richard played with his left hand as he held the microphone in his right and sang, "Charlie on The M.T.A." showing still another of his talents. One of Jesse Crawford's best was his "Forgotten Melody" which was among four others strongly identified with him from his recordings — "I Love to Hear You Singing," "What Are You Waiting For, Mary?," "When the Organ played at Twilight" and "Valencia," all given carefully arranged treatment. This latter selection Crawford had to have a fifteenth take with Victor engineers before all were satisfied for his 78 rpm shellac recording.

A number of Jimmy Dorsey's, "I'm Glad There Was You," was beautifully played as our rotating mirrored ball sent hundreds of light shards dancing around the auditorium. A special song which Dick worked up into a real production was "The World is Waiting For the Sunrise," during which he gradually increased the tempo with first his right hand then both leaping from one manual to another — a spectacular sight and sound to witness.

Our organist obviously enjoys the Big Band numbers and invited those so inclined to dance while our mirrored ball rotated and he reminisced with "Moonlight Serenade," "So Rare" and "The Jersey Bounce" as several couples participated. "How Great Thou Art," without tremors, ended his first half as he worked up to double pedaling at an almost unbelievable fast clip. His large audi-

ence erupted with a long, loud standing ovation and shouted as they did numerous times during the evening — more than with any other artist we have had. Dick began his longer second half with a couple of requested selections, "Alexander's Ragtime Band" and a just right "Crazy." Mirrored lights again and couples waltzing to "Charmaine" and "The Waltz You Saved For Me." A workout for both our organist and organ was his "Dizzy Fingers" and they were busy at a constantly increasing pace and making full fingered runs.

Two Hawaiian selections so suited to theatre pipes brought out the sonority of our instrument with "Beyond the Reef" and the "Hawaiian Wedding Song." A feline otherwise known as "Alley Cat" crept into his program as well as Kick singing "Makin' Whoopee." The youngsters also were not forgotten as he performed a medley from *Snow White and The Seven Dwarves*.

Yet, again, the mirrored lights and dancing couples had fun with "In The Mood" as many fingers and feet were observed keeping time. This was Mr. Smith's final planned number, but his audience was not ready to leave so a sort of "Dick Smith Happening" began as he removed his jacket, cummerbund, tie and unbuttoned his shirt at the neck to be more informal and comfortable.

Mr. Smith included a selection which the late Boston organist, John Kiley, recorded on the 4/26 Metropolitan Theatre mighty Wurlitzer, "Mighty Like a Rose." A cheering, clapping standing audience was his reward when he finished a breathless "Tico Tico" with manual and double pedal work which my notes say he outsmithed Ethel.

This area of the country was not overlooked as a nice "On Old Cape Cod" was a part of his "afterglow." A number, "Truck Stop," was not familiar to most of us, not like a long medley which opened with "Give My Regards to Broadway" leading into patriotic and the armed forces numbers for a total of thirteen.

A great concert ended with an upbeat "With a Song in My Heart," surely with his enthusiastic attendants doing just that as they left. Dick Smith is a fine entertainer, imaginative in his programming and a first class musician. He also gives more music for the buck with his extended playing long after most concerts have ended — a rather rare breed of which we need more.

January 22 was our annual meeting during which Treasurer Dave Marden, announced that 207 CDs have been distributed to over 100 libraries. Our obvious goal is to acquaint a wider audience to what T.P.O. offers just as is that of National ATOS. He also made a motion, which carried, to write a letter of sincere thanks to member, Robert Blanchard, for distributing the bulk of these CDs. We are sorry to report that this quiet, unassuming but valuable member unexpectedly passed away on February 9.

With so much work involved with the treasurer's position, Dave has divested himself of the role of vice-president and to which Chad Weirick has been appointed with the Executive staff otherwise remaining unchanged.

February 26 regular meeting had a father and son team as our organists, Myron and Mike Bigelow. The former concentrated on some nice oldies like "My Buddy," "In My Solitude" and ended with "God Bless America." Mike

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**EASTERN MASSACHUSETTS cont.** began with "Put On a Happy Face" and included a nice slow Ray Noble piece, "The Very Thought of You." A real change of pace was needed for an always exciting, "Granada." A beautiful composition of one of our members, Marion Sutcliffe, "Long Ago," along with a nice treatment Mike gave "The Wind Beneath My Wings," were a part of his offerings which concluded with a multi change of pace, "Nice Work If You Can Get It." It was a beautiful afternoon, both inside and out, with good music, refreshments and fellowship. *Stanley C. Garniss*

## GARDEN STATE

**ROBERT RAYMOND: 201/887-8724**

The winter months of January and February have seemed long, with freezing temperatures and short hours of daylight. Most dreary of all is the lack of theatre organ concerts to cheer us up. It appears the availability of concerts at the Trenton War Memorial and Asbury Park are out of sight for some time. To keep from deep depression, members have been known to travel to nearby chapter concerts, travel to Florida, or go deep sea diving.

Now that March has arrived, we are anxiously looking forward to the Galaxy Theatre's inaugural presentation of its reinstated 3/12 Kimball theatre pipe organ on Thursday, April 20. This organ had previously been installed in the Casa Lido Restaurant

in Trenton. The Kimball was transported to the Galaxy Theatre in Guttenburg, in March 1994. This theatre is situated in a mall which is tucked inside the middle one of three large high-rise apartments which poise on the New Jersey Palisades, directly across from New York City.

Nelson Page, owner of the Galaxy loves theatre organ music. He was determined to place a pipe organ in one of his theatres since hearing the Wurlitzer pipe organ in the Pascack Theatre which he was leasing in the 1980s.



*L to R: Nelson Page owner of Galaxy Triplex theatre and Jeff Barker technician and organist. Jinny Vanore photo*

The Galaxy is composed of three theatres, having a main one containing 250 seats with two smaller theatres on either side. The Kimball required strategic placing and advanced planning was necessary. Unlike the old theatres, this theatre has no stage or pipe chambers, just

solid walls of steel and concrete. This condition required building a two-level pipe chamber and numerous changes had to be made to house the motor and blower. There have been staggering amounts of work and thousands of work hours of dedication by Jeff Barker, a well-known organist on our East Coast, and Jeff Page, brother of Nelson who did most of the structural work. The continuous enthusiasm of Nelson has helped to carry the project through the hot months (with time delaying matinees every day during the summer) or working in cold winter chambers, all impeding progress. Many people eager to hear the organ, questioned the length of time, little realizing the amount of work to be done.

At this point with the project nearing completion, Thursday, April 20, is definite and invitations will soon be sent out. Future plans will be a possible silent movie each month. The organ will be played by professional organist Jeff Barker every weekend.

How wonderful to have a theatre pipe organ placed in a theatre again, and available to Garden State Chapter. *Jinny Vanore*



*Concrete stairwell utilized for reservoirs and storage of Kimball console. Jinny Vanore photo*

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## GULF COAST

**DOROTHY STANDLEY: 904/433-4683**

The countdown has started for our second annual Day-and-a-Half. You know — our mayoral-proclaimed, signed, sealed and framed announcement, enabling us to celebrate our fifth annual Kids Day on Friday morning, April 28, our 25th evening concert for the general public that evening and our sixth annual open console the half-day following, Saturday morning, April 29. Lots of numbers to remember up there! All this presided over and played for with a repeat performance by Ron Rhode. Wow! What a Day-and-a-Half to celebrate with our own 4/25 Robert-Morton. Jimmy Scoggins, our wonderful technician who is sporting a brand new house in Jackson, Mississippi, will be here before Ron's performance to see that the above-mentioned RM is in its best performance mode.

Our organ was utilized during the Christmas holidays by composer Allen Pote and his charming wife Susan, in their presentation of the Pensacola Children's Chorus Christmas program. We loved to hear the children singing but we loved most seeing and hearing our organ rise from the pit to the thunderous sounds of "Jingle Bells" and the kids stripping their tonsils to be sure the last person in the house could hear them. I think some across the street heard them, too. With a packed theatre of proud mamas, papas, grandmothers, grandfathers, aunts, siblings and assorted nieces, nephews and cousins, we did have an appreciative audience for sure. Hey, I left out uncles and I know we had a supply of them, too. With a totally unbiased opinion, we can say honestly that we had good exposure for sure.

Since I was the only one of our chapter in the audience that night, you simply cannot imagine how I felt when the tremulants shook the Tibias to the rafters making the organ sing with the kids. Dare I say proud? YES!

We are always hoping someone else will utilize our instrument in the future. We have been asked many times and we would like many more.

I said "future" because the old Saenger Theatre here in downtown Pensacola will be "dark" this summer while extensive improvements are made to the theatre which houses our organ. The lobby is to be enlarged (much needed), more box office space (also needed), a pre-concert gathering place for performance updating, better restroom facilities (badly needed), and an elevator, (sorely needed). The Saenger management estimates completion by the opening of the fall concert season. Good luck!

