

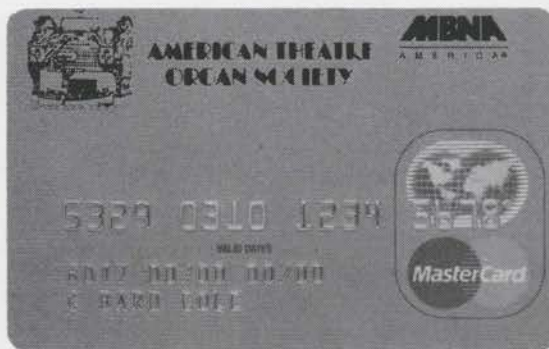
Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

July/August 1995



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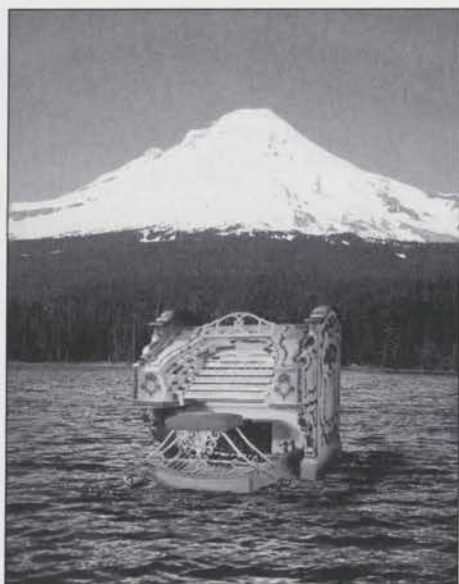
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Cover photo by Dennis Hedberg

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PRESIDENT'S MESSAGE



The passage of time can have a dazzling effect on the mind when one stops to recall events and people from the past. A curious effect, it leaves one with the profound sense that something ephemeral has taken place

resulting in wisdom, which is the badge of a life being lived.

ATOS is 40 years old this year. To some of us forty is still quite youthful. For others, it represents being "over the hill." But both viewpoints would agree that a maturity has quietly taken place in ATOS much like an occasional gray hair at the temples, or laugh lines at the corner of an eye. The proof of this is our emerging fascination with the many dazzling and turbulent years that brought us to this point.

A number of projects have been initiated in the past year by your board of directors, which seek to mark the past and blaze a trail into the future. A 50th anniversary booklet is in development detailing the colorful past of ATOS in word and pictures. I am most grateful to Richard Simonton's friend (and LATOS Chairman) Stephen Ross, and THEATRE ORGAN Record Reviewer Ralph Beaudry for their pledge to help project leader Jim Riggs in this exciting endeavor.

Blazing a trail into the future are several exciting projects your board of directors has undertaken. In April, I was Michael Barone's guest for three PIPE DREAMS programs dedicated to theatre organs. It was a pleasure and an honor to join Michael at the Minnesota Public Radio Studios in St. Paul, Minnesota, and share thoughts and music with this distinguished and learned gentleman. Watch for announcements of the air dates in the Journal.

In January 1995, ATOS joined hands with the Organ Historical Society, American Institute of Organbuilders, American Pipe Organ Builders Association, and Westfield Center for Early Keyboard Studies, and the American Guild of Organists in producing a world-class hour-long documentary film for broadcast on public television, tracing the evolution of the pipe organ in America. Board member Jeff Weiler represents ATOS in every

phase of the design and production of this project to assure the most comprehensive and attractive depiction of the theatre pipe organ. Conventioneers in Detroit, who visited the PIPES & PERSONALITIES room were treated to a ten minute glimpse into what the final product will be like.

Receiving a substantial grant from the National Endowment for the Humanities, the Westfield Center for Early Keyboard Studies will launch "The Festival Organ," an exhibition, interpretive events, and festival of concerts in celebration of the organ. For two years beginning December 2, 1995, in Chattanooga, Tennessee, this touring program will be hosted by Michael Barone, and whenever possible, include numerous events focusing on the theatre pipe organ as an art form. ATOS is honored to be asked to assist the prestigious Westfield Center in assuring the most comprehensive presentation in each city where a public theatre organ venue is available.

In the coming months, you will be reading about the emerging Membership Services operations led by Archivist Vern Bickel. Providing gift items, technical and historical videos, manuals and documents, and a host of other goods and services, we are hopeful to enhance the ATOS membership experience in years to come.

To paraphrase Dr. Robert Schuller of the famous Crystal Cathedral: we have no problems, only opportunities. I hope that every member of ATOS reading this column will take this thought seriously as we approach the great unknown of the second millennium. Mankind is limited only by pessimism, anger, or greed. But we are all glorified by optimism, love, and community. During the past year, your board has made great strides toward this goal despite adversities commensurate with a most complex world.

Your board has firmly shaken the hand of other organizations who have for decades stood at a distance from each other. Innovative, collaborative ways of telling the world that a thrill awaits the theatre organ listener, are now underway. We have found new ways to thank those of particular giving in our midst, and we are trying to embellish on the pleasure of membership in ATOS. It has been a year of great strides and opportunities for our Society, and there is no end in sight.

Steve Adams

FROM THE HEAD SHED

1995 Board of Directors Election Results

The election of members to the Board of Directors for 1995 ended on May 1. There were five candidates (listed alphabetically): Cyndae Koller, Evanston, Illinois; Robert J. Maes, Kansas City, Missouri; Allen Miller, Glastonbury, Connecticut; Paul J. Quarino, Portland, Oregon; Jeff Weiler, Wichita, Kansas.

Based on an outstanding ballot return this year, the following received the highest number of votes to fill the three vacancies on the Board for the term of 1995-1998:

Allen Miller
Paul Quarino
Jeff Weiler

A total of 3,171 ballots were received and a total of 8,571 votes were cast with 56 write-in votes. Seven ballots were disqualified. 121 were received from overseas and 26 were sent from Canada. Margaret Ann Foy did her usual outstanding job of receiving and counting the ballots.

Respectfully submitted,
Jack Moelmann, Secretary

From Bob Markworth:

The second edition of the Chapter Handbook was sent to all chapter presidents in June of 1994. It is the responsibility of the chapter president to hand the book to his successor for review by the president and all chapter officers. If you are a chapter president (or chapter officer) make sure you have reviewed the handbooks content. In addition, all chapter members are encouraged to review and use the handbook. Remember, the main purpose of the handbook is to make all the tasks of running a chapter ... EASIER!!

Currently the Chapter Handbook (Vol. II) contains ten sections in 473

pages and covers the following topics: Chapter Bylaws; Chapter membership/duties - new member forms; Sample incorporation & IRS 501-c-3 non-profit forms; Chapter logo - letterhead; Chapter newsletters; Ideas on what is required to put on a successful concert; Concert posters, forms, programs; Sample contracts, grants, organ installation agreements, liability insurance; Young organist ideas.

The purpose of the Chapter Handbook is to serve as a "clearing house" of useful chapter information, so all chapters can learn from others successes and failures. The mission of the handbook is to be a "fluid" document, subject to continual improvement with the covered subjects changing from time to time depending on the needs and requests of the chapters.

If your chapter has done something unique that you believe the other chapters could benefit from, please send me your information for use in the next volume of the handbook. If you don't have a unique chapter experience to share, you may have some positive suggestions to improve the next issue of the handbook. Please send me your comments and suggestions. Remember, the information contained in the handbook represents your chapter's experiences.

Send me your information. Thanks!
Hope to see you all in Detroit.

Bob Markworth
8505 N. 46th
Omaha, NE 68152

New Items Available Through The ATOS Membership Services Department

Have you looked at the ATOS Membership Services Order Form printed on the mailing cover of this issue of THEATRE ORGAN? If so, I'm sure that you have noted the addition of several new items, which are now

available to ATOS members.

ATOS Mugs: These mugs are white, with blue imprint. They feature a drawing of a theatre organ console, and the following imprint: "American Theatre Organ Society, Founded 1955." The mugs were recently introduced at the National ATOS Convention held in Detroit. They sell for \$8.00 each, or four for \$30.

1995 ATOS Archives/Library Catalog: There are three volumes of the ATOS Archives/Library Catalog available to members. Volume 1 lists the printed music in the archives collection. Volume 2 lists the audio recordings in the archives collection. Volume 3 lists the printed material in the archives collection. Volumes 1 and 2 sell for \$30 each. Volume 3 sells for \$15.

Educator's Guide to Teaching the History of the Theatre Pipe Organ: This study guide was compiled by Jeff Weiler. It is published by ATOS, to be used by ATOS Chapters and members, who are interested in working with the schools in their area, to teach the history of the theatre pipe organ. This study guide is designed to be used by educators, as well as those assisting at the chapter level. The Educator's Guide sells for \$5.00

In addition to the three new items listed above, we still offer back issues of THEATRE ORGAN, Theatre Organ Binders, ATOS Pins, ATOS Labels, Index of ATOS Publications: 1955-1975, and Index of Theatre Organ Journal: 1976-1989.

All orders should be sent to: ATOS Membership Services, 785 Palomino Court, San Marcos, CA 92069-2102. Please make checks payable to: ATOS.

Keep watching for the announcement of additional items which are planned to be available soon.

*Vern Bickel,
ATOS Membership Services*

MOVING?
SEND CHANGE OF ADDRESS TO
HARRY HETH, P.O. BOX 130463,
HOUSTON, TEXAS 77219
OR CALL 713/523-8214.

Recipients of 1995 ATOS Scholarship Awards

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

Category "A"

Students Working Toward College Organ Performance Degree

**ELVA FLEMING MEMORIAL
SCHOLARSHIP \$1,000**

RICHARD LEWIS (21)
Westminster Choir College
Princeton, New Jersey

\$500 SCHOLARSHIPS

RACHEL HUEBNER (22)
Concordia University
Mequon, Wisconsin

HEATHER KEARNEY (19)
Indiana University
Bloomington, Indiana

SHANDA RADTKE (21)
Wisconsin Lutheran College
Milwaukee, Wisconsin

JOHN SCHUBRING (19)
Carthage College
Kenosha, Wisconsin

Category "B"

Organ Students Studying with Professional Theatre Organ Teachers

LISA COX (15)
Ballarat, Vic, Australia
Teachers:

David Cross and Mrs. M. Cox
SEAN HENDERSON (17)

Phoenix, Arizona

Teacher: Walter Strony

SUSAN LEWANDOWSKI (17)
Madison Heights, Michigan

Teacher: Melissa Ambrose Eidson
KEN MERLEY (19)

Troy, Michigan

Teacher: Steve Schlesing
DEAN W. THOMAS (18)

Wendouree, Vic, Australia
Teacher: Mrs. M.R. Cox

HEATH B. WOOSTER (17)
Burwood, Vic, Australia

Teacher: Addam A. Stobbs

Members of the Scholarship Committee are: Paul Fleming, John Ledwon, David Love, Connie Purkey,

Jim Riggs, Gordon Schwacke, Jinny Vanore, Bob Wilhelm. Chairman: Dorothy Van Steenkiste.

Following the convention, if approved by the board, requirements and applications will be ready to send out.

WATCH FOR THE NEWS OF 1996 SCHOLARSHIP PROGRAM IN YOUR SEPTEMBER ISSUE OF THE JOURNAL.

We were very pleased this year to receive 15 applications and we awarded eleven scholarships. Our program was listed in the college aid report which is an educational assistance council. There were many requests for applications from this report. Also our chapters are getting the news to their local colleges and organ students. Word is out and everyone feels that this program is encouraging young adults to continue their education in organ performance.