Now for an update on our legal situation on the organ. After a great many re-writes and much effort, our ad hoc committee: Dorothy Standley, Scott Brodie and Curt Goldhill, ably assisted by B.D. Rhea, MD, (our console builder), has completed our legal petition to the city on the formal ownership of the organ. (Remember, it is OUR organ, in THEIR theatre.) Therefore we need the "legalese" spelled out as to "Who is on first." Member Howard Rein, a former City Council man and also former Mayor pro tem, is handling the circuitry of this three-page petition for us. Keep your fingers crossed. We know there will be some necessary revisions to be done. Just hope it will all be something we can work with.

As much as we hate to say it, we have two members still on the mailing list, Byron Melvin and Bob Ireland. Both are staunch, loyal and dedicated members. They have helped put up, take down, make-do, and cover over everything we ever did. We'd like to see them back in action soon.

The board has not met lately. The little bit of business necessary has been handled by ad hoc committees. When our ownership is established we will be shifting into a higher gear for more activity. Until then ...

*Dorothy Standley*

## HUDSON-MOHAWK

**SCHENECTADY, NEW YORK**

**FRANK HACKERT: 518/355-4523**

Our fifth and sixth meetings of the 1994-95 season each honored a notable area organist.

Our January meeting at Proctor's Theatre in Schenectady, honored Stanley Saxton who was elected as an Honorary Member of the Hudson-Mohawk chapter by the Board of Directors in August 1994. Mr. Saxton is a nonagenarian who is considered a living legend. He is a noted composer and classic theatre organist. Through a videotaped interview with chapter member Carl Hackert, Mr. Saxton shared his memories, thoughts and genre memorabilia as well as some wonderful vintage recordings. His reminiscences evoked a world of classic theatre organ which exists today only in memory and recordings. David Lester was the featured organist at the January meeting.

On February 27, members braved a major Northeastern ice storm to journey again to Proctor's Theatre for a meeting which spotlighted Elmer A. Tidmarsh (1891-1965). Dr. Tidmarsh sold newspapers as a boy to pay for organ

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#### HUDSON-MOHAWK cont.

lessons and was a church organist while still in his teens. He joined the faculty of Union College in Schenectady, in 1926 and became the first director of that institution's Music Department. In fact, he is credited with the creation of the Music Department and was a master of orchestral organ registration. Members learned of Dr. Tidmarsh's skills and many accomplishments through videotaped interviews with colleagues and former students and rare recordings of his performances. Coincidentally, both Dr. Tidmarsh and Chapter Honorary Member Stanley Saxton studied in Paris at the same time in the 1920s with Marcel Dupre and Charles Marie Widor.



Guest Jennifer Waters at "Goldie" with assistance from Chapter Member Carl Hackert.

The chapter sponsored noon-time organ concert series at Proctor's Theatre continues to be a big success, gaining a larger audience with each successive presentation. Every month from September to May a different artist is featured on Goldie, the Mighty Wurlitzer, each bringing his or her particular style and repertoire for the audience to experience and enjoy. At the January 23 concert Ned Spain gave an "all request" program which was enthusiastically received by those present. At this concert, he gave the



David Lester at "Goldie."

first public rendition of Schenectady's new official song "Our Schenectady," words and music by John W. VanLaak. The February concert by Marion Jones continued in the excellent tradition established for these performances and was immensely enjoyed by the audience. Upcoming concerts will feature Bob Waller on March 28, Ed Farmer on April 18 and Carl Hackert on June 13.

Future Springtime chapter meetings will feature an "all roses" program presented in association with the Schenectady Rose Society, an evening of ice skating music and a "pops" style musical celebration culminating in the annual June picnic.

Norene Grose

## LAND O'LAKES

MINNEAPOLIS/ST. PAUL

ROGER R. DALZIEL: 715/262-5086

To the amazement of all of the locals, our once-in-several-decades mild winter weather continued right up through the beginning of March. Anyone who invested in a new snowblower last fall may have taken it out of the shed once. After that, the "snow flurries" which the weathermen like to talk about have been the norm. None of us is exactly complaining

about the lightened burdens of winter — in fact, a one- or two-inch snowfall can be cleaned up with the hand-shovel in less than half an hour, leaving more time to seat oneself at the console and let the organ music roll forth. But Minnesotans are wary, and we remember the local "tradition" that midway through March, the annual Boys' State High School Basketball Tournament is practically guaranteed to bring forth snowflakes measured in feet, not inches. We're very glad for the mild winter (so far), but are braced for the deluge.

The nationally famous clergyman-turned-organist, Father James Miller, was the latest artist to appear in concert during January at the nearby Phipps Center For The Arts. His light-hearted approach to organ music, coupled with flawless musicianship, makes it all look so easy. The rainbow-colored suspenders, which he likes to flash at the audience when his clerical jacket is unbuttoned between selections, belie a serious musical talent which never fails to impress those few souls who haven't had the joy of hearing him before. Two hours seems to fly by, in a Father Jim performance, like as many minutes, when his distinctive style of jazz is on the program.

Now there won't be much to look forward to until April, when Clark Wilson is due to visit the Phipps Center, to entertain us with a regular concert plus a couple of silent Laurel & Hardy movies, to be accompanied by Clark's delightfully appropriate organ themes. And, by then, the weather will be much milder; increased sunlight will melt away our snowdrifts to usher in that most welcome of seasons in Minnesota — spring. We can hardly wait to greet it!

John Webster

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## LOS ANGELES

SHIRLEY OBERT: 310/541-3692

Chris Elliott entertained LATOS concert-goers with a wonderful evening of music, a movie, and recognitions and dedications at the January 21 concert in Sexson Auditorium. Chris introduced his parents who were in the audience, as well as Gaylord Carter, the master of silent film accompaniment, with whom Chris had studied for 10 years. The highlight of the first half of the evening centered around Gaylord who is celebrating his 90th birthday this year. After Chris accompanied the audience in a rousing rendition of "Happy Birthday," Steven Ross announced that LATOS had declared this the "Gaylord Carter 90th Birthday Year," to be celebrated all year long. Following this bit of festivity, Chris dedicated "A Sylvan Idylle" written by the late Richard Purvis in 1993 and dedicated by him to Gaylord.

Chris played a great concert of mostly show tunes including selections (not "medleys") from *My Fair Lady*, *GiGi*, and *The King and I*. Chris explained that he had learned while playing in England that a "medley" is something one does with vegetables. Chris explained that his arrangement of *The King and I* had been developed with a great amount of help from his friend Walt Strony by listening to a Julie Andrews recording with orchestration by Robert Russell Bennett.

During the second half of the evening Chris did a stellar job scoring the silent movie *That's My Wife* which is one of the funniest Laurel & Hardy movies I've seen. *Wayne Flottman*

## MANASOTA

VERNON BLANCH: 813/755-1058

Manasota Chapter celebrated its third birthday with a catered dinner in the parlor of the Charles Ringling mansion on the campus of the University of South Florida at Sarasota New College. The event has held on November 20. Following dinner, several members played during open console on the partially restored 1926 Aeolian pipe organ. We were pleased to welcome Rosa Rio to the bench. With little or no preparation, she made the Music Room resound with sound that had not been heard for about 25 years. It was a thrilling experience for the organ crew to hear the reward of over 3600 man hours of toil.

Those to be credited for their many hours of painstaking work include Norman Arnold, Lanny and Leslie Hunter, Vernon and Shirley Blanch, Yvonne and Frank George, and Burt Sahli. Many others contributed many hours of sanding, gluing, planning and the necessary paper shuffling that are required to secure material and parts. The organ is playing, but the combination action is yet to be operational. One of the early undertakings was the restoration of the roll playing action. That is now complete and it is a joy to watch the old paper rolls bring the organ to life, just as they did 60 years ago for the circus family.

Early in December, we met at the home of Joanne and Chuck Pierson for our Christmas party. As usual, the Pierson grounds and home were ablaze with multicolored lights. Inside we were treated to a program of talented artists, including Al Hermanns playing Chuck's hybrid pipe organ. Much seasonable music was heard and enjoyed.

In January 23 met at Trinity

Metropolitan Continuity Church in southern Manatee County, where a Rodgers three-manual Model 36-E theatre style electronic organ is installed. Member and Church Organist David Braun provided the music in a concert for the Society and the congregation. A reception followed, with open console for those so inclined.

Sunday afternoon, February 5, we attended the popular/theatre style concert at The Church of The Redeemer in downtown Sarasota. Don and Harriet Laronge have arranged this benefit performance by Ann Stephenson-Moe, Minister of Music, and Cynthia Roberts-Greene. This style of music is rarely heard on this organ, a modified 3/56 Moller.

The February 19 meeting was in the home of Frank and Marg Schertle in Sarasota County. Frank demonstrated his Hammond Concorde electronic organ. Open console followed. As usual, our hosts, assisted by the ladies, provided plates filled with all sorts of tempting snacks.

Thursday, March 30 has been scheduled for the dedication of the restored 1926 Aeolian at The University of South Florida. Sunday, April 2 will be the public "open house" for the Charles Ringling mansion. Rosa Rio will play a concert of tunes appropriate to the instrument and the installation date.

The University is celebrating its 20th Anniversary with a year of activities, of which this event will be one. The house is undergoing the installation of a fire suppressant sprinkler system. The organ crew is keeping a close watch on the work. There is much plaster dust in the air as walls and ceilings are carved out for the installation of sprinkler pipes. In addition to the sprinklers, a secondary

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MANASOTA cont.

stairway is being installed, as well as public rest room facilities. The wind lines are sometimes exposed, and we are on the watch to protect the control cable conduits.

*Carl Walker, 813/924-0591*



*Bernie Anderson at the 3/15 Austin-Morton at Chaminade High School in Mineola, New York.*

## NEW YORK

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

One of our own talented young artists, Bernie Anderson, opened the 1995 concert season for New York Chapter on February 26 with a fine performance on the beautiful 3/15 Austin-Morton theatre organ at Chaminade High School in Mineola, Long Island. A student of Ashley Miller, a recent finalist in the ATOS Young Organist Competition, and a music performance major at Montclair State College in New Jersey, Bernie demonstrated his outstanding talent in this, his first full formal concert performance. Bernie chose a most enjoyable program of familiar popular tunes that lend themselves readily to theatre organ styling, opening with the up-tempo "I Feel A Song Coming On." Other selections included a beautiful arrangement of the 1930s dance tune, "Once In A While" and a variety of Broadway musical greats, including "Almost Like Being In Love," "On the Street Where You Live," "I've Never Been In Love Before" and "There's No Business Like Show Business." He closed a delightful afternoon of theatre organ music with the Gershwin favorite, "I've Got Rhythm." Following Bernie's concert, members had an opportunity to take turns at open console. Thanks, as always, to the dedicated Chaminade crew, Brother Bob

Lahey, Ken Ladner, Bob Atkins and Dennis Morrelly, the organ was in fine tune and performed splendidly. Thanks also for their warm hospitality in hosting the chapter and the artist.

The Board of Directors met in January at the Castlegould mansion on Long Island where the chapter is installing a 2/8 Wurlitzer in the county-owned mansion-museum. Crew chief Keith Gramlich and assistants Charles Schram, Jr. and Al Steinberger led the board members on a tour of the project. Chapter officers were elected. Among other items of business, plans for coming events and a possible regional convention in New York were discussed. A special note of thanks was added to the minutes by John Venderlee, expressing appreciation to Barb Penrose and Bob Strang for their many months of hard work in rewiring and reconfiguring the Bardavon Wurlitzer console.

*Tom Stehle*

## NORTH FLORIDA

**JACKSONVILLE**

**ELMER OSTEEN: 904/724-0694**

This chapter has received a welcome transfusion of energy and enthusiasm from a brand new member, Gene Stroble. It is always a happy event for a chapter of ATOS when a new member comes into the group. But in this case, our small-in-number-and-big-in-spirit chapter has special cause to celebrate. Gene is the band and art teacher in the elementary school in the small community of St. George, Georgia, where he teaches 170 students from kindergarten through sixth grade. Gene is also Minister of Music at a small country church in Hilliard, Florida, where he directs the choir and congregational singing with organ and full-blown orchestra. He arranges and scores all the music in his studio which is equipped with the latest sophisticated computer equipment for musical arrangement, composition and electronic accompaniment. His digital piano is MIDI'd to the computer as his new Allen MDS Theatre II organ will be as soon as he solves a space problem. What makes this situation so interesting and intriguing is that he is a theatre organ buff and has found great success in exciting grade school

children to the world of theatre organ — turning them on to theatre organ music. The children are already George Wright fans and currently are eagerly anticipating hearing the Gaylord Carter and Ann Leaf CD. What more could be asked in the name of preserving the theatre organ and its music? How he does it is worthy of a feature article in this magazine. Our board of directors plans to meet March 4 to explore ways the chapter may capitalize on Gene's accomplishments and to spread his influence around.

We became acquainted with Gene's extensive capabilities in November of 1994 when he and his friend Rosemary Sikes hosted the chapter at his home located far out in the country in the River Road Community, Nassau County. He first entertained his guests, which consisted of chapter members and friends from the local environs, playing his Allen Theatre Organ equipped with the MIDI Expander Unit. He had made fine adjustments in the voicing to suit his personal tastes. Gene played Broadway and sentimental favorites, music old, new and "Lulu" too, plus music for the holiday season. After the concert Rosemary and Gene were kept busy at two rallying points, one where the food was aplenty with Rosemary the hostess and the other where a tour of the music studio facilities was under way with Gene as the host. It would be safe to say that North Florida theatre organ buffs "got their batteries charged" at this meeting.

Our meeting in December was a break from the traditional. We met in Treasurer Dianne Meadows' home where there was no organ, but there was a super-quality music system which provided seasonal music softly in the background during a lively exchange of ideas and other conversation by members getting to know each other better around a table of good food to munch on. No one seemed to miss having an organ to play. Dianne was a gracious hostess.

In January we met on a Saturday afternoon at Dave Walters' home for "An Afternoon with Dave." Dave had alerted us that he would have a surprise for us. It turned out to be a

Yamaha keyboard MIDI'd to his Conn 650. Dave used it to produce solo voices, not necessarily organ voices, but voices of orchestral instruments playing through a separate sound system. It worked well. Dave had detuned the Yamaha from the Conn just enough to create a great sense of stereophonic space when playing the Yamaha string ensemble along with the organ ensemble.

Dave's program included many favorite hymns and ballads, some of them played against the spacious sound of ocean waves gently lapping against the shore. Innovative ideas certainly crept into this particular chapter meeting. After the program we were treated to delicious snacks supplied by Treasurer Dianne. Prexy

Osteen played background music.

Long-time ATOS members Erle and Marge Renwick, originally members of Eastern Massachusetts Chapter, have for many years been "badgering" son Mark to play a program of his original compositions especially written for the theatre. At last the request was granted at the January meeting at their home. Mark did, indeed, play nothing but his own compositions for the entire program. At encore time Mark and Carrie provided a change of pace in playing and singing a rare song from an old Dick Powell movie. The program was well received. After the program members and friends engaged in loud camaraderie that has become an expected ingredient wherever theatre organ

devotees gather. A table of sweets and drink served to fuel the hub-bub.

*Erle Renwick*

## NORTH TEXAS

IRVING LIGHT: 214/931-0305

Well! another year has rolled around, the 20th for North Texas Chapter, so it was again time for our February business meeting and election of officers. The musical treat at this meeting was provided by NTC member (and National Director) Byron Melcher. We always look forward to another Byron Melcher performance and to the great music we will enjoy. The organ was the large special Rodgers three-manual organ in John Friedel's residence. On this instrument, Byron was particularly

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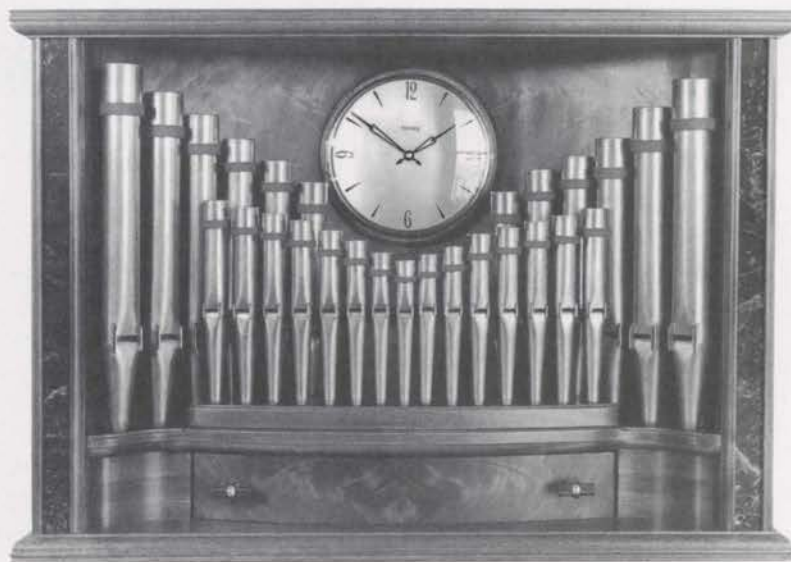


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**NORTH TEXAS cont.**

able to show off his great talent for registering and playing the theatre organ. He began his program with a rousing arrangement of "Who" and followed with one hit after another to everyone's delight. A mere recounting of the great song titles can't begin to convey the color and excitement afforded by Byron's playing of them. One song title did neatly describe both the beautiful weather outside and the feeling we were all left with "It's a Great Day." Thank you, Byron.



John Friedel, February host, introduced his "bride to be" Karoline Wilson, to North Texas members.



Bryron Melcher performed for North Texas in February.