Dorothy Van Steenkiste
Scholarship Committee Chairman



A radio program for the king of instruments

JULY

- #9527 **Going On Record** . . . a summer survey and review of recent recordings.
- #9528 **Guy Bovet in Mexico (Etc.)** . . . a visit with an amiable Swiss musician who has a particular fascination for things Hispanic.
- #9529 **The Road to Wichita** . . . Gillian Weir, Dennis Bergin, Carlo Curley, Billy Nalle and others play the modern Marcussen at the University and the wonderous Wurlitzer at Century II Convention Center.
- #9530 **Bach's Memento** . . . unusual and extraordinary tributes to J.S.B. from Max Reger, Charles Marie-Widor and Ferruccio Busoni.
- #9531 **American Organists in Detroit** . . . David Hurd, Scott Withrow, Steven Egler, Joyce Jones and Gerre Hancock play works by American composers.

AUGUST

- #9532 **Isn't That Suite?** . . . diverse delicious distractions by Dandrieu, Dupré, Joseph Haas and Bach (J.S.B. and P.D.Q.)
- #9533 **Montreal Organ Book** . . . Kenneth Gilbert, Antoine Reboulot, Antoine Bouchard, John Grew, Raymond Daveluy and other Canadian artists explore the Quebec organ scene.
- #9534 **Sigfrid's Journey** . . . with personal glimpses by Felix Aprahamian, we review the lush and lovely works of early 20th century German genius **Sigfrid Karg-Elert**.
- #9535 **The Sounds of History** . . . German organologist Harald Vogel treats us to a sonic survey of repertoire and instruments from the 16th through 18th centuries.

PIPEDREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, or call APR at 612-338-5000.

LETTERS TO THE EDITOR

Dear Editor:

Thank you for Ralph Beaudry's article about Sandy Fleet in the March/April issue. His research added some things I didn't know and gave our boys a capsule history of their dad's involvement with theatre organ.

The one correction I would have is that the idea for a chain of organ pizza restaurants came along after he had many organs in storage. He originally saved those that were destined to be destroyed along with the theatres that housed them. He and his loyal crew (Wendall Shobey, Gene Ginder, his son Mitch and others) more than once dropped everything on a few days notice to deinstall an organ just ahead of the wrecking ball.

Sandy also played a key role in bringing theatre organ to modern audiences at the Oakland Paramount, the Pasadena Civic Auditorium, Dayton, Ohio's Theatre for The Performing Arts and the Spreckels Organ Pavilion in Balboa Park, San Diego.

Some know that Sandy and I met more than 17 years ago on an organ safari to England. Many of our days and hours since then were spent with organs and with the dear friends — both artists and fans — we made through ATOS. His music was a great source of pleasure to him then and it is a comfort to me now. Thank you for the many kind words and thoughts I have received in these past months.

Beth Palmer Fleet
Santa Maria, California

Dear Editor:

I am currently engaged in the evaluation and renovation of a dilapidated theatre in Hawaii. Having exhausted local research facilities I now write to enlist your aid in collecting any data that might facilitate our project.

The Queen Theatre was built in 1936 by Franklin Theatrical Enterprises at 3578 Waiālae Avenue, Honolulu, Hawaii. It was designed as

a venue for concerts, stage plays, and motion picture exhibition.

If you can provide any information regarding the architecture, construction, or history of this theatre, or if you can direct me to any potential resources, please contact me via phone, fax, e-mail, or post. Thank you.

Robert A. Kowal
98-1048 Kaonohi Street
Aiea, HI 96701-2827
808/488-0101
FAX 808/488-3614
e-mail: 71063.200@compuserve.com

Dear Editor:

I would like to respectfully voice my strong objection to the use of an electronic keyboard as an enhancement (?) to the theatre organ such as used at the Buffalo Convention last fall. The use of these electronic gimmicks are a gross perversion of our beloved theatre organ sound, and not only threaten the purpose of ATOS, but could quite possibly contribute to its demise.

Darrell C. Peckham
Weedsport, New York

Dear Editor:

Our Hamilton area organ society has an electric drive player piano roll mechanism designed to play into an organ console (electronic or pipe). It is called ORGANMATIC and was manufactured by ORGAN-MATIC PLAYER, INC., P.O. Box 193, Lakeview, Ohio 43331. However, they are no longer at this location and I cannot locate them. We would like to communicate with anyone who has information on this Organmatic, and would like to obtain schematic and/or manual. We are having problems in trying to set up and adjust this mechanism. Any help would be appreciated.

Yours truly,
Paul C.J. Locke
63 Westminster Avenue
Hamilton, Ontario
Canada L9C 4L8
905/383-0515

Dear Editor:

Thank you for publishing Ken Rosen's excellent review of Nicholas Martin's recording "Strict Tempo Wurlitzer;" however, I hope that you'll allow me to make three corrections to it.

Firstly, the Wurlitzer of the Tower Ballroom, Blackpool, has 14 ranks, not 13. It was originally installed as a 3/13 but some time later a Tuba Mirabilis was added to give it more power in the cavernous ballroom. I believe (but am not sure) that this was originally a Compton rank which was later exchanged with the Wurlitzer rank from the 3/14 in the Opera House, Blackpool.

Secondly, the Tower Ballroom Wurlitzer has only one piano, a white grand on the stage.

Finally, I don't know where Mr. Rosen heard the rumor that Dixon's successor was dismissed for using different registrations but I can assure him that it's completely untrue! When Reginald Dixon retired from the Tower in 1970 he was succeeded immediately by his assistant, the late Ernest Broadbent. Ernest was a well-liked personality and highly respected musician who played in a style and with registrations reminiscent of Dixon's, but was definitely not a copy of him. He was tremendously popular with both patrons and staff of the ballroom; he remained Resident Organist there until ill health forced his early retirement in 1977. As many readers will know, blood circulation problems led to the amputation of one leg and then, maybe a year later, the other. Subsequently he also suffered a series of strokes and ended his days in a nursing home. A tragic end for such a charming person and masterly organist who had brought so much enjoyment to thousands of people. Incidentally, it was in Ernest's hands that Nicholas Martin first heard the Tower Ballroom Wurlitzer "live" and some people have even suggested that

continued next page

some of his playing is more reminiscent of Ernest Broadbent than of Reginald Dixon!

Ernest also gave early encouragement to a youthful Phil Kelsall who was then able to succeed him as Resident Organist at the Tower after his retirement; Phil is still resident there now. I doubt if there is any other theatre organ which has had only three Resident Organists in 65 years (although Phil has had others assisting him for the last few years) and has been used continuously for the whole of that time, playing to literally millions of visitors, both dancers and listeners, through the annual 8-month summer season.

Thank you for your lovely publication.

Yours sincerely,
Lawrence Whitfield

(Alan Ashton also wrote noting the corrections. My sincere thanks for your letters, Both Ken Rosen and I offer our sincere apologies for inadvertently making such a mistake. Ralph Beaudry)



GRACE NOTES:

Your editor wishes to thank all of you for your thoughts and prayers during her recent heart surgery — it has helped speed her recovery tremendously.

From time to time we have published this "Writer's Guide" (shown at right) to assist you in preparing copy for the Journal. Please take a few moments and read it over. It really is helpful to those who work with your copy. *Thanks! Gracie*

•••

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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THEATRE ORGAN WRITER'S GUIDE (to make the Editor's job easier)

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- Use inexpensive *white* paper, 8-1/2 x 11, *not* erasable bond. If using oversize computer paper, trim to 8-1/2 x 11, leaving the specified margins. Type on one side only, *double-spaced*, caps and lower case — NOT ALL CAPS.
- Be sure type is clean and ribbon is fresh.
- Leave 1-1/4 inch margins on top, bottom and both sides.
- Include name, address and phone number of author on first page.
- Number pages.
- Send the original, keep a copy.
- If you discover an error after finishing, make the correction *neatly* by printing in ink. If more than a word or two, retype.

PHOTO CAPTIONS:

- Type captions double-spaced on 3M Post-it note sheets; include photo credit; identify by article title.
- Attach caption to back of photo (captions are often removed from photos for processing).
- DO NOT attach photos to sheets of paper. Place photos in an envelope and attach to article, if desired.
- DO NOT write on the back of photos; some inks transfer when photos are stacked.
- Make captions as brief as possible; tell the story in the article; exception — stand-alone photos for Pipes & Personalities.

SPECIAL INSTRUCTIONS:

- THEATRE ORGAN (ATOS Journal) — all caps.
- Other publication's names — italics.
- ATOS — no periods or spaces.
- Theatre is the standard spelling in our publication, not theater.
- Show and movie titles — italics; also titles of music with several movements or parts.
- Song titles — in quotes.
- Quotes — period and comma always inside.
- Number 1 through 10 — spell out in text; 11 and up — use figures, except at start or end of sentence or immediately preceding another number; up to 9999 — no comma; 10,000 and up take comma(s).
- State names spelled out, e.g. California, not CA.
- Through, not thru.
- Telephone numbers — 999/123-1234, not (999) 123-1234.
- a.m. and p.m., not A.M. and P.M.
- Horsepower abbreviated hp, as in 15-hp blower.
- Revolutions per minute — rpm.
- Wurlitzer, not Wurli; Robert-Morton.
- Organ stops — initial letter capped.
- Stop *rails*, not bolsters. Bolsters are brackets under key shelf.
- 3/22 organ, not 3-manual, 22-rank organ.
- Opus 3367, not Opus No. 3367.

**IN THE FALL,
PORTLAND
HAS IT ALL!**

**P
O
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**October 13-16, 1995
Portland, Oregon**

TODAY
**OREGON SYMPHON
ORCHESTRA**
NOV 13 8 PM



As co-chairman of the 1995 ATOS Regional Convention I would like to take a few moments of your time to give you a tour of Oregon Chapter's efforts to celebrate the 40th anniversary of ATOS with music, spectacular Pacific Northwest scenery, socializing with friends, and pizza, "lotsa' pizza."

Dennis Hedberg

Once again our headquarters hotel will be the Lloyd Center Red Lion. Its central location, congenial accommodations, easy bus loading and friendly staff make it a natural for us.

Following convention registration on Friday, October 13 we will board buses for a short ride to Cleveland High School for an 8:00 p.m. concert by Jelani Eddington. Jelani was the winner of the Young Organist Competition in 1988 and made his convention debut at Benson High School during the 1988 National ATOS Convention held here in Portland. Cleveland High School is the new home of the Kimball organ you heard Jelani play at Benson High School in 1988.



Jelani Eddington

The Cleveland Kimball is Oregon Chapter's testimonial to one of ATOS's primary objectives . . . to preserve theatre organs. In its new setting the Kimball utilizes Kimball unit chests exclusively, pipework from a variety of builders, three-valve regula-

tors, and a Devtronix computer relay. Its console layout is in the style of Wurlitzer. The organ is maintained by members of Oregon Chapter under the direction of Loren Minear.

For the night-owls there will be an after-hours jam session at The Organ Grinder. Its 4/51 Wurlitzer is this writer's pride and joy. This jam session will be hosted by Don Feely, one of Organ Grinder's staff organists. Don is also reprising his role from our 1988 National Convention as registrar. Beer, pizza and good friends make pizza parlor jam sessions one of the most popular functions at ATOS conventions.



Don Feely



Lew Williams

Due to limited seating capacity in the pizza parlors and due to their need to conduct somewhat normal business operations we will rise and shine Saturday morning for an 8:30 a.m. departure. Today will be very, very busy. Half of our group will embark for Uncle Milt's Pipe Organ Pizza in Vancouver, Washington for a 9:15 a.m. performance by popular Lew Williams. Lew played for our 1988 Convention at Uncle Milt's and so impressed Uncle Milt's owner, Milt Kieffer, that he asked if we could do it again. Of course, we said, "Yes!" and Lew said, "Yes!"

Uncle Milt's Pipe Organ Pizza

boasts a fine 3/18 Wurlitzer whose nucleus was originally from Orpheum Theatre, Seattle. It was installed by and is maintained by Gerry Duffy.