Our host, John Friedel, took this occasion to announce his engagement to Karoline Wilson and to present her to our chapter members. They make a

mighty handsome couple and we wish them both great happiness.

No change to date in the situation regarding the shuttered Lakewood Theatre where our chapter's 3/8 Robert-Morton is installed. Still some "lookers" but so far no one has elected to reopen the theatre to the public. Since we can usually expect moderate temperatures in April, we are laying plans to hold our April meeting in the theatre when we won't need air-conditioning. Crew chief Earl McDonald and his fellows cleared up several chronic problems in time for our November 1994 meeting and he believes it should only require some touch-up and tuning to be ready for April.

*Irving Light*



Sean Henderson at Cleveland Kimball.

*Max Brown photo*

**OREGON**

**PORTLAND**

**DENNIS HEDBERG: 503/245-2759**

On February 3, those of us who didn't get scared away by the bomb threat earlier in the day at Cleveland High School, were rewarded with a delightful concert from "down under!" Sean Henderson was born in New Zealand, but is presently from Melbourne, Australia. Just listening to his mature style of playing, one could easily believe him to be a "seasoned"



Many of the audience enjoyed close up view of Byron's keyboard artistry via closed circuit TV.

artist in his 30s — but in actuality, Sean is a tall, rosy-cheeked 16-year-old! In 1992 Sean was the Junior winner of ATOS's National Young Theatre Organist Competition, and he has also been the winner of several other performing competitions in Australia. Amazingly, he is largely self-taught on the theatre organ, although recently he has been here in the States studying with Walter Strony.

Beginning his program with a spirited march, Sean showed us right away that he was in command of the "King of Instruments." His fingers fairly flew with accuracy through several knuckle buster novelty tunes, including "Roller coaster" and one or two others by Zez Confrey. These were interspersed with quiet, sensitive pieces such as "When You Wish Upon a Star," "Clair de Lune," "A Foggy Day," and "Stardust." Sean's treatment of a Gershwin medley from *Girl Crazy* displayed a variety of sounds and styles ranging from the soft and lovely "Embraceable You" to a rousing "I've Got Rhythm" — complete with some classical treatment. Sean brought out many of the fine orchestral sounds that our 3/26 Kimball theatre organ is so capable of producing when he played symphonic piece, "In a Chinese Temple



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- October 29 ..... Lafayette Theatre, Suffern, New York

Garden" and later three selections from Grieg's *Peer Gynt Suite*. There is no doubt that Sean is comfortable with the classics and does a wonderful treatment of them! His arrangement of the "Waltz of the Flowers" from the *Nutcracker Suite* was extremely fine. "Temptation Rag" and another Joplin tune were played with great dexterity. His registrations were excellent for his selections, and there were comments from listeners about hearing sounds from the Cleveland High School Kimball that they hadn't heard before.

Sean most definitely has a bright future as a theatre organist! He so pleased the audience here in Portland that he received standing ovations for his outstanding performance. For his second encore, he finished his program with a beautiful Maori lullaby from New Zealand. I can heartily commend him to all of you for concerts! By the way, Sean would really like to move here to the USA, so if any of you know of a good organist's position for him, contact him!

Carol Brown



Busy "box office" manned by Karen Minear, Gracie McGinnis and Paul Quarino. Alva James photo



Jon Bish, Henry Bahrs, Fred Bish and Harold Schwanke at "box office" for Sean Henderson. Alva James photo



Walter Kimble greets OATOS audience prior to his performance in January.

## ORLANDO

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

1995 has started off with an air of enthusiasm and promise within the ranks of OATOS. Work on the DON BAKER MEMORIAL ORGAN is moving along at a fantastic pace. Our super Organ team has been working full tilt and has made great strides toward our major goal. The members of the team are Ted Campbell, Warren Thomas, Wayne Tilschner, Ed Nielsen, Leroy Lewis, Jim Fles, Carl Davis, Jack Doyle, and of course, Hazel Hensing and Lois Thomson who are always on call for tasks suited to the female gender. We were surprised and pleased to have Ron Bower drop in on our work sessions during his February visit to Orlando. He put in as much of his time as he could muster for work on the DON BAKER. His enthusiasm and hard work are always welcome. Ron was our former vice-president until he moved to Salt Lake City, Utah, last fall and deprived us of his spirited input and optimistic

outlook. He maintains his membership in our chapter and hopefully the progress that has been made on our project since his departure will draw him to Orlando often and soon again.

Speaking of progress on the DON BAKER, members of our organ crew are working every day and much has been accomplished over the past few months. The console has been wired up and should be ready to go in March or April. The horseshoe is complete and the keyboards are being wired to the relay. In the Solo chamber, the Tibias, Vox, and Diapason plus three other ranks are being worked on. Three have been wired to the electronic relay. Three other bottom boards are in process of being wired to the relay. Swell shades are winded and other ranks are in process of being winded. Wind leaks are being chased down. We are shooting for the end of April to have four to six ranks in Solo chamber playing. There are so many variables involved in such an installation that we can only keep our fingers crossed and hope all will go as planned.

Our new meeting format of having concerts each month is being well received by our members. Attendance is increasing slowly, and, hopefully, as word gets around about our concerts this trend will continue.

At our January meeting, we featured as our artist, Walter Kimble, a Charter Member of our chapter. Walter and his lovely wife, Hallie, have been out of circulation for about a year because of an automobile accident. They recently returned to our fold so we were especially pleased to welcome them back and hear Walter perform on our Conn 650 after such a long hiatus. It is always a pleasure to hear Walter play but this time he outdid himself by rendering an even more superlative job than usual. He opened by playing "Rapasz Band," followed by an organ arrangement for Wurlitzer pipes of "In a Persian Market" by Frank Matthew. He also included "Pavanne" by Morton Gould and "The Theme from Lawrence of Arabia." It was a memorable concert received with much applause by an appreciative audience.

In February, our annual membership business meeting was held to

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**ORLANDO cont.**

take care of nominations for board vacancies and other business matters of interest to members. This meeting was preceded by a surprise concert by well-known organist from the Buffalo area, Joe Donohue. Joe is a member of seven ATOS chapters, having joined OATOS following our meeting. Leroy Lewis arranged for this concert while Joe was visiting as his house guest. Joe lives in Buffalo with his wife, Eloise, and six children, where he teaches both organ and piano. He does a lot of concert work in restaurants, private parties, and VFW. He has been a church organist for about 26 years and is house organist for the Riviera Theatre in the Buffalo area. Joe played a wonderful short program consisting of well-known selections all of which were arranged in theatre organ styling. He made the Conn 650 sound about as much like a theatre pipe organ as is possible for an electronic organ. As a result, the audience was filled with nostalgic feelings, which, of course, makes us all the more anxious to get the DON BAKER up and playing. You can be sure Joe will be welcome whenever he finds it possible to return to Orlando.

We look forward to an exciting few months to come. Stay tuned for the next episode. *Lois M. Thomson*



*Joe Donohue on bench of Conn 650 during OATOS concert in February*

**POTOMAC VALLEY**

**GEORGE MATHER: 703/644-1262**

On Sunday, February 26, the PVTOS participated in the Third Annual Telethon known as "A Call to Arts," sponsored by the Arts Council of Fairfax County and Media General Cable. The Telethon aired on two local cable channels from 12 to 9 p.m.

The PVTOS segment included an interview with Doug Bailey, who outlined the Society's objectives and programs, and also featured Floyd Werle at the Wurlitzer console accompanying a Laurel and Hardy silent. George Johnson, chief organ technician, gave a detailed description of the Wurlitzer, the location of the pipes, and the function of such effects as the drums, xylophone and glockenspiel. The PVTOS coordinator for the event was John Schjelderup.

The following PVTOS members served on a team making out-going phone calls to a targeted segment of the community: John Ball, Alan Davis, Oscar Olsen, Mr. & Mrs. William Page, Mr. & Mrs. Bruce Ricker, Mr. & Mrs. Ernest Ryder and Mr. & Mrs. LeBarron Washington. Accepting incoming calls on the telephone bank were Doug Bailey and Bill Mastbrook (PVTOS Secretary) with Mrs. Bailey handling photography.

Viewers were offered the opportunity of pledging support directly to a particular organization or to the overall effort, which is designed to raise funds for some fifty performing arts groups in Fairfax County. Groups receive the total amount specifically pledged to them and share proportionately in whatever funds are undesignated.

At the close of the Telethon, all pledges came to more than \$33,000. As well as the direct financial remuneration realized from the Telethon,



*Doug Bailey taking pledges at Telethon.*



*Bill Mastbrook (second from right) taking calls at the Telethon in Fairfax.*

each group had the additional benefit of possible exposure to every cable recipient in the County. *Bill Mastbrook*

For our March program we were indeed fortunate to have Wayne Zimmerman grace the console of our 2/7 Wurlitzer. His program was billed as a concert of music from 1900 to the present and we were not disappointed with the variety of tunes he selected.

The first half of his program opened with an upbeat medley, starting with "The Varsity Drag," followed by several songs from the same time period, including "Linger Awhile" and a very lush arrangement of "Stardust," Judging by his interpretation and registration, it was very evident that he enjoys playing music

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from the theatre organ era.

Wayne concluded the first half of his program with a fine medley of songs from *LaCage Aux Folles*, ending with "The Best of Times." Fortunately for us, the best of times with Wayne Zimmerman was only half over, and after a short intermission, he was back at the console for the second half of his delightful program.

"Strike Up The Band" was his choice to open the second half of the program, with generous use of the drums, cymbals, glockenspiel, and xylophone. After a Victor Herbert and Sigmund Romberg medley, he played a wonderful collection of Marvin Hamlisch tunes, including "The Way We Were," "One," and "What I Did For Love."

If the success of a concert can be measured by the results of a sing-along, Wayne's tops the list. We were not sure how well the audience would react, but eight songs later, everyone was going full steam ahead and wanted to sing more!

Called back for an encore by chief organ technician, George Johnson, Wayne played a medley of songs from *The Phantom of The Opera*, with spectacular lighting effects from the PVTOS lighting wizards crew Bruce Ricker, Ken LaCapria, and George Mather.

All in all, a wonderful afternoon of theatre organ music by a musician we hope to have back again very soon — Mr. Wayne Zimmerman.

*George Mather*



*Wayne Zimmerman at the Mighty Wurlitzer.*

**Check the ATOS Yellow Pages Classifications on page 70**

## PUGET SOUND

**JOANN EVANS: 206/485-5465**

Seattle's Franklin High School is the proud new home of Kimball opus 6760, originally installed in the New Everett Theatre, Everett, Washington. It then consisted of nine ranks plus percussions. Removed from the theatre in 1953, it was installed in the main auditorium of Queen Anne High School in Seattle for a total price of \$10,000. When Queen Anne High closed several years ago, the organ was totally rebuilt and reinstalled in the modernized and refurbished Franklin High School. Today the instrument is played from a three-manual console of classic design, the original having traveled to Sydney, Australia!

In January, PSTOS joined together with Franklin High to present a variety show, including a short presentation on the organ, a silent movie, both played by Don Wallin, and excerpts from an upcoming stage production, *Alice In Wonderland*, featuring Franklin students. PSTOS hopes to expose the organ to more of the student body, many of whom are barely aware of its existence. Ditto the parents! The day was a success, with parents now wanting to work together to present a similar day with more student participation. PSTOS hopes to spark an "organ interest" among the students.

A series of technical workshops began in March at the home of Jack and Mary Lou Becvar. The subject of the first workshop was "Recovering Primary, Secondary, and Motor Pneumatics." Once the workshops were publicized, there was a surprising response, with considerable interest.

A Spring series of four monthly Theatre Pipe Organ Classes began on February 25, using Walt and Bessie Cook's pipe organ. Once again, Don Wallin presented the very interesting class. Andy Crow and JoAnn Evans will be included in the teacher lineup during the Spring series.

## QUAD CITIES

**MARK SPENGLER: 309/752-0232**

Question: What is the Quad Cities? Answer: A group of individual cities in Illinois and Iowa joined by the Mississippi River, with a total popula-

tion of 356,196. Located on Interstate 80, approximately midway between Chicago and Des Moines, the area is rich in cultural opportunities, both historical and recent; from the prestigious Quad City Symphony Orchestra, now in its eightieth season, to a 12,000 capacity Civic Center that has won several Entertainment Industry awards since it opened in May 1993.

As members of QCCATOS, we are proud to be responsible for the preservation of an integral part of the Quad Cities' cultural heritage; the original installation Moller/Wicks pipe organ in the Capitol Theatre, Davenport, Iowa. However, since the Capitol is not heated in the wintertime, we hold our meetings at other locations during those months.



*Barb Christiansen (left), Helen Alexander (right) and Ruth Felts (back) smile while listening to open console during QCCATOS February meeting. Below: Ted Alexander having fun playing the Robert-Morton at First Church of Christ Scientist, Moline, Illinois.*

*Mark Spengler photos*

For our February meeting we enjoyed open console on the only other public Quad City theatre pipe organ, which happens to be in a church. The congregants of First Church of Christ Scientist in Moline, Illinois, graciously gave us access to their two-manual Robert-Morton, which was originally in Moline's Roxy Theatre. It has a great "theatre" sound, and our members thoroughly enjoyed playing and listening to this authentic silent movie era instrument.

For our March meeting, one of our



## QUAD CITIES cont.

members, Dick Withenbury, has arranged for us to meet in Moline's Scottish Rite Cathedral and try its 2/13 Moller which was installed in 1930. Dick is the Cathedral's resident organist.

In our last chapter notes, we reported that the ownership of Davenport's Capitol Theatre, along with its Wicks pipe organ, had been transferred to Scott Community College. In January we met with the President of the College, Dr. Leonard Stone, to explain our role and requests regarding the theatre and its organ. These are currently being reviewed by the college. Meanwhile, we have been given permission to begin needed work on the organ. This, plus remedial work to be done on the theatre, means that it is unlikely we will be able to have a Spring concert.

Thanks to the efforts of our Fund Raising Committee, Helen and Ted Alexander and Martin Leon, we have a \$4,800 grant from the Riverboat Development Authority to be used for organ repair and restoration. We plan to transport the Vox Humana, Kinura and Tuba ranks to the Wicks Organ Factory in Highland, Illinois, for total rebuild. We also plan to have a replacement chest built for the eight-foot Diapasons as the current pipe chest is not usable. We trust that both the theatre and the Wicks organ will be rejuvenated and ready in time for a fantastic fall show. *Elaine Vinzant*

## RED RIVER

LANCE JOHNSON: 218/287-2761

We have chosen March 31 and April 1 for the spring Silent Movie Night, with four Laurel and Hardy films, and a performance by the Tri-College Marimba Choir.

The Red River chapter organ at Weld Hall on the campus of Moorhead State University continues to be used almost weekly for film studies classes. Improvements are being made to the organ, and a conversion to micro-processing system to be completed next year.

The Fergus Falls, MN, Center for the Arts, currently 'undergoing art surgery,' should be finished for a grand reopening this fall. The 3/11 Wurlitzer is ready and waiting.

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Beloved long-time entertainer, especially at the Fargo Theatre Wurlitzer, charter chapter member of Red River ATOS, Hildegard Kraus died January 15, 1995, at the age of 93. We will remember her unique style and love of people. (See Closing Chord).  
Sonia Carlson



River City volunteers hard at work on the chapter's Barton. Don White photo

## RIVER CITY

GREGORY JOHNSON: 402/624-5655

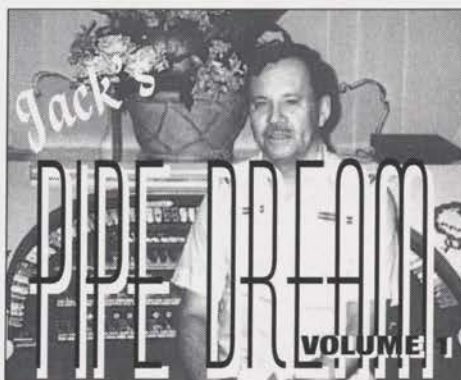
For a variety of reasons River City chapter didn't hold meetings in January and February — the first monthly meetings we've missed since we organized in December 1984 — not a bad track record for 10 years! Our chapter's emphasis is on completing the Barton theatre organ restoration and installation in our studio at Durand's Sky Ranch Airport. And we have an added incentive: we have booked an organ program for a local chapter of the Order of the Eastern Star on Sunday, April 30. To date in excess of 5,500 volunteer hours have been logged on the project. Our console, a shrouded beauty, is nearing completion. Both manuals, the pedal clavier, the expression shoes, Syndyne stop tabs and thumb pistons have been wired-in. Our telephone engineer extraordinaire, Bill Montague, is in the process of installing a Solid-State Logic (Oxford, England) multi-level capture system. Our bass drum has been installed, we are working on pneumatics and new drum heads for the snare drum, and the toy counter is just about finished. On a recent visit to the studio, your correspondent was treated to a short melody on the organ by Crew Chief Bob Markworth. Two ranks were playing, and they sounded great!



Bill Montague, our telephone engineering expert, wiring the electronic capture system in the console. Don White photo

There still are some major tasks to complete before April 30, but the end is in sight. One of our objectives is to make the organ and studio available to local area organ teachers, and other young pupils, to insure the future of the King of Instruments.