The other half of convention attendees will head back to Organ Grinder for a performance by ATOS vice-president and Organ Grinder senior staff organist, Paul Quarino. Paul is known by just about everyone and we are pleased to present him on his home instrument of 22 years.



Paul Quarino

Following Lew's and Paul's first performances everyone will board buses and those at Uncle Milt's will travel to Organ Grinder and those at Organ Grinder will travel to Uncle Milt's for repeat performances by Paul and Lew. It will be time for lunch after the second of Paul's and Lew's performances. Since we are already at eating establishments it seems only logical we should stay there for a pizza feed. For sure, no one will go away hungry.



Donna Parker

About 1:30 p.m. we will all climb aboard our favorite diesel chariots and head for downtown Portland to the Scottish Rite Temple and its generous-

ly augmented Style F Wurlitzer. Its latest addition is a moveable, second console located on the main floor of the auditorium. The addition of the second console and other improvements are the handiwork of ATOS and Scottish Rite member, John Otterstedt.

Southern California native, the very personable Donna Parker, will present one of her always-appreciated programs on this instrument. Since this is now a two-console installation it is within the realm of possibility a phantom could mysteriously manifest itself on the second bench. After Donna's program we will return to the Red Lion, grab a bite to eat, sit down for a moment and then board buses bound once again for Cleveland High School.



Father Jim Miller

Our Saturday evening concert at Cleveland will be presented by Father Jim Miller. His stylings and humor are always entertaining. At the conclusion of his program convention goers will again have the option of returning to the Red Lion at a decent hour or heading off across the mighty Columbia River for an after-hours jam session at Uncle Milt's Pipe Organ Pizza.



Wendy Kieffer Patrick

This jam session will be hosted by Uncle Milt's favorite organist, his daughter, Wendy Patrick. The user-friendly, ear-friendly Wurlitzer at Uncle Milt's Pipe Organ Pizza and Uncle Milt Kieffer's own infectious personality guarantee this will be an enjoyable event for the late night crowd.

Sunday, October 15, we will be up with the roosters and on our way early with half of the conventioners going back to Uncle Milt's Pipe Organ Pizza and the other half returning to The Organ Grinder. If everything works as planned folks who went to Uncle Milt's first on Saturday morning will go to Organ Grinder first on Sunday morning. This way everyone will get lunch at both restaurants. We want to be fair about this, you know.



Andy Crow

A Pacific Northwest favorite, Andy Crow, will be presented at Uncle Milt's His catchy harmonies are always titillating to the ear as is his warm console demeanor is soothing after the preceding nights' raucous jam sessions.

Meanwhile at The Organ Grinder the incomparable Jonas Nordwall will put one of the world's largest and most complete theatre organs through its paces. Jonas has been a constant collaborator with yours truly in the design and evolution of this instrument. Nobody but nobody plays the Organ Grinder like Jonas Nordwall. By the end of the pizza feeds at Jonas' and Andy's concerts we know people will be ready to slow down a little and not want to see another pizza for a very long time!

Sunday afternoon will be one of leisure at the Red Lion. But for those



Jonas Nordwall

who just can't get enough theatre organ, Rodgers Instrument Corporation will present their new theatre organ in the hotel ballroom.

After dinner we will board buses for the last time to Cleveland High School. Our closing concert will be presented by thoroughly competent Walt Strony. His blend of pops and classics will be a memorable way to close the musical portion of the 1995 ATOS Regional Convention.



Walt Strony

Our convention will end with one final social get-together in the ballroom of the Red Lion following Walt Strony's concert. This will be your chance to say good-byes, collect artists' autographs and enjoy a cocktail at the no host bar.

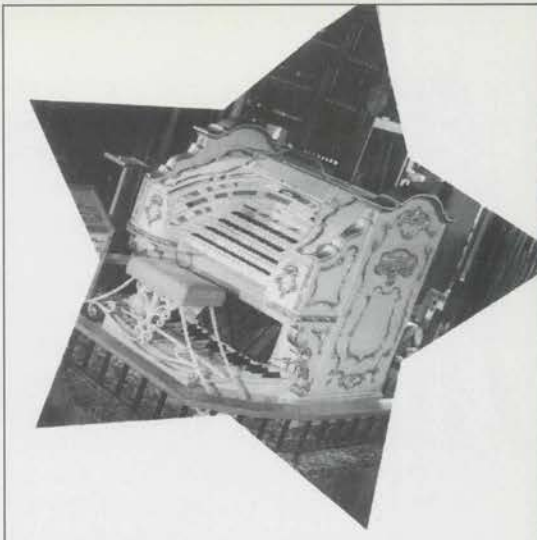
For those folks who are able spend an extra day with us we have planned an afterglow event on Monday, October 16. We will leave the Red Lion at 8:30 a.m. and bus to Oaks Park Roller Rink. This is the home of a totally unenclosed 4/18 Wurlitzer. Its Oboe Horn has been replaced by a

Robert-Morton Post Horn and its Dulciana has been replaced by a fifth string. At the 1988 National Convention held in Portland, ATOS contributed \$5,000 in material and labor towards the renovation of this instrument. With that beginning the organ is now being well maintained by Oregon Chapter member Steve Bray and Oaks Park Roller Rink assistant organist, Keith Fortune. Keith and senior Oaks Park Roller Rink organist Jerry Jorgenson will present a varied program in the seldom heard skating genre. Their programs will be even more interesting in that we will be able to walk around the organ loft and hear a kaleidoscope of tonal balances.

Upon leaving the Oaks we will travel south about 50 miles down the Willamette Valley towards Salem and the Elsinore Theatre. We will stop for a deli box lunch at Silver Falls State Park. This scenic attraction is in the foothills of the Cascades Mountains and features several waterfalls in the setting of an old growth forest. For those of you who follow such things, this is Spotted Owl territory. To us Pacific Northwesterners this is old hat. For people visiting from central and eastern parts of the United States this will be your chance to see what a real conifer forest looks like.

final musical event, and our only true theatre organ program, we are pleased to present Patti Simon and pianist Dick Kroeckel. These artists frequently perform together and are crowd pleasers wherever they go.

Finally we will take you back to the Red Lion, bid you all farewell and thank you for coming. We have had a great time putting on this 40th anniversary regional convention and we are equally sure you will have a great time here, where . . . In The Fall, Portland Has It All! *Dennis Hedberg*



Dennis Hedberg (left) and Uncle Milt.



Patti Simon and Dick Kroeckel

From Silver Falls State Park it is a short ride to the Elsinore Theatre. The 3/18 Wurlitzer we will hear is not the original Elsinore instrument but was the family instrument of Clayton and Rick Parks. They donated their instrument to the Elsinore which is now a well funded performing arts hall and undertook its installation. Pacific Northwest native, organ technician Ed Zollman has been advising Clayton and Rick on tonal matters. For our



PORTLAND'S SCOTTISH RITE ORGAN



by John Otterstedt 32^o,
Organ Restorer

Installed in 1936 by Balcolm and Vaughan, the original 2/7 Style F Wurlitzer started life in the Egyptian Theatre in Portland, Oregon.

The current organ is a blend of the original and the Lewis and Clark Exposition organ of 1907.

Today the organ supports two Wurlitzer consoles, a three manual in the balcony, and a two manual with second touch is on the main floor. There are two relays, the original electropneumatic and an electromechanical. The main floor console and its relay were added this year along with another rank of pipes. There are six tremulants and eight reservoirs.

The organ is housed in three chambers, the Main, Solo and Percussion. The ranks are as follows:

MAIN

- 16' Diaphone (extension of Diapason)
- 16' Concert Flute (and Bourdon)
- 8' Open Diapason
- 8' Trumpet
- 8' Violin
- 8' Violin Celeste
- 8' Clarinet

SOLO

- 16' Tuba
- 16' Pedal Open Diapason (partial)
- 8' Tibia Clausa
- 8' Vox Humana
- 8' Orch. Oboe
- 8' Unda maris
- 8' Dolce Flute
- 8' Muted Violin
- 4' Harmonic Flute

- Percussion
- Glockenspiel
- Xylophone
- Tuned Sleighbells
- Chimes

Miscellaneous traps and effects

The wind is supplied by a Spencer 5-hp blower with a static pressure at 17-1/2 inches W.C.

The organ has undergone a complete restoration. One six-rank chest was totally rebuilt this year, the others in recent years.

A great big Thank You to Mr. David O. Johnson (S.G.I.G.) of the Scottish Rite, to Mr. Walter B. Beebe who made much of the work possible, and to Karen and Loren Minear for their patient encouragement and help, and to all the others who contributed —

their efforts are greatly appreciated.

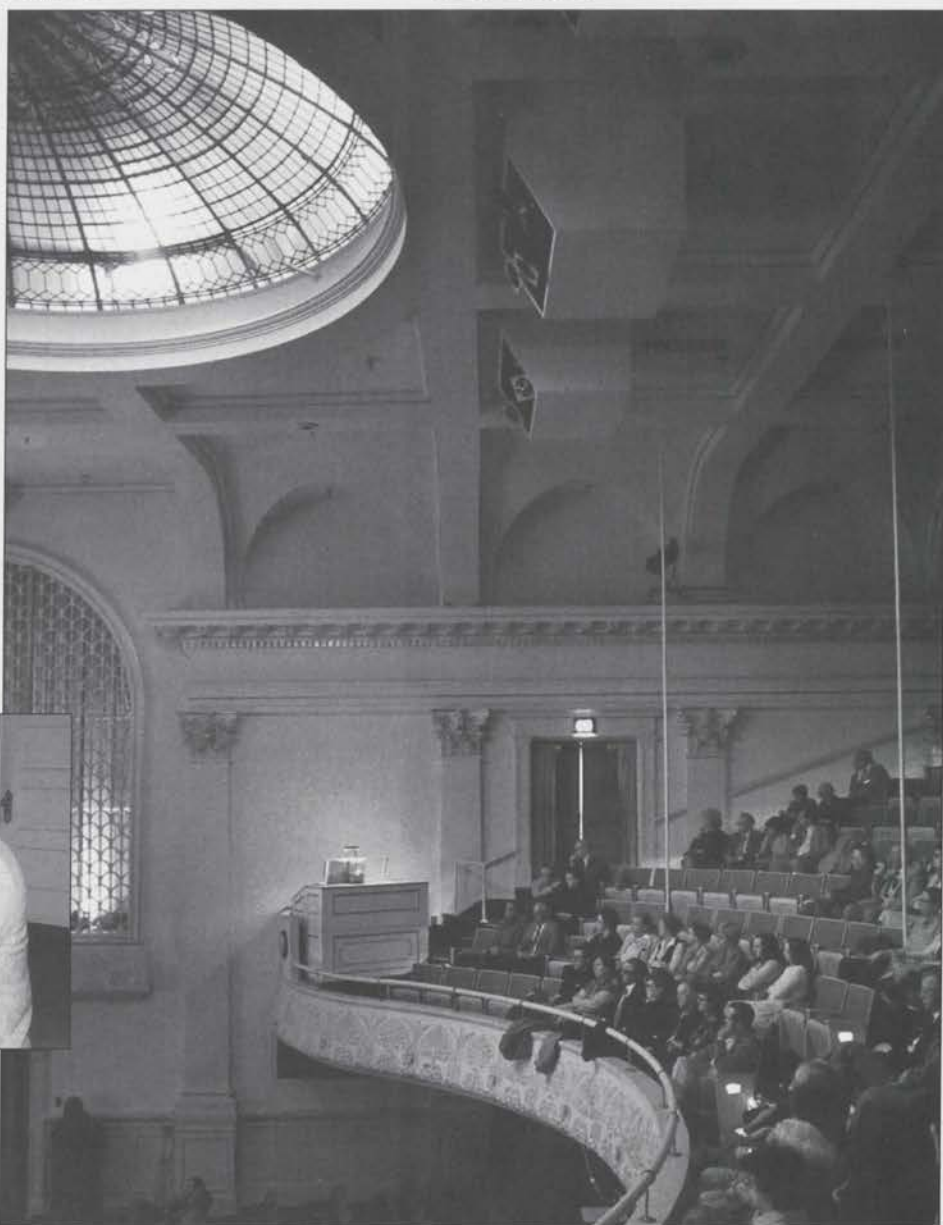
We at the Scottish Rite look forward to seeing you at the October Regional when delightful Donna Parker will present our newly restored organ to the ATOS.