Our own Jeanne Mehuron, a talented professional organist and teacher, trekked to Kansas City to participate in the Granada Theatre's Weekender '95 (February 17-19), sponsored by Bob Maes and featuring Chris Gorsuch. The event opened with Chris Gorsuch's concert on Friday evening on the 3/21 Grande Barton which was open to the public. Approximately 32 registrants attended the workshops, master class, banquet, open console, and optional home installation tour. Chris' Saturday workshop covered tech-



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nique, transposition, ear training, chord positions and registration, among other topics. At the Sunday morning workshop Chris critiqued the playing of two brave volunteers. Jeanne took advantage of open console to play the 3/21 Barton, offering a medley from *Oklahoma* and a medley of Strauss waltzes. During a Sunday afternoon banquet (Italian cuisine) in the Granada's lobby, Jeanne furnished appropriate Italian music on the Barton. The event concluded on Sunday evening with a tour of Kansas City's magnificent Music Hall and a chance to hear and play its recently-installed 4/28 Robert-Morton (from the Midland Theatre). Many thanks to Jeanne Mehuron for reporting on the Kansas City events.

Tom Jeffery

## ROCKY MOUNTAIN

DENVER, COLORADO

MARIA OLIVIER: 303/678-8317

A concert and a short meeting was held on January 22, at the home of Duane and Jennie Searle in Aurora. The artist was Bob Castle, Paramount Staff Organist. Duane and Bob are Charter Members and true supporters of Rocky Mountain Chapter.



The "Cousin Duo," DeLoy Goeglein (left) and Larry Wegner.

Part of the "Wondrousness" is that Bob plays his entire concert by ear and always dedicates one song to the Creator for his unusual talent. His opening number was a selection from *My Fair Lady*, a "Foggy Day in London Town" to reminisce his recent trip to London, England. Two compositions from Jesse and Helen Crawford; "How Am I To Know" and "So Blue" were played. "The Church's One Foundation," *Les Miserables* and *The Phantom of The Opera*.



Rocky Mountain officers with Bob Castle.

The weather being favorable, a great number of members attended, including three new members and six guests. Delicious refreshments were served after the concert. Our thanks to the Searle's for allowing our chapter to hear their great instrument (3/14 Wurlitzer). Our appreciation to Bob Castle for his fine performance. All seemed to enjoy a lovely afternoon!

Yes — it seems like I'm repeating myself — well I am. Once again I would like to thank Duane and Jennie Searle for opening their lovely home in Aurora to accommodate our chapter members and seven guests for a concert on February 19.

Two very fine artists performed and it so happened that they are first cousins. Yes, their mothers are sisters! DeLoy Goelein on the 3/14 Wurlitzer and Larry Wegner on the piano, well known, as the "Cousin Duo."

After a few announcements the "Duo" were ready to go

with opening numbers to put us in a joyous mood, "When You're Smiling" and "Zippity Dooda." The 3 B's "Bewitched, Bothered and Bewildered;" next to reminisce St. Valentine's Day, "My Funny Valentine" and "Days of Wine and Roses." A piano solo by Larry, the famous "Boogie Woogie." Appropriate hymns were played by DeLoy. For the finale the Cousin Duo combined their wonderful talents with "Green Eyes" and from Walt Disney "Hi Hi, Hi Ho," "Whistle While You Work," and the "Mickey Mouse March." A standing ovation for those two very fine artists! What a wonderful afternoon we had, followed by refreshments, provided and served by three lovely ladies ... thank you.

My personal thanks to Don Coover for his expertise and willingness to be our photographer again this year!

Maria Olivier

## ST. LOUIS

DORIS ERBE: 314/481-1840

In January, Jerry and Rosalie Brasch once again hosted a very enjoyable membership meeting in their lovely home. Jerry began by pointing out the many capabilities of his Allen ADC 6500. In addition to the brush cymbal, triangle, tambourine, xylophone, glockenspiel, and bar harp, he commands 343 sounds in his Kurzweil. A very unique, exciting feature of Jerry's organ is the violin — it is actually that of the renowned Isaac Stern! And, of course, Isaac Stern's mastery of the violin has been seldom equaled (if ever) and never excelled!

Jerry showcased his Allen with an interesting musical program. We enjoyed "Whispering," "What Are You Waiting For, Mary?" (of George Wright fame), and an extremely lovely arrangement of "Meditation," and more. A sleazy "Some Of These Days" was an excellent encore.

Open console is always fun and, of course, Rosalie spoils us with her delicious homemade goodies — and how they do disappear! Thank you, Jerry and Rosalie, for your very warm and gracious hospitality.

On a beautiful, sunny Sunday afternoon in February our members gathered at the home of Jim and Dee Ryan. Their organ is a two-manual Wicks with 14 ranks of pipes that had previously been in use in a St. Charles, Missouri, church. Jim spends many an hour keeping his instrument in tip top condition. Jay Ryan is immensely helpful to his Dad and continues to augment his personal knowledge and expertise.

Silent movies, *The Pawn Shop* starring Charlie Chaplain and *Midget Maniacs* starring Abbott and Costello, were ably accompanied by Dennis Ammann. In addition *Juke Box of the Forties* and *Soundies On Parade* were enjoyed by all.

Joe Barnes, a stalwart member now deceased, had a wonderful collection of music, technical books, records, etc. Joe's son, Dean, with the assistance of Jim and Jay Ryan and Marlin Mackley, sorted and assembled all these items at the Ryan's home to allow our members to inexpensively add to their musical libraries in accordance with Joe's wishes. The proceeds from the sale are being donated to an SLTOS memorial fund in Joe's name. Everyone was very pleased to have this opportunity.

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Dee "cooked up a storm" and made certain that no one went away hungry. Thank you, Jim and Dee, for your hard work and hospitality.

*Doris Erbe*

## SANTA BARBARA

**JOHN OIEN: 805/682-1604**

Santa Barbara Chapter is alive and well. Our Wonder Morton has two additional ranks — a Flute Celeste and a Tuba Horn — bringing the organ to 27 ranks. Installation was done by Steven Leslie and Roger Inkpen of the Newton Pipe Organ Service in San Jose. Many local volunteers assisted in the installation of the new ranks.

Our concert season began with Bob Ralston and singer Karen Yarmat playing to a large audience. Dennis James performed for the film *The Cameraman* with Buster Keaton. The vault print of this film was flawless and enjoyed by the large audience. Dennis did his usual masterful performance. In March we had the great pleasure of Walter Strony with his masterful touch at making great orchestral transcriptions making the organ sound like a 100-piece symphony. Our fourth and final concert will be on May 13 with Chris Elliott and the classic Rudolph Valentino film, *The Eagle*. In addition to the four major concerts, the organ is used for many special events at the Arlington. Most recently Mike McLaughlin performed several times for the Santa

Barbara International Film Festival. New house organists David Locke and Harold Clementz play frequently for movie intermissions and are welcomed regulars at our open consoles and other special events.

Our sad news is that organist Jerry Gerard died on February 23. His final performance was for the Disney Company this winter and was his best. The Disney organization reported that his playing was the highlight of their three-day convention in Santa Barbara. He will be missed by all of us.

*John Oien*

## SOONER STATE

**TULSA OKLAHOMA**

Our meeting at Tulsa Technology Center in Broken Arrow in January opened with election of officers to serve for the next two-year term. Our outgoing president (and we're pretty much agreed that he's more outgoing than retiring!) Sam Collier presided, and before turning the meeting over to new president Paul Craft, Sam gave us a re-cap of all we'd accomplished during the past year, as well as an account of the projects that still lie ahead.

John McConnel's Okmulgee Orpheum Theatre's Robert-Morton console is in Tom Cotner's organ shop having its new components installed, and the chests are ready to be winded. We are progressing with our own

Robert-Morton as well: the three-rank chest we are adding is now mounted and winded, in the north chamber (at Tulsa Technology Center), and the new Post Horn chest is "ready to go." Motors on the swell shades need to be repaired.

He reminded us of the music book collection, cataloged by Carolyn Craft, that is available for loan. Two record collections, from the estate of the late Bill Roberts, and the estate of the late Harvey Young, need cataloging and are also available.

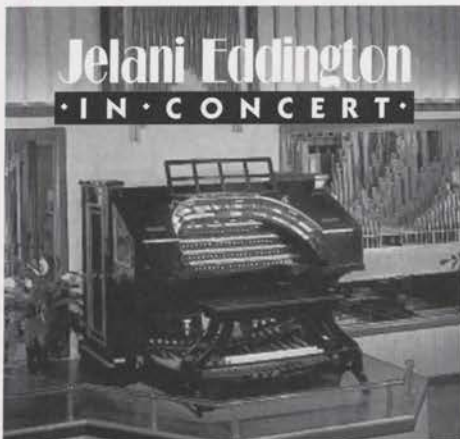
"It's been fun being your president," he said, "but I'm glad to turn that part of to Paul so I can get on with our projects."



*Sooner State Chapter's newly elected officers (L to R): Lee Lomas, Fred Rixe, Paul Craft, John Schwenker, Dan Kimes.*

Paul's first official act was to call for thanks to Barbara Hamilton, who had served as our treasurer for the past ten years.

Program for the meeting was open



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## SOONER STATE cont.

console and we heard music from twelve persons.

February found us once again at Tulsa Technology Center, with Carolyn Craft as our featured artist on our 3/10 Robert-Morton. She played us a varied program, some gospel, some Big Band, some popular standards. We'll have to ask her how she registered the muted trumpet sound she used in "Stars Fell On Alabama" — she calls it 'QUACK!'

After six people played at open console, Carolyn and husband Paul treated us to more organ-and-vocal duets. Paul has a beautiful voice, and we always expect him to sing a couple of numbers, but their encore performance was especially delightful. He sang mostly gospel music, but we heard a couple of popular songs, as well as "America The Beautiful." He closed with a magnificent "How Great Thou Art!"

Sam Collier, Julius and Dorothy Chapin, and Martha Lou and Steve Nelson attended the Granada Theatre Weekender 1995 held February 17-19 in Kansas City. Presenter was Chris Gorsuch, and they report that he was excellent! They enjoyed the Granada's 3/21 Grande Barton, but the biggest thrill (for Sam and Julius) was the opportunity to play the big 4/27 Robert-Morton in the Kansas City Music Hall. Sam was inspired — and encouraged — by Julius, who had said, "If I can play it, you can!" So they did!

We are saddened by the death, on February 12, of long-time member Oz Redding. Oz had been a willing worker during the original installation of our Robert-Morton at Tulsa Technology Center, giving many hours of his time. We extend our condolences to his family. *Dorothy Smith*

## SOUTHERN NEW JERSEY

JOE REMENTER: 609/694-1471

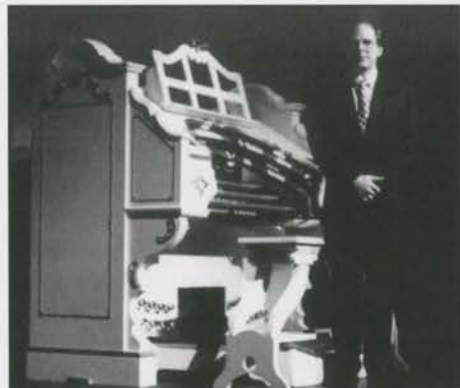
Our December Christmas buffet and concert was held at the home of Mr. and Mrs. Joe Rementer. Members each brought their favorite covered dish. Plenty of food abounded as did the seasonal selections played on the Conn 650 and the Rementer's newly acquired Allen Theatre III RMW.

Our January meeting was a business meeting with open console and refreshments. On February 18, ten of our Kimball organ restoration crew traveled to John Dickinson High School in Wilmington, Delaware, to help out a sister organ. The school was badly damaged by fire in January, but, fortunately, the organ and auditorium were not damaged except for smoke and soot. All of the pipes had to be removed from the three chambers for cleaning and our chapter offered its services. It was a wonderful and educational experience for our crew, working side by side with another organ crew. Our thanks to Bob Dilworth and Brant Duddy for allowing our crew to work with them. It is this kind of cooperation, assistance and unselfish devotion that will keep the society alive.

Our February meeting was also a business meeting, the topic being activities for the coming year. Our membership is growing; we have four new members in 1995. We hope this trend will continue.

Kimball update — the newly leathered pouch boards have been reinstalled in the right chamber chest. The left chamber pouch boards have been removed and taken to the shop for releathering. Chuck Gibson has completed rebuilding the first of three reservoirs. The remaining two have been removed from the right chamber

and taken to the shop for rebuilding. The removal of these reservoirs necessitated relocation of the traps and toy counter. This relocation has now afforded us greater access to the chamber as well as placing the toy counter in a more prominent location in the chamber. Console pneumatics and combination action rebuilding continues. *Joe Rementer*



*Mr. Terry Nace, president of Susquehanna Chapter, at the console of Capitol organ.*

## SUSQUEHANNA VALLEY

SEVEN VALLEYS, PENNSYLVANIA

TERRY NACE: 717/792-1330

The regular monthly meeting of Susquehanna Valley Chapter was held on February 21 at the Capitol Theatre in the Strand/Capitol Performing Arts Center. Our special event for this month was acting as host to the York area chapter of the American Guild of Organists. Vice-president Gary Coller welcomed the visiting AGO guests and gave them a brief update on the chapter's activities. After Mr. Coller's welcome, the dean of the AGO Chapter, Ms. Maria Prochnau, invited the members of the Susquehanna Valley Chapter ATOS to two events that they are sponsoring this year to celebrate the 60th anniversary of their guild. Following the

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opening remarks, SVTOS chapter president, Mr. Terry Nace, presented a 45-minute concert on the Capitol's 3/19 organ showcasing the various features and voices with music from the movies, classics and finishing with a march that was composed by Mr. Nace's grandfather in 1927, to celebrate the 150th anniversary of York as the capital of the United States during the revolutionary war. Following the concert, Mr. Nace accompanied the silent film *Two Tars* featuring Stan Laurel and Oliver Hardy. After the film, open console was held with members from both SVTOS and the AGO taking advantage of the opportunity to play the organ.

In other news from the organ crew, the work on rebuilding ten windchests in preparation for the reconstruction of the left pipe chamber is proceeding. The Strand/Capitol had set aside half of the third floor in their administrative office building (The Lehman Building) as a work room for the organ crew. This large space allows the workcrews to carry on extensive work without interfering with operations in the Capitol Theatre. It is hoped that the re-working of the windchests will be complete by the Summer of 1996 so that work can begin on the left chamber during the "slower" summer months.

*James Geubtner*

## TOLEDO AREA

KEVIN OBERLE: 419/474-6541

Our Spring concert scheduled for May 20 and 21 has been postponed. Original plans called for the return of Bob Ralston, but conflicts with Bob's concert schedule and additional scheduling problems with the Ohio Theatre's spring musical production made it impossible to confirm a date.

The Program Committee decided it



*Our newest and youngest member, Eric Hite, 17, is the first TATOS-sponsored entry in the 1995 ATOS Young Theatre Organists Competition in the history of the club.*

was best to abort the spring show and make plans for a major event this fall with the "Return of Ralston." Hopefully, Bob will be available for a late September or mid-October performance, working around his now highly-publicized and world-class "Musical Cruises," one of which is scheduled for early October.

Ralston has a history of sell-out crowds in Toledo, and this fall it will be two years since his last appearance. The old axiom "absence makes the heart ..." hopefully applies, and we anticipate two SRO performances. TATOS will once again solicit the support of WGTE-TV 30, the local PBS station which has helped promote the Ralston concerts so successfully in the past.

Instead of a concert, TATOS is planning a major fund-raiser on the weekend of May 19 and 20. Our last undertaking of this magnitude was sponsorship of a 1993 Rally By The River which brought the club a substantial profit. TATOS is not eligible

for another Rally until 1996 (there's a three-year waiting period for all non-profit groups), so instead, we're holding our first Monte Carlo Night. Vice-President, Ken Bowman, a police officer on the Washington Township Police Force, has teamed us up with that organization for joint-sponsorship of the two-night event.

This area has a huge demand for these "Monte Carlo" fund-raisers with a large group of individuals who follow these events. Rather than divide our energies between a concert and the Monte Carlo night, the focus will be on this special event to swell our coffers. TATOS will split the proceeds with the Police Patrolmen's Association, and both groups are providing volunteers to work the two evenings.

Our newest ATOS/TATOS member is Eric Hite, a high school junior who has been playing organ since he was five years old. Eric, who is active in Central Catholic High School's Band and Orchestra including performing in the school's spring musical, has a real flair for the theatre organ.

With a little encouragement and coaching, Eric has opted to enter this year's ATOS Young Theatre Organists' Competition — the first such entrant in the history of TATOS. With only three weeks to prepare his performance, Eric came through and recorded his entry in early March, with the enthusiastic support of the entire TATOS membership.

The 1995 ATOS Convention is fast approaching, Toledo is just "down the road" from the host city of Detroit. Less than an hour's drive from Toledo to the Motor City, many TATOS members plan to attend at least a portion of the national convention.

TATOS has been asked by Marion Flint to participate in the convention

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## TOLEDO cont.

with a workshop designed to assist other chapters with ideas, suggestions, methods, and guidelines for marketing and promoting the theatre organ. TATOS met Marion last year and presented her with samples of our collateral which has helped create a successful marketing campaign for each concert.

The workshop, A Prescription For Success, is designed to share ideas for promoting and advertising theatre organ concerts in any size market. Bill Coine, who has created all the marketing materials for TATOS, will conduct the strategy session.

TATOS is exploring a possible new venue for the Toledo Marr & Colton installation. Work on the third chamber has been suspended until the group decides whether or not to remain at the current location. Several possible venues have been suggested, including a local high school which may have existing pipe chambers in its theatre and also the soon-to-be-restored Valentine Theatre in downtown Toledo. While the Valentine project has been slow to get off the ground with local and state funding, it may be taking off soon, and it is being considered as a possible new home for TATOS. The club is also investigating the agreements other clubs in our region (Central Indiana and Central Ohio) have with the high



Nelda Reno, Mike Hornyak (center) and Ken Bowman map out the marketing strategy for the upcoming Monte Carlo fund-raiser.

schools with which they are involved.