Solo Chamber



Main Chamber



Scottish Rite Balcony Wurlitzer. Claude Neuffer photo

At left: Paul Quarino played a memorial service on the two-manual console on the main floor.



Happy 90th

TO BILLY and GAYLORD



GAYLORD CARTER AUGUST 3, 1905

Although he was born in Weisbaden, Germany, Gaylord was just a toddler when the family moved to Wichita, Kansas, where his father, a church organist, established a music conservatory. And, since his mother was a pianist, it's obvious music was an essential part of their family life.

Gaylord was 16 when the family relocated to Los Angeles and, as his first after school job, Gaylord was hired by the Sunshine Theatre at 54th and South Park to play their Wurlitzer Y-O Orchestra for the silents. (This was a piano with some ranks of pipes and numerous sound effects which could be played either "live" or from rolls.) His salary was raised from \$16 to \$25 a week when they installed a four-rank Robert-Morton.

Later, while studying pre-law at UCLA, Gaylord played the silents on a six rank Estey in Inglewood's Saville

Theatre. It was here he was spotted by one of Harold Lloyd's agents who, recognizing the young man's talents, recommended the youngster to Sid Grauman.

As a result Gaylord, when just 21, became chief organist at the "first-run" Million Dollar Theatre on Broadway in downtown Los Angeles. After talkies arrived he moved around to play solo spots and sing-alongs at the Paramount and United Artists theatres in downtown as well as the Wiltern and Warner's in Hollywood.

With less theatre work in the middle 30s, Gaylord turned to radio. Along with his own radio broadcasts he played the themes for other shows, and from 1935 to 1942 was organist for the most popular of them all, "Amos and Andy" (with its, and Gaylord's signature theme, "The Perfect Song.")

When war broke out he joined the Navy as a seaman but quickly moved into Special Services and served a year in Hawaii followed by two years at Adak in the Aleutians. By the time of his discharge in 1945 Gaylord had risen to the rank of Lieutenant Commander.

During the post-war years he could be heard playing organ music for the various hockey and basketball games in both the Forum and Los Angeles Sports Arena. On television Gaylord was playing for such network shows as "Bride and Groom" and "The Pinky Lee Show," in addition to his own weekly series, "Everybody Sing."

In the early 60s Gaylord teamed up with the late Jim Day to form "Flicker Fingers Productions." Their first performance of a silent feature film with organ accompaniment was at South Pasadena's Rialto Theatre on December 18, 1961.

Later they began a monthly series of silent films with Gaylord playing an Artisan organ at the former York Theatre in Eagle Rock. Then they

"took their show on the road" and toured throughout the United States showing the classic silent films with organ accompaniment in almost every one of the country's remaining movie palaces.

It's not as well known that Gaylord was an accomplished classical musician; for 16 years he was organist for the Church of the Lighted Window in LaCanada. Also, he served as Dean of the Pasadena Chapter of the American Guild of Organists from 1964 to 1966.

In 1966 the Los Angeles ATOS Chapter named Gaylord their first Honorary Lifetime Member and in 1975 he was honored by the entire theatre organ world when ATOS named him "Organist of the Year" and also elected him to their "Hall of Fame." Just last year he was again named "Organist of the Year" by ATOS!

More recently Gaylord has provided the musical background for more than 40 silent feature films issued by Blackhawk, the Mary Pickford Corporation, and Paramount Pictures. It should be noted that for the seven Paramount releases (which include such classics as *Wings*, *The Ten Commandments* and *Old Ironsides*) Gaylord composed entirely new musical scores since the copyrights to the original music had been sold to a rival film studio!

For many years Gaylord has played annual silent film shows for Southern California's railroad clubs at San Gabriel Civic Auditorium, the Los Angeles Conservancy's "Last Remaining Seats" series at the Orpheum Theatre, and has been a featured artist on the Oakland Paramount's organ series.

Those wishing to write Gaylord can contact him at 1371 Paseo del Mar, San Pedro, California 90731. A hearty Happy Birthday to the one and only "Mr. Flicker Fingers!"

by Ralph Beaudry



BILLY WRIGHT JULY 2, 1905

Born in Liverpool, England, Bill and his family moved to the United States in 1911, settling in Independence, Missouri; Bill's natural musical talents led to 4 years of piano instruction and he first encountered an organ when he played the reed organ for mass in the local church.

His first actual paying job came in 1919 when he was asked to play piano for a political rally in the suburban Fairmont Park Theatre to drum up support for a candidate running for a local judgeship — the candidate's name was Harry S. Truman!

After a few organ lessons, and considerable coaching from organist Will Livernash at Kansas City's Warwick Theatre, Bill landed his first steady job playing silent films on a 2/3 Robert-Morton in Chillicothe, Missouri's, Strand Theatre. Six nights and a matinee for \$25 a week!

For the next few years he moved around the Mutual Circuit theatres in the area playing the "silents" and accompanying touring vaudeville acts. In 1925, while playing the Wurlitzer in the Strand Theatre in Salinas, he accompanied a very young and talented singer/dancer named Ginger Rogers.

His big break came when he was hired as organist for the grand opening of the 4,000 seat Midland Theatre in Kansas City. Bill presided at the 4/20 Robert-Morton console from 1927 to 1930 and shared billing with a 33 piece symphony orchestra (under the direction of Dave Rubinoff of "the magic violin" fame) along with such headliners as Jack Benny, Burns and Allen, and Sousa's Band!

In one issue the *Motion Picture Herald* hailed him as one of the country's Top 10 organists. The sheet music for "Blue Hawaii" and Gus Kahn's "Beloved" (and several other popular titles of the day) had Bill's photo on the cover with the credit "featured by Bill Wright at the organ."

Just before talkies arrived Bill married the cute little cashier from a rival theatre and he and his bride Irene shared more than 60 years of wedded bliss until her passing in 1988.

With organ playing jobs vanishing due to both "the talkies" and the depression, Bill switched first to playing organ in the local lounges and on Kansas City radio station WHB. But he ultimately found more satisfying work in theatre management and this eventually led to his moving to the West Coast in 1943.

Bill preferred managing theatres with pipe organs so he could provide live intermission music. The Raymond Theatre (later the Crown) in Pasadena, with its original installation 3/11 Wurlitzer, was his longest running venue — from 1943 to 1964!

When ownership of the theatre

changed, Bill moved to the organ-less Eastland Theatre in West Covina but, by bringing in a big Conn electronic, he was able to continue to provide his audience with live organ entertainment.

In addition to his "steady job," Bill was frequently heard on radio stations KXLA and KIEV and was occasionally seen playing organ on TV series, most notably "The Incredible Hulk."

Retirement in 1976 wasn't for Bill, and he not only continued playing masses at Arcadia's Annunciation Church and doing weekly musicals with wife Irene at Santa Teresita Manor in Duarte, but he played three nights a week at the Paramount Ice Rink (alternating between their pipe organ and Hammond B-3). That, along with providing Wurlitzer music for the Barbershoppers' shows at San Gabriel Civic Auditorium and playing the Page organ for beauty contests at the Avalon Theatre on Catalina, kept his schedule full.

His retirement "high point" came in 1977 when he was asked to join the staff of organists at the new Plantation Restaurant in Solana Beach where his favorite organ, the Morton from Kansas City's Midland Theatre was installed!

In 1995 Bill continues playing 3 masses every Sunday (he's now in his 26th year) and continues to entertain the shut-ins at the Manor where he has now totaled over 4,500 hours of weekly piano and organ playing!

Bill's friends and fans can write him at 2437 S. Primrose Ave., Monrovia, California 91016. Here's a rousing "Happy 90th Birthday" to the Other Wright!

MEMOIRS OF A LATTER DAY THEATRE ORGANIST

by John Seng

A child of the "forties," I grew up in a softer gentler period of our nation's history. Popular music was evolving rapidly; and, although the Big Band era was coming to an end, live music was everywhere. The staff orchestras at Chicago's network-owned radio facilities . . . CBS, NBC, ABC and Mutual each numbered sixty plus world class players and each satellite had a theatre organ ranging from good to phenomenal. Unlike other American cities, a plethora of elaborate movie palaces stretched in every direction to Chicago's city limits. There were fewer airplanes and a driver's license could be had for cents. It was not until the early "fifties" that I would gain even a modicum of appreciation for these wondrous things which served as the backdrop to my childhood.

Chicago in the forties was still a major broadcast center; and, as a toddler, I vividly recall hearing the frequent voice of the theatre organ over the airwaves. Though totally unaware of the nature of its source, I was beguiled by that tonality; and, if a performance was rhythmic, I might dance around the room. Nearby but hidden under dusty discarded stage drapes, five silent theatre organs reposed.

Although my family was not particularly musical, it was rumored that my paternal grandfather had married his last wife because she owned a Steinway grand piano! This notwithstanding, my sporadic piano training began about age six under the guidance of one Sister Bertha whose questionable assignment was to aesthetically nurture grammar school brats

who exhibited an interest in music. Those of my peers who today consider me some sort of musical genius (I'm not) would have had a good laugh at the fumbling and disinterest I displayed in those days. In retrospect, this poor beloved nun was probably only a few lessons ahead of me!

Until its demise in the mid-seventies, Lyon and Healy had the Hammond Organ franchise in the Chicago area. At about age nine, I assaulted their Evanston store. Knowing zilch about drawbars, I attacked the instrument and would blithely play the pedals only when they were turned off. Occasionally the organ would go completely dead and I would take my leave thinking I had broken something. In reality a half crazed sales staff had pulled the master switch. I knocked on church doors asking if I could play their organs. Eighty percent of the time the answer was no. Undaunted, I continued my investigation of electronic instruments . . . the Connsnata, the Minshall, the Wurlitzer, the Baldwin. Being a potential customer, these outfits had to oblige me. Finally, after much pleading by my mother, I was allowed to play for services at our church. As a result of these early frustrations, I have never denied access to anyone wishing to play an instrument that I have created or controlled.

At age eleven, while attending a Boy Scout production at the Loyola Community Theatre, I saw and heard my first theatre organ. I nearly wet my pants. The instrument was a highly unified 3/6 Moller. Knowing nothing of unification, I assumed that the instrument was one-hundred ranks or more. Where did they put that many pipes? "Please, God, let me play this organ." Sorry, kid. At about the same time, I noticed a large covered mass in the orchestra pit of the lavish local Norshore Theatre. I crept down the aisle; put my right hand under the cover and felt two and one half rows of stopkeys and four keyboards. "This must be five-hundred ranks," I thought. I instantly became a console proper practicing my art at all the local theatres. I had to develop a plan to play these "off-limit" instruments and I did.

Famed theatre organist Preston

Sellers used to remark, "The organ is the easiest instrument to play badly." At age eleven, I was an adroit practitioner of his theory but this began to change when I met nineteen-year-old Kay Arthur McAbee, staff organist for the W.W. Kimball Company. Even back then Kay was a wonderful musician brimming with originality and pizzazz. He explained unification to me. The organ at the Norshore was not a 4-500 but rather a 4-20 Publix Wurlitzer. Later he exposed me to the George Wright HiFi recordings. Little by little, my playing began to improve. Thank you Kay. We remain friends to this day.

In the fall of 1962 with my left wrist in a cast from a Halloween accident. I finally played my first theatre organ, the aforementioned 3/6 Moller. "First experiences" can never be duplicated and I went to heaven and back that day. In December I auditioned on a Hammond for Adele Scott, a free lance radio and television organist at the NBC Studios located on the nineteenth floor of the Merchandise Mart in Chicago. Although I was rather dejected by her appraisal of my talents, I did manage to notice a large green steel studio door while departing. On it was imprinted: ORGAN ROOM — NO ADMITTANCE. Did this space contain one hundred Hammonds?

What was Behind the Green Door? I was determined to find out.

Studio security was minimal in those days; so, in the summer of 1953, dressed in my best clothes, I hurriedly departed the elevator at the nineteenth floor. Acting like I was late for a very important appointment, I rushed past the guards while looking at my watch and headed for that Green Door. It was locked. I walked around the corner and entered Studio G. There sat a white three manual Wurlitzer and a Steinway grand piano. My heart was pounding as I rushed over to that organ. A key switch was located directly below the left lower stoprail. Enough Alice in

Wonderland for one day. If left making sure I said hello to everyone I encountered on the way out. Armed with a screwdriver and a short piece of end-stripped electrical cord, I returned two days later. I removed the switch cover and jumpered the switch. The organ sprang to life. Hours passed like minutes. This was a great instrument. Were all Wurlitzers like this one? Soon I was to learn that the answer was "no." Although unaware of it at the time, the Chicago NBC Wurlitzer like some of the British organs was a repo which was respecified by Crawford and installed in late 1935. It was the most highly unified organ ever built by Wurlitzer. Its perfectly selected thirteen ranks were spread between two chambers with percussions occupying a third. My covert operation lasted for about a month. Later I was told that I could have electrocuted myself! Today I consider the NBC Wurlitzer to be one of the three finest unit organs I have played. It was silent; it was perfectly voiced and regulated; and, it was totally musical. It served as a template for what was to come.

Time to legitimize my act. While no one knew that I had been playing the organ for a month without permission, I had made many friends at the station though nobody knew exactly what I did or why I was there! Helen Mortin, the staff organist, finally asked if I would like to try out the NBC Wurlitzer. This terrific gal/musician was quite amazed at my familiarity with the machine! In those days there was still a considerable amount of live music being broadcast; and because of a conflicting radio assignment, Helen asked if I would be available to play for a TV show called Noontime Comics. You can imagine my response. The format of this thirty-minute silent movie show was as follows: movie teaser followed by theme (Ain't We Got Fun) played on the pipe organ; main body of show (silent comedies) played on a Hammond;

closing theme on the Wurlitzer. This arrangement was instigated by the sponsor, Jewel Food Stores, who had to pay an additional fee for use of the pipe organ. I never did comprehend this rationale. Here I was in the early "fifties" and in my early teens, a silent movie organist. To this day I have never understood the "mystique" surrounding the musical accompaniment of silent films. It's really a very easy thing to do.

My gig as a silent movie organist lasted for about a year and a half. In the spring of 1955 the Wurlitzer was



John Seng in 1958, recording at the Aurora Paramount.

professionally removed but ultimately scattered to the winds of time. What a tragedy.

Balaban and Katz owned or controlled the vast majority of large Chicago movie palaces in the "fifties."

This corporation's policy regarding use of their numerous theatre organs was absolute: "Hands Off." Although

his wife had been a theatre organist, Nate Platt, the executive in charge, hated organs. In retrospect, this edict yielded a mixed metaphor. On one hand, it saved the instruments from well-intended but often brutal attention by amateurs; on the other, it served to fully frustrate the desires of this young console groper. Time to return to my plan.

In the late spring of 1953, I learned that the Publix Wurlitzer at the nearby Norshore Theatre was used for a local high school graduation. I arrived there as a petite woman organist was "playing them out." In those days, the organs were permanently positioned at movie level, the console top flush with the stage floor. I had no way of realizing that the instruments were moveable. While asking this nice lady if I might try the organ, I heard a heavy footstep on the console top. A frightening voice was telling me "to get the hell out." God bless the Stagehands Union.

The following year, I called the theatre manager, himself a recovering theatre organist, and told him I had been hired to play the graduation and needed to practice. I played that organ right up to the matinee for several days until the real organist appeared. I was unceremoniously removed from the premises.

I fared better on the Publix at the Granada which was right around the corner from my high school. It wasn't until much later that I realized the

theatre manager had been friendly with many of the original organists; liked the instrument and was simply ignoring the Balaban and Katz "Hands Off" edict. Lucky me.

I eventually played four of those five "silent theatre organs" in our neighborhood: 3/15 Wurlitzer, Nortown; 4/20 Wurlitzer, Norshore; 4/20 Wurlitzer, Granada; 3/6 Moller, Loyola Community Theatre. The fifth, a 3/8 Kimball at the Howard Theatre was intact but inoperable.

In 1951 Kay McAbee unearthed a very late 3/14 Wurlitzer at the Aurora Paramount Theatre. With Bob

Schumway and others, Kay brought this excellent organ back to life adding collective general pistons and a Great 5/-1/3 Tibia and Tuba. Kay, what was the reason for the 5-1/3 Tuba? Later, he recorded this instrument for Replica Records. The majority of Chicago's renowned theatre organists were still alive and kicking in the late fifties. Thus McAbee, Brother Andrew Corsini and I decided to form a chapter of the then three-year-old ATOE. The short-lived Midwest Chapter held its first meeting at the Paramount and its second and final meeting at the Palace Theatre in Gary, Indiana. Though invited, not one of the major players showed up. The best laid plans of mice and men!

The 4/24 Replica Recording Wurlitzer was assembled about this same time. Intended to compete with the superb 5/21 Vaughn HiFi Wurlitzer, it was loud, coarse and strange. During my senior year of high school. I played a radio show on it. Bill Huck, former well-driller and owner of Replica, couldn't stand my playing and replaced me with a Pointer System organist. Recorded sparsely, the instrument now reposes in a Sacramento Pizza Parlor.

Oh, during the course of the aforementioned machinations, I was also attending some very special schools. While studying pre-law in my Freshman year of college, I met Thomas Grant Sheet, a pre-med student and organist. His theatre organ affliction set in rapidly and he probably played more of Chicago's theatre organs in the first year of our friendship than I have to date. Once we drove one-hundred and fifty miles to listen to a Kinsman electronic organ because it had a Kinura stop. Whatever happened to Doctor Sheen and Barrister Seng? Whither youth?

By 1959 I was playing concerts for the Wurlitzer Company and had made my first major label recording for United Artists. Unfortunately, the playing on "Beyond the Blue Horizon" did not reflect my best work. Riddled with nerves unintentionally evoked by a one-time record producer, I spent most of the night after the first day's recording session in tears. Dick, whatever happened to my royalty checks?

"Dream Awhile," recorded with Bobby Hackett for Columbia the following year was another matter. It sold over 700,000 copies and one cut was used as theme music eighteen times daily in the Today Show. It's odd shaving to one's own music for twelve years!

My nine year association with the Wurlitzer Company was a joyous one.

Lou Hollingsworth, an executive with the firm, became my mentor. He and his family are always in my heart and mind. Farney Wurlitzer also took a shine to me and shared numerous fascinating yarns about his life. Every year Mr. Wurlitzer traveled to Germany where he had a very distinctive cheese created. When visiting him in North Tonawanda, I was usually a recipient of this delicious gift. Unfortunately, the morsel had an aversion to elongated trips in suitcases and would have to be discarded if my next destination wasn't home! I've saved Grace and Farney Wurlitzer's Christmas cards. Two and one-half years of concertizing for Hammond followed. In contrast, the staff at Hammond were rather cold and abstract.

Much has been written about the creation and refinement of the Mundelein organ; so, I'll limit my comments. From 1960 through 1972, the instrument was rebuilt and enlarged. Taking my cues from the NBC installation, it was totally silent, extremely responsive and easy to play. A remarkable acoustic didn't hurt and back then my colleagues loved to play Mundelein. My only regret is that foolish perfectionism severely limited my recording output. A new CD of unreleased material entitled Mundelein Revisited is available for the curious. If, as I'm told, my Mundelein performances for the 1965 and 1969 ATOS conventions were the highlight of those events, that organ had a lot to do with it.

Performing for the electronic organ manufacturers had left free time for

Mundelein and other pursuits. In 1968 I became involved with the Moog synthesizer. We produced many successful commercials on the then novel machine for five years until I departed for San Francisco. I ostensibly went there to study with Darius Millhaud, last of the surviving French impressionists; but, at Tom Hazleton's behest, wound up playing two nights a week in the Redwood City Pizza Parlor instead! Millhaud shortly returned to France and died.

The heyday of the pizza parlor organ was during the "seventies," and very few noteworthy theatre organists escaped duty performing in those establishments. While the phenomenon seemed limited mainly to the West Coast and Phoenix, the first truly visual pipe organ had been installed years earlier in New Jersey's Surf City Hotel by Ted Campbell and organist extraordinaire Leroy Lewis. Although mechanically noisy, the Redwood City instrument had an excellent specification and sounded great. Back then the audiences spoke English and it was possible for me to play complete orchestral scores with astonishing results. Virtually unmaintained and poorly played to an audience of indifferent thugs, this instrument exists today as a caricature of its former self in this now filthy location. Being paid to practice was wonderful, but time marches on.

Shortly after moving to the West Coast, I also became involved as tonal consultant for a multi-million dollar Yamaha project in Japan which resulted in the birth of the first polyphonic synthesizer. As evidenced by the Theramin and Novachord, film composers are constantly searching out new sounds and this association brought me in touch with the movers and shakers on the Hollywood music scene. These almost impossible doors now beckoned and I became acquainted with everyone from Steve Allen to Stevie Wonder. Johnny Green (composer of "Body and Soul") was especially helpful and film credits, too numerous to mention here, followed. In the world of studio music, theatre organs are generally used to "fill out" orchestras; and, owing to my abilities to follow a click (metronome) track, I did the majority of theatre organ play-

ing at Universal (3/10 Morton) and Twentieth (3/17 Wurlitzer) for quite a while.

The ATOS did not share the Hollywood music community's enthusiasm for the Yamaha GX-1!

Here's the inside story. In the spring of 1975, Dick Clay, program chairman for the 1975 Theatre Organ Convention, sent a letter I had authored in his name to the electronic organ manufacturers. Would they be willing to participate in a proposed concert at the then "organless" Oakland Paramount Theatre? In reality, my letter intentionally spelled out the exact specifications of the Yamaha GX-1 synthesizer/organ I had designed. All corporations save Yamaha responded by stating that while interested, they lacked an appropriate product. Yamaha committed to the event and what followed was undoubtedly the most controversial concert in the annals of ATOS history.

My God-Given ability to play authentically in any musical style has served me well over the years and the Paramount program I planned included everything from Chopin to Bach to Disco to Debussy. The poor Yamaha didn't play theatre organ music very well but I remember including "Jeannine I Dream of Lilac Time" as a theatrical "peace offering!" While I had not anticipated a fervent response, this audience booed, hissed and shouted expletives. Women took children to their skirts or to the awaiting convention buses. Overnight, I temporarily went from being a darling of the theatre organ world to its bad boy! From a purely musical vantage point, this was a great performance. The musicians and many others were awed, but there were actual vocal confrontations between these factions as I played! I've always enjoyed being something of a maverick, but enough is enough. John Seng was first in line at the bank the next morning to cash Yamaha's two-thousand-dollar check.

Wrong place; wrong crowd and I promise never to do it again for any amount of money!