Hopefully, some decision can be made before the fall concert. While moving the current installation would be a monumental undertaking, it may be unavoidable.

WGTE-TV 30 is fast earning a reputation for its nostalgic productions of local historical documentaries. The latest, *The Best Nights of Our Lives*, aired in March and revisited the City's lost entertainment treasures: Kin Wah Low's Supper Club, The Trianon Ballroom, and the Paramount Theatre, once the city's overwhelming jewel in the crown of downtown movie palaces. Although the special focused on the trilogy of now defunct entertainment spots, special attention was paid to the Paramount and its Publix I 4/20 Wurlitzer — now in Berkeley. Virg Howard, the Para-

mount's last official organist, re-lived the final days of the theatre and its organ in a soundbite, and a good portion of the Paramount segment was devoted to the organ's history and the subsequent demise. TATOS provided B&W and color stills plus some vintage 16mm film for the production. One more good reason why public broadcasting is such a national treasure!

One a final note, the once opulent State Theatre Toledo's preeminent neighborhood movie palace, met its fate with the wrecking ball. The entire structure, which had fallen into a deplorable state of disrepair, was demolished by the City of Toledo as a hazard. The abandoned facility, once home to a sweet little 3/11 Marr & Colton installation had become an eyesore and was being used by juveniles for dubious "recreational" activities. TATOS had hoped to recover the old organ lift from the theatre's orchestra pit, but the wrecking crews inadvertently toppled the roof of the house into the pit and made its recovery impossible.

The organ was removed back in the 70s, and its last known whereabouts was Stevens Point, Wisconsin. If anyone has any knowledge of where the instrument is currently located, would you please contact TATOS?

## VALLEY OF THE SUN

TIM VERSLUYS: 602/482-0784

Our first two chapter programs of 1995 were presented as fund raisers for the Orpheum Theatre Wurlitzer Organ Project.

It was a treat to hear talented young organist Sean Henderson on January 15. Sean performed at the five-manual Wurlitzer in the Bill Brown residence. As we listened to this outstanding young artist, we had to continually remind ourselves that he is still a teenager! Sean deftly handled the music of Gershwin and Joplin, Richard Rodgers and Leroy Anderson. "Splanky" was played for our host, Bill Brown. The audience was totally captivated by three numbers from Grieg's *Peer Gynt Suite*.

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Ron Rhode at FCC Fellowship Hall. Madeline LiVolsi photo



Jack Moelmann at Organ Stop Pizza. Madeline LiVolsi photo

Sean and his mother Jill are residing in Phoenix this spring. Sean is studying with local theatre organist Walter Strony and attending Washington High School. Sundays find him as organist at St. Alban's Episcopal Church in Wickenburg.

Jack Moelmann's appearance at Organ Stop Pizza on February 5 also helped to raise funds for our Orpheum organ project. In fact, Jack contributed his check back to the chapter. It was nice to see Doris Erbe of the St. Louis chapter who was in town to surprise her friend, Jack.

At the beginning of his program, Jack told us that it was good to get out of St. Louis because it had been snowing there. "You know what snow is — that's why you moved here!" Most of Moelmann's program was very upbeat, including the "Alley Cat" song. Jack had just learned how to operate the dancing cats above the console from the organ. "You'll Never Walk Alone" was for Ione Danford, who was unable to attend due to recent surgery. Everyone enjoyed Jack's traditional closing of patriotic music.

Busy second grade teacher and college student Ron Rhode was our guest artist at First Christian Church Fellowship Hall in March. Ron's program included some songs from the 20s and 30s and the music of Herbert and Romberg. He also played two numbers from *Les Miserables* and selections from musical *Peter Pan*. A break in the weekend rain enabled us to have a good attendance, and Ron took time to mingle after his program.

Madeline LiVolsi



Sean Henderson and Bill Brown. Madeline LiVolsi photo

## WESTERN RESERVE

MRS JANICE KAST: 216/531-4214

Chapter member Vince Aveni invited us to his private residence, the "Musical Museum of Yesteryear," for our October social. His home has always been a favorite gathering place of ours, and Vince's enthusiasm combined with the high quality of his collection to quickly remind us why. Mr. Aveni's "toys" include a 1924 Mills Double Violano Virtuoso (a player piano with two attached player violins and percussions), a 1909 Wurlitzer Orchestrion, and several band organs including 1 of the last 3 by Belgian master Arthur Bursens. But to us, the highlight is always the Wurlitzer theatre pipe organ whose ranks usually expand more quickly than they can be counted! Today the instrument is a 3/23, but five additional ranks, emphasizing celestes, are planned for 1995. In keeping with the "mechanical" theme of the collection, the organ is equipped with a digital multiplexing electronic player system, so after a demonstration and introductory number by curator Doug Powers, we were treated to "pre-performed" selections by "artists in absentia" Walt Strony, Ron Rhode, Chris Elliott, and Dennis James.

To the volunteers who have erected a steel and wood platform, used a hoist to raise the organ, then frantically slid the platform under the console while praying that the hoist holds (and have done this for every Cleveland Grays' Armory concert for nearly 25 years), "happiness" is called a Barton "Four-Poster" Lift. The "Tuesday Night Crew," our volunteer workers at Cleveland Grays' Armory, spent the months from July to November 1994 installing the newly acquired lift from the Detroit Royal Oak Theatre for the 3/17 Wurlitzer. Chapter Member Dick Niskala had the privilege of being the first to perform on the new lift at our November social, and Fred Lewis, Jr. presented the first public concert from the "new perch."

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Fred Lewis, Jr. at Grays' Armory 3/17 Wurlitzer. R. MacCallum photo

For our November social and business meeting, we met at downtown Cleveland's Grays' Armory where "rookie" member Dick Niskala entertained from the 3/17 Wurlitzer. While Dick is new to WRTOS, it's clear his talent has been long-simmering; his rousing "Repasz Band" finale march had us on our feet applauding.

We proudly presented Fred Lewis, organist in residence of the Mansfield Ohio Renaissance Theatre, in concert at Cleveland Grays' Armory on December 3. Fred's style is vintage "theatre" and his personality all "warm," the combination was a refreshing stroll along "Memory

Lane" for us all. A silent comedy and sing-along perfected the elusion that we had traveled back in time to the original heyday of the theatre pipe organ.

The next day, we gathered again at Cleveland Grays' Armory for our annual Christmas Party. The caterer provided scrumptious steamship round with all the "fixin's." Magician Tom Hornikel and member organist George Krejci at the "Mighty" Wurlitzer provided the evening entertainment. Retiring from the Board of Directors, Nancy Mae Iden received a certificate honoring her for five years as President and one year as Program Director of WRTOS. Everyone received small gifts, and a Christmas basket filled with goodies was raffled off.

WRC was saddened by the 1994 loss of two long-standing and active members. Dave Cook and Vern Webster were both members from the "early days" of our chapter, serving as dedicated board members, volunteering and organizing on concert nights at Grays' Armory, and working on the installation and maintenance crews of several area theatre pipe organs, often all simultaneously. If there are pipe organs in heaven — and can you imagine heaven without them? Then surely these instruments are in better shape now with our friends close at hand.

*Jim Shepherd*



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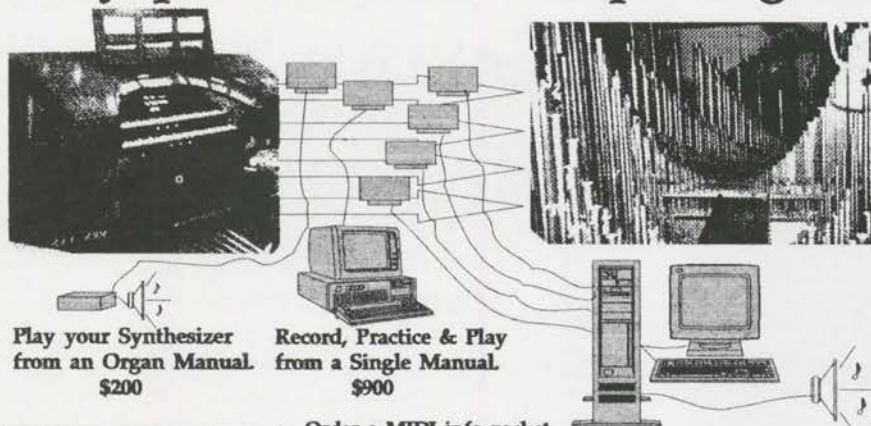
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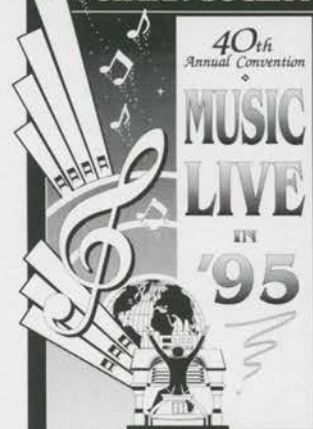


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