Based on my previous success at Yamaha, I was asked to join the Wurlitzer Company as a product design consultant in the late summer of 1979. I traveled once monthly from my home in San Francisco to Wurlitzer headquarters in DeKalb, Illinois. At the onset of this three year contract, the company was flourishing. Home organ sales had peaked in 1977, but suddenly all hell broke loose. Sales across the industry plummeted and by 1980 Conn and Thomas were gone. Others would soon follow. Red ink and terminations were everywhere as Wurlitzer struggled to survive. Not unlike Robert Hope-Jones decades before, I was paid to stay home during the last term of this sad, difficult time. The company, as millions had known it, is gone now. The sales and executive staff at Wurlitzer were considered the industry's best. I miss those wonderful people.

And what of today? Theatre organ concerts across this country and abroad continue as does all that has



gone before. A wonderful church position keeps me on the straight and narrow. Two years ago I returned to Chicago because of a family health problem. Same house, same neighborhood. Residential and office buildings have replaced the Norshore and Granada Theatres. The rundown Nortown is a church of sorts. I occasionally wander by these places and the spirits of softer gentler times ring out to me.

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EDWIN LEMARE

Compiled and Edited by
Charles F. Swisher

*Edwin H. Lemare
(1865-1934) was one
of the greatest
organists the world
has ever known.*

The following are random excerpts from Nelson Barden's biography of Edwin H. Lemare published in four parts in the January, March, June and August, 1986 issues of *THE AMERICAN ORGANIST*:

Lemare was a wizard of registrations; his technique was legendary. His orchestral realizations, matchlessly rhythmical and finely detailed, created an effect both electrifying and profound.

His grandfather, father, and five uncles were all organists.

His physique was to his advantage; he was remarkably agile, his body fitted the organ console naturally, and he had uncommonly long fingers and thumbs.

He worked at console technique until it was second nature. Lemare developed into an extraordinary executant. His technique was highly polished.

Lemare emphasized musical expression over flawless performance. He said, "I would rather hear a performance full of technical slips, where the player's individuality and soul shone through it, than one of absolutely flawless technique and mechanical, soulless, and almost 'monotonous' correctness."

He became adept at 'thumbing' — the technique of bringing out an extra melody. While his fingers played an upper manual, his thumbs dipped to the keyboard below for a melody of different stops.

W.T. Best had used thumbing to advantage, but Lemare developed it further and achieved completely independent action of his thumbs, accompanying legato thumb melodies with trills and rapid figurations with the fingers. With both hands ranging over three or even four manuals simultaneously and another melody played with the right foot, the effect was of Lemare playing duets with himself.

He said, "There never ought to be the slightest pause or delay when changing stops . . . the audience should never be aware that there are any stops at all."

He excelled in the use of highly characteristic and rapidly varied tone color, orchestrating his transcriptions with so many stop changes that his listeners wondered if he had a third hand or pulled stops with his teeth.

He played thumb pistons as freely as he did the notes, producing striking dynamic changes by sliding across the buttons. But the bulk of his stop changing was hand registration. His hands darted to the stop knobs countless times during a single piece with no fuss or loss of rhythm. He advocated practicing stop changing as meticulously as manual and pedal technique. He said, ". . . use as much 'phrasing' with your stops as you do in your music."

Some of Lemare's techniques were novel. For instance, wherever possible, he pedaled all naturals with the heels.

He considered the balanced swell pedal an absolute necessity. Using the swell shutters, he often masked the addition of stops and achieved prolonged crescendos. Starting with quiet stops, he built up the power of the instrument to a combination including Swell reeds and the Great foundations without "any sense of a change in the tone quality."

Lemare produced an endless crescendo that was breath-taking in its intensity. Sometimes he produced dynamics with stop changes only, and left the swell box shut save for an occasional startling accent. He never used the crescendo pedal, for he disliked a preset sequence. Later in life, he insisted that it be blocked off on every organ he played.

Lemare made a specialty of repro-

ducing orchestral velocity, attack and phrasing on the organ, and he cultivated remarkable rhythmic effects. He said, "One of the most 'life-giving' effects is the introduction of accents and sforzandi. When the swell shutter mechanism was fast enough, he made sharp accents by snapping the pedal shut just before the beat. Basing his organ playing on an elegant piano technique, he used subtle agogic accents, delicate rubato and a wide variety of precisely controlled wrist and finger staccato touches. Of the latter he said, "the first thing to remember . . . is that rapid passages must always be clear and distinct, even though the player may have to resort to a greatly exaggerated staccato." Sometimes he played so fleetingly on heavy registrations that the bass pipes hardly spoke at all. For accent, a slightly more legato touch let all the basses sound, producing a sudden broadening of tone.

Sir Malcolm Sargent exclaimed, "Lemare did something I never thought possible. He made the organ dance."

Generally speaking his audiences were immense crowds of common people who were largely innocent of musical training. They like most what they knew best, and it was the communication of human sensations and emotions in music that swayed them.

He played what a crowd liked, and played it with 'soul' — a perfection of rhythm, rubato, and expression. Then he introduced music that was completely unknown to them: the new symphonic literature of Wagner, Brahms, Dvorak, Humperdinck, Saint-Saens, Elgar, Sullivan, Rachmaninoff, Tchaikovski and many others, in stunning transcriptions from the orchestral scores.

Lemare developed an "extraordinary sense of orchestral coloring and ensemble." With a "faultless technique, undisturbed rhythm, and a measure of the composer's intended color rarely achieved by any other organist . . . his playing of orchestral works, even upon rather impossible instruments, was a revelation." And never before or since those days has the pipe organ generated such enthusiasm.

Lemare had 'soul,' which was con-

sidered the requisite of expressive playing, and he was a 'masher' — handsome, well-dressed, charmingly attentive to the ladies.

During the summer of 1894, the Lemares made the long pilgrimage to Bayreuth for the Wagner Festival. There he fell completely under Wagner's spell. The effect of darkening the house lights during the performance must have impressed him.

On the morning of March 2, 1898, Edwin H. Lemare woke up a famous man, for the newspapers carried at least 19 reviews of his concert the night before. He had obtained permission from Cosima Wagner to present the first act of *Parsifal* with his 60 voice choir at St. Margaret's Church in London. The lights were turned out as at Bayreuth, and Lemare played directly from the orchestral score.

Felix Mottl congratulated Lemare saying, "I would not have thought the organ capable of producing in such detail the effects of the full orchestra . . . I have nothing to say except beautiful, beautiful."

Musical Courier pronounced Lemare "unquestionably the greatest organist in England, possessing a technique that is amazing."

The newspapers dubbed St. Margaret's a "Mecca for Musicians." Long before a concert began, dense crowds of concertgoers stretched from the west porch of St. Margaret's out to the street. Sometimes the congestion was so great that the London police had to make way for Lemare's carriage to pull up to the church. When the doors opened, the throng surged into the building, filling every seat. London had seldom seen organ recitals so popular or heard the organ played so well.

The way Lemare manipulated Walker's glorious organ was almost uncanny. Even where, in the Wagner item, the strings divide into about eighteen parts (a passage often weak in performance), the effect came off well, largely due to Lemare's remarkable swell-pedaling.

At Lemare's Saturday recitals, a new rector, H.H. Henson (who neither knew much nor cared about music, and thought organists should play softly and maintain a low profile) may well have wondered why the crowds came. Was it to worship God Almighty or Edwin H. Lemare?

The story goes that, on Canon Henson's first Sunday as rector of St. Margaret's, he picked the seafarer's hymn "Eternal Father, Strong to



Lemare in San Francisco, June 1920.

Save." Before the last verse, Lemare suddenly changed key and plunged into a long and picturesque nautical improvisation. He launched a fleet of ships, called up a frightful storm, sank several vessels, rescued the survivors, murmured a heartfelt thanksgiving on the Choir Dulciana, and then triumphantly crashed into the last verse of the hymn with Swell reeds ablaze and the 32' Open Diapason roaring. The choir and congregation knew what to expect and loved it. But the rector, taken by surprise, was furious.

By age 34, Edwin H. Lemare was widely acclaimed as the greatest living English organist. Lemare's presentation of the first act of *Parsifal* catapulted him to fame, for it was the first performance allowed by Cosima Wagner outside of Bayreuth.

At this time Lemare's life fairly exploded with activity. He played organ recitals throughout England,

wrote articles, lectured on Wagner, brought out volumes of transcriptions and arrangements, and composed five new organ works including his Opus 35, a 59 page Symphony in G Minor.

In 1901, the New York critics were astounded. "Mr. Lemare came unheralded . . . he vanquished every technical and manipulative difficulty . . ." He occupied "the same position among organists that Paderewski holds among pianists . . . perfect registration . . . never an uninteresting moment . . . pleases the most exacting connoisseur . . . He upsets conventions . . . sets schools at naught . . . brushed traditions ruthlessly aside . . . set up new standards of possibility." Lemare was "the greatest master of the instrument the American public has heard."

Musical Age described his playing: "One is impressed with a sense of mastery . . . it has brilliancy, it has colour, and above all it has accent. However rapid the changes of registration, however subtle the nuances, the parts move together; the impression is that of an articulate whole, and the rhythmical shape of the musical phrase never loses perfect definition."

Lemare told the (Sydney) newspapers that "an organ of this size is like a big garden; it wants daily attention to keep it in order."

At a concert in Sydney Town Hall, Lemare used the 64' Contra Trombone in an improvised thunderstorm that proved so realistic that an elderly lady ran from the hall, gasping, "Oh my, this is getting serious!"

Lemare said: "My great aim for the last ten years has been to raise the organ to its proper position as a solo instrument. (By) introducing modern orchestral works in the form of transcriptions for the organ I hoped to get organ programs out of the old ruts."

Lemare's Bach playing was "perfection itself." The D Major Prelude and Fugue and the Jig Fugue were performed with a "wonderfully plastic working out of the polyphonic structures . . . invigorating rhythmic elasticity and pulse" and at a tempo

"which if it had not been allied to such clear beauty" would have been "technical witchcraft." Lemare's pedalwork was "particularly vigorous and elastic."

By age 44 (1909), Edwin H. Lemare had reached the pinnacle of the profession. Grove's Dictionary acclaimed him the leading English organist, and in those days that meant the greatest organist in the world. In 1911, Lemare spent the summer composing and arranging. He had published some 40 original compositions for the organ in the preceding 20 years.

Among Lemare's many orchestral transcriptions were 10 Brahms items, 12 of Dvorak, and 25 of Wagner. Lemare exercised great ingenuity in transcribing Wagner scores for the organ. With pages of thumbing, extended string tremolandos, harp arpeggios in 32nd notes, and extra melodies for the right foot, these arrangements were some of the most difficult — and effective — organ transcriptions of Wagner's works ever published.

It was "impossible to tire of listening to Lemare." Lemare seemed to be able to play on levels, "in multiple fashion," so to speak. By dint of ingenious thumbing, double pedaling, and "exceptional span," he produced music in four tone colors simultaneously. But this phenomenal technique and activity were not the only merits. "Taste and judgment" vitalized the playing, along with the "veracity and vividness" of his tone coloring. But most of all, it was a "strong instinct rare in an organist — for rhythm" and the "rare element of accent."

If there was a single outstanding feature of Lemare's playing, it was his felicitous accents and rhythmic effects — the very ones he had first heard from the Strauss Orchestra at the Inventions Exhibition of 1885 when he was 19 years old, and incorporated into his own playing. Under his touch, the organ seemed to leap to life.

Lemare had perfected a "little trick with the swell pedals" by which he imitated perfectly the attack of the woodwinds, and he achieved a nearer approximation to orchestral string tone than Rodgers had ever thought possible. With an "ingenious amalgam" of celestes, gambas, soft reeds,

and tremulant, the effect was of a "mass of soaring violins."

About improvisation, he said,
"To 'lose oneself' in the inspiration of the moment is the experience of every artist; then and only then does he draw — or hypnotize — his audience into his 'world of dreams.' In improvisation, more than anything else, does the true artist rise to the height of musical expression . . ."

In a newspaper interview, Lemare explained his philosophy of using municipal organ concerts to educate the public: "The appeal is fundamentally spiritual, or emotional. The normal listener to music doesn't listen to an organ recital as he listens to an orchestral concert. The latter challenges his attention. The former woos it. There is that in an organ which passes the understanding. It is persuasive, spiritual, and golden. It is never merely pretty. It should be the musical center of the city, because it can be heard by the greatest number at the smallest cost. It must never be played in connection with any affair other than one which is essentially and intrinsically musical. There should surround it, at all times, the suggestion of the spiritual. After all, the organ comes to us from the church. And it makes little difference what church you worship in; the point is to get from the diapasons the deep, fundamental and reverberating suggestion of things divine."

Journal of American Organbuilding

Quarterly Publication of the
American Institute of
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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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NEWS FROM ALLEN ORGAN

An historic New Jersey church has recently installed a new large three-manual Allen Digital Computer Organ. St. Catharine's Roman Catholic Church in Spring Lake was constructed in 1901, a gift of Papal Marquis Martin Maloney in memory of his daughter, Catharine. The Romanesque architecture with walls of granite, columns with stone carvings, copper dome and roof make this structure one of the most beautiful churches on the East Coast of the United States.

The church originally had a tubular pneumatic pipe organ that was replaced by an Allen analog organ in 1960. The church underwent an extensive renovation beginning in 1994, and as part of the improvements, a new, larger Allen digital organ was installed in the balcony. Because of the unusual design of the church, there are several seconds reverb and the organ's spectacular sound is a joy to the congregation.

THE PIPE ORGAN FILM PROJECT

Over four weeks of intense pre-production activity by Independent Communications Associates (InCA) culminated in a wrap-up session at the InCA office this month and a full report to the Pipe Organ Film Committee. The committee hired InCA nearly a year ago after interviews with many film makers. InCA is an international television production company. InCA, Inc. of Sausalito, California, is the team of David Kennard and Judy

Flannery, the documentary film producers who made the *Cosmos* series for Carl Sagan, which won both Emmy and Peabody Awards. There are other InCA affiliates in London, Washington DC, Sydney, and Nairobi.

Pre-production for a documentary film involves extensive research, brainstorming about possible shooting sites, visits to the most likely ones, assembling of archival materials, and interviews with personalities. In general, pre-production means putting the film together on paper so that the real shooting may be done in the most efficient and cost-effective way. For this process, producer Judy Flannery hired associates Michael O'Connell and Lonnie Porro, who have worked with her and David Kennard on other projects. Michael was also the Associate Producer of the sample video for this project. In addition, Judy hired Paula Larsen to help with the office work, telephoning, and assembling of archives.

The group started with the basic treatment for the film, which had been developed by David and Judy at the completion of Phase I of the project, including the making of the sample video. Relying heavily upon the advice and knowledge of AGO liaison Sandra Soderlund, over forty potential shooting sites and many personalities were identified as worthy of follow-up. After untold hours on the telephones and some miracle-working by their travel agent, Michael and Lonnie set out in different directions to check on these possibilities. Michael visited the south and midwest, and Lonnie went to the east coast. Each took home-style video cameras so that they could document their visits with sample footage. Meanwhile, Judy and Paula assembled stacks of photos, articles, and existing footage. Judy also paid a visit to the American Organ Archive at Princeton.

According to David, such scouting usually results in one really useful site or person out of three potential ones. However, Michael and Lonnie both came back full of excitement about the people and places they had visited. There is enough material for several engaging films on the pipe organ in this country. The problem is to narrow down the possibilities to fit the hour-

long documentary format and the budget. The other thing that has impressed these film makers is the passion that everyone has for the organ and its music. They have been amazed and delighted to find so many people throughout the country who are so committed to the instrument. That commitment and enthusiasm will be quite powerful and contagious on film.

After sifting through all this material, David and Judy have recommended thirteen shooting sites in addition to the two that were used in the short video. These sites present the pipe organ in all its diversity, from small to large instruments, from old to new, in sacred and secular places, and played by all sorts and conditions of people. Depending upon the fund-raising, the shooting sites may have to be cut to ten or eleven. The committee was assured that this would not result in a poorer film, but only in less representation and diversity.

The proposed shooting schedule involves three shooting sites this summer, beginning with the Pipe Organ Encounter in San Francisco. The balance of the shooting will take place in October and November. If all goes as planned, post-production and editing will run from November to January. The film can then be complete and ready for broadcast and distribution early in 1996, certainly in time for the AGO Centennial in April.

For more information about the Pipe Organ Film Project, contact AGO representative Sandra Soderlund at 415/334-5771. Contributions to the film project may be sent to the American Guild of Organists headquarters in New York. Anyone donating \$100 or more to the project will receive the short video as a thank-you.



Pre-production wrap-up session at the InCA office. Film makers David Kennard and Judy Flannery with associates Michael O'Connell and Lonnie Porro report to AGO representative Sandra Soderlund.

30 YEARS AGO IN THE JOURNAL

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

THE MIGHTY WURLITZER IN THE ALEXANDRIA ARENA

by Ray Brubacher

This extensive story tells many details of Jimmy Boyce's encounters and detours taken during his quest for the ultimate toy. Starting with a 2/6 Wurlitzer and ending up with opus 2178 4/34 Wurlitzer. Includes nine photos.

ORGAN "WIDOW" SPEAKS

from Letters to the Editor

"I don't remember promising to love a Theatre Organ, but I found out I must." Juanita Hilsenbeck of Hempstead, New York, tells how her hubby started with a small electronic — then a Leslie — then her — and then some.

NOTES OF BUDDY COLE'S "WURLI-MORTON"

by Stu Green

While making an inventory of the ranks of the late Buddy Cole's theatre organ installation, veteran organ specialist Henry Pope discovered that there were 26 ranks, not the often touted 27.

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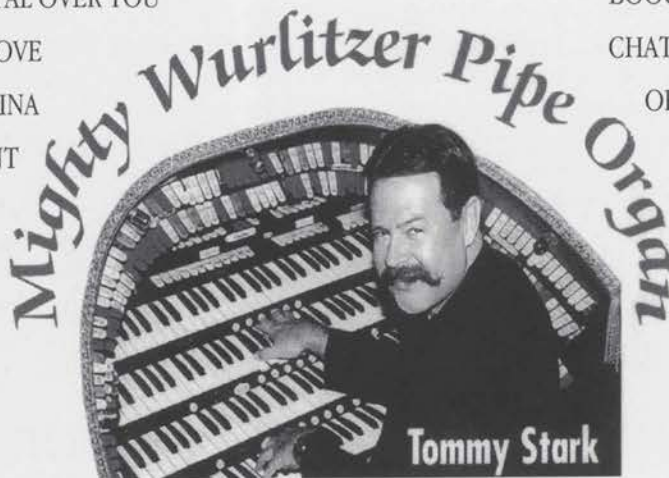
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THE ETONES

Electronic Theatre Organ Owner/Enthusiasts SOME NEAT INFORMATION FROM OUR MEMBERS

by Jack Moelmann

For this issue of the Journal, I thought I would provide some interesting items which a couple of our ETONE members sent in. At least this way, I won't have to be overly creative this month.

The following item comes from ETONE member Charles Wood of Pelham, New York.

"Here are my 10 steps for a happy ETONE musical life:

(1) Play every day, if not to practice, then at least to realize where you are. If you are in a family environment, make plans for YOUR practice time. You should not have to wear headphones when you play. Schedule practice when you still have enthusiasm, even after a busy day. Playing before dinner is often best. TV does not come first.

(2) You will not play an instrument that you do not like. A modest piano beats the pants off a poor organ. Older analogs with standard full-size consoles, but limited tonal resources, are preferred over fancy gadgetry. Special effects grow tiresome quickly. Sampled tones do not substitute for an organ ensemble. If you don't play, don't buy an organ.

(3) Don't spend much money on your musical hobby, but do invest yourself. Be crafty! The latest electronic trinkets aren't worth it: wait a while until you cool off. Buy cheap seats and used music. Go to the library and borrow scores (symphonies, concertos) that you could not possibly play. You will love yourself, save a bundle and meet the best people.

(4) Nothing beats listening to or participating with intimate live music. Small combos (maybe yours) or solos at the bar or at the church are terrific. The concert stage or organ recital may be too advanced to get much out of. The kids, hacking around, or the barber-shoppers have the right idea.

(5) It is better to play a moderate-size organ that always works than to dream about building a pipe organ. Most organ builders don't play. It's a trade: either one or the other. Reliability and tuning are important factors if you seriously want to learn. You shouldn't have to fix it before you play it.

(6) Write down your registrations. If you read music, work up those pieces with "your" unique colors, phrases, changes. If you play by ear, jot down those ideas on file cards. Both schemes will build your musical personality. It shows how dumb you were five years ago. And your heirs will really get a kick out of what you did with your life!

(7) Although not always easy, you should interact with other persons of about your musical level, to show off and perhaps to get blasted! All you 3-manual organ owners, I dare you to play for 10 people. You will practice.

(8) Use the seasons of the year to force yourself out of a musical rut. I play pipes (classical) for six months and then go cold turkey to the Hammond for six months, playing pops. Then I have a rough time coming back.

(9) Don't be disappointed with your progress. If you really like playing, then a lifetime is not too long to take each step slowly. You won't for-

get the lessons well learned: after all, you never forgot how to ride a bike. For many, a teacher may not be very worthwhile.

(10) Remember the first 9 steps."

There have been a lot of positive comments on the article which ETONE member Len Clarke wrote in the January/February issue of the Journal on the Hammond Organ. I believe that prompted the following:

ETONE member Bryant Holinaty from Niagara Falls, Canada offers the following:

"I'm sending some information on Hammond organs. I've serviced these instruments for over twenty years, and they hold a special place in my heart. It's nice to see the attention to these legendary instruments in the newsletter and the Journal . . . perhaps the readers would find this of interest. Some of this information may be of trivial concern, but with the amount of interest I've noted in both the ETONE Newsletter and the ATOS Journal, I've felt compelled to elaborate.

The Hammond tone wheel generator was well designed, mature technology from its inception, and consequently underwent only subtle changes during its tenure. Basically, it consists of a synchronous motor (that is, synched to the power line frequency, thereby ensuring stable tuning), driving a shaft on which are 24 gears, two each of 12 sizes. Each gear, in turn, drives two pairs of tone wheels. A tone wheel can be imagined as similar to a two-inch circular saw blade. Each tone wheel had a pickup, working much the same as an electric guitar pickup. However, instead of a

vibrating string, the "teeth" on the tone wheel moved past the pickup, inducing an electric current, which was subsequently amplified. Naturally, the number of teeth on a tone wheel, along with the speed at which it was turning, determined the frequency of the note being generated.

The design of the teeth and the pickup coils were optimized to create as perfect a sine-wave as possible. In fact, the "teeth" were machined, not stamped, for precision. The imperfections of the technology, however, became the legendary Hammond sound.

The original tone wheel generator design consisted of 91 tone wheels, and the 16-foot voice on the manuals did not repeat the lowest octave on the keyboard, that is, the keys played down to a C note of 32.7Hz. In other words, the lowest 12 tone wheels were used for both pedal and keyboard pitches. A later vision contained only 82 tone wheels, and the lowest nine keys on the 16-foot manual drawbar repeated the pitches of the second octave.

Beginning in the forties, with the BV, CV, B-2, C-2, and RT-2 models, the tone wheel count went back up to 91, but with a small difference. To improve pedal tone, the lowest 12 tone wheels were changed from a sine wave to a complex wave design, and were used for the lowest octave of the 16-foot pedal tones only. The lowest octave on the 16-foot manual drawbars repeated the pitches of the second octave, similar to the 82-wheel generator. Note that all pedal tones, unlike keyboard frequencies, consisted of a blend of harmonics, going right up the spectrum. Therefore, as one plays the pedals chromatically upward, one will not notice a difference between the B1 pedal (the highest complex tone wheel) and the C2 pedal (the first of the regular tone wheels).

Later spinet designs used a different complex tone wheel design, as they utilized a dedicated tone wheel for each individual pedal instead of a blend of harmonics.

All generators contained 8 different tone wheel shapes. In the original 91-wheel system, they were as follows:

- 12 2-tooth wheels
- 12 4-tooth wheels

- 12 8-tooth wheels
- 12 16-tooth wheels
- 12 32-tooth wheels
- 12 64-tooth wheels
- 12 128-tooth wheels
- 7 192-tooth wheels

Basically, the lowest 12 pitches were derived from the 2-tooth wheels. Each of these 12 wheels were driven by a different gear ratio from the main shaft, each a little faster than the one before it, producing a scale of 12 notes. The next highest octave was derived from the 4-tooth wheels, again driven by the corresponding gear ratios, and so on. The 7 odd tone wheels (192 teeth) were used for the highest C to F# pitches. A detailed discussion of the gearing, tone wheel grouping, resilient shaft couplers and magnetic shielding used is beyond the scope of this discussion, but I would be happy to correspond to any readers with further questions.

Once the frequency was generated, it was connected to the keyswitch contacts via a resistance wire. Thus if one played a pitch on one key, and then played the same pitch on another key, a louder tone would be heard (compare to a pipe organ, in which playing a key connected to a pipe already sounding results in no additional sound). Each layer of keyswitch contacts was connected through its busrod to its own drawbar, that is, the 16-

foot pitches to the 16-foot drawbar, the 8-foot pitches to the 8-foot drawbar, and so on. Each drawbar, in essence, was like a volume control for the footage of pitch it controlled.

From the drawbars, the signal was coupled into the pre-amplifier stages, vibrato, if so equipped, then the amplifier and speakers.

The vibrato systems (and earlier chorus generators) were interesting, and perhaps I'll write about them at some point. In addition, discussion of the original "ratchet" style drawbars, then the later smooth drawbars, plus busrod shifters (including busrod design changes made in an effort to reduce "key click"), reverb systems, percussion circuits, expression pedal designs, and so on, is possible, and perhaps if sufficient interest is shown, I can get into it. Meanwhile, I hope to have brought some additional understanding to this wonderful instrument of legend."

That brings us to the close of another article from the ETONES. I am always looking for input from the ATOS members of items which you would like to hear about in this column. In addition to writing, Jack Moelmann, P.O. Box 25165, Scott Air Force Base, Illinois 62225, you can also contact me by e-mail electronic mail at Prodigy ID: RJGP84A or on the Internet at RJGP84A@prodigy.com.

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"AN ACRE OF SEATS IN A PALACE OF SPLENDOR"

OAKLAND (FOX):

Oakland, California

Opened: October 26, 1928

Architect: Weeks & Day

Capacity: 3335

Organ: Wurlitzer 3/14

Style 235-SP, Opus 1890

For most of the decade following its birth in 1920, West Coast Theatres enjoyed a continuous expansion, initially through acquisition, and later, when everything that might have been for sale had been snapped up, through construction on an epic scale. This was the largest house the circuit ever built, and the last of any consequence before its affiliation with the Fox interests. Fox-West Coast remained the dominant circuit in California for another four decades or so.

The Oakland's immense stupa facade would have been a standout anywhere. Its lower portion enclosed a three-story entrance lobby, obliterated in the late 40s when the flanking office blocks were joined with hallways run through the space. None of the surviving public spaces is more than a story high, but by way of compensation, the Heinsbergen Co. decorations are exceptionally fine.

The auditorium features an effective, if unlikely, mix of Moorish and Hindu motifs, again enhanced by the colorful decorative scheme. The walls and ceiling are so distinct from each other that an atmospheric treatment would have been possible, but the ceiling is instead a complex web of simulated wood beams. Save for the seated Buddhas, the organ areas suggest the facade in its original form.

The organ was unique: the usual equipment of the Style 235 was augmented with a Saxophone, English Horn and Dulciana. So large were the chambers that inner walls were constructed to focus the sound. These were not afterthoughts: they appear on Wurlitzer's erection drawings. Though smaller, the organ was generally held in higher regard than the Paramount's Publix-I. Removed around 1960, it was reinstalled in the Shingletown home of the late John Leininger, where it remains.

The theatre was a great money maker in its day, but when Fox could no longer justify two large houses in downtown Oakland, it was closed in favor of the Paramount, only to reopen when the Paramount was shuttered during subway construction in the mid 60s. While under lease, its commercial life was ended by a suspicious fire in 1973. Stripped of all its trappings, the house makes news occasionally as the subject of the redevelopment proposals put forward by exhibitor Allen Michaan, operator of the Grand Lake.

Steve Levin

(Attention collectors! The lamented entrance lobby is known only through drawings. Anyone with knowledge of photographs is earnestly requested to step forward.)

The theatre is often referred to as the "Fox," but this rare shot clearly expresses its real name. The "West Coast" signature was very soon replaced by "FOX" in stylized letters. Perhaps the best compromise is to call it "Fox-Oakland."

Allen Michaan Collection

For membership information:
THEATRE HISTORICAL SOCIETY
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The facade in its present form, with what's left of the 40s neon marquee. The glass bricks above the sign replaced a stained glass window in the Moorish manner. Steve Levin Collection

Here is the first Fox-Oakland, built in 1923. It had nothing in common with the present house beyond name and architects. Neither is particularly characteristic of their work; the older one is much less so. It suggests Rapp & Rapp more than anything else.

Steve Levin Collection



Note how far the ceiling extends beyond the side-walls: the lighting "cove" is large enough for several persons to walk abreast and upright. The plaster proscenium valance is still in place.

Steve Levin Collection



ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

Beguine Rhythm

By now, anyone who practiced the Spanish and Argentine Tangos which were presented in this column last time, should be able to play them easily.

Another popular Latin rhythm is the Beguine. Play a pedal on the first, third and fourth beat of every measure, and a short chord between every beat.

Count 1 & (2) & 3 & 4 &. Notice there is no pedal on the second beat.

On major and minor chords, the pedal bass notes can be 1 - 5 - 5 of the chord as shown above. Or, if the root of the chord is F or lower, the bass notes can be 1 - 3 - 5 as shown on the Eb chord below. On 7th chords, play 5 - 1 - 1, or 5th first as usual.

If your organ has castanets or other suitable percussions on the accompaniment manual, these should be used. However, do not depend on the automatic rhythms. Learn to play these rhythms yourself so that you can get the same results on any organ.

Triplet quarter notes in the melody should be played evenly if possible, but if a compromise is necessary:

play and not or

Your 1995 Regional Convention Registration Form is located on the Inside Back Wrap of this months Journal. Hurry and register!
Remember: IN THE FALL, PORTLAND HAS IT ALL!

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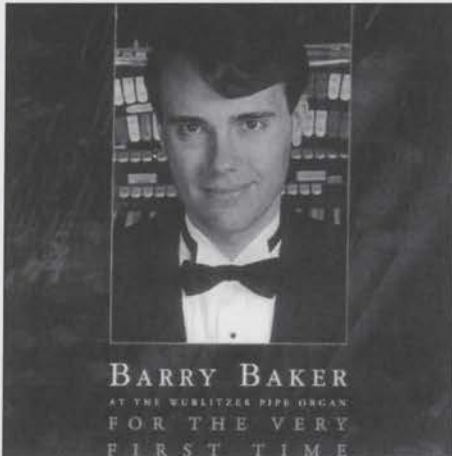
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FOR THE RECORDS

RALPH BEAUDRY, EDITOR

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



For The Very First Time — Barry Baker

What an appropriate title — for this album is a double debut! It's the ATOS 1989 Young Organist Competition winner's first recording and the "Not Just Another Wurlitzer" 4/33 Wehmeier studio organ's premiere.

For a number of years Barry has been on the staff of organists at Cincinnati's Emery Theatre, Springdale Music Palace and Shady Nook Restaurant as well as being "house organist" at the Wehmeier studio. Barry made a cameo appearance at Detroit's Redford Theatre in 1989 and was featured the following year in a memorable concert at Manual High School during the Indianapolis convention. Those who went on the 1990 "Afterglow" were treated to a Walt Strony concert on the impressive Wehmeier Wurlitzer.

For more details on Barry's background see the January 1990 issue of THEATRE ORGAN, while fascinating information about the organ will be found in the May 1990 issue and a fol-

low up article in September 1993.

On first listening to this album a discerning organ buff will be reminded of George Wright's Pasadena studio organ for the two instruments sound remarkably similar. Comparing the Pasadena organ (see Stu Green's excellent article in the February 1964 issue of *Bombarde*) with the Wehmeier instrument, it is apparent the two organs have quite similar specifications and play into rooms of almost identical size (approximately 35' x 70' with an 18 foot ceiling). However, the Wehmeier studio has a 3/4" thick oak floor and a cedar ceiling which add an unusual warmth to the sound of the organ. And a rare Murray Harris redwood Tibia and gorgeous Style D Trumpet are among the many choice ranks of the instrument.

Barry has stated he was "... drawn to the playing artistry of George Wright ... I remembered being impressed with the variety displayed in his playing." Several selections may sound like a note-for-note Wright imitation but an "A-B" comparison with the Wright versions will show this is not the case at all. Indeed, Barry masterfully incorporated Wright's influence into his arrangements resulting in tasteful, creative, yet daring variations in registrations and rhythms.

This 61 minute album contains 14 "cuts" which, with a medley of three numbers from Cole Porter's *Anything Goes*, totals 16 selections. The opening and closing numbers are from two of Porter's least known musicals; "Who Knows?" from the 1937 film *Rosalie* (definitely not the Romberg score) and "It's Bad For Me" from Porter's failed 1933 musical *Nymph Errant* which opened in England but never made it to Broadway! A shame, for it was Cole Porter's favorite score and contains some of his most interesting lyrics and melodies.

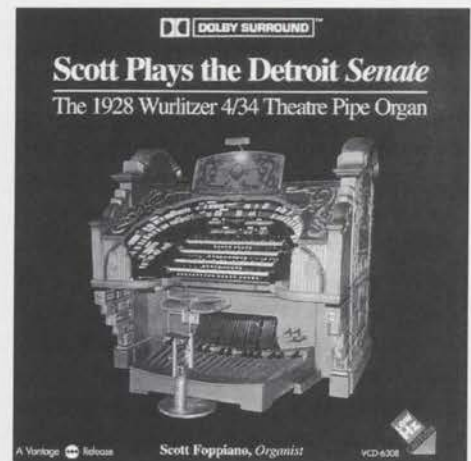
Barry's selections include some numbers never before heard on theatre pipes along with several wonderful Broadway, film and "pop" favorites. Brubeck's "It's a Raggy Waltz," "Midnight in Mayfair" and a bouncy Romberg selection, "Bring Your Kisses To Me" (from his 1916 musical *The Show of Wonders*) are delightful novelties. Ray Noble's dreamy "The Very Thought of You,"

Frankie Laine's "We'll Be Together Again," "Out of My Dreams" (from *Oklahoma*) and Jerome Kern's "Long Ago and Far Away" (from the 1944 film *Cover Girl*) are the luscious ballads.

The 1941 film *Babes On Broadway* contributes a lilting "How About You" followed by a seductively rhythmic "It Ain't Necessarily So." Completing this excellent tune list are an appropriately mystical "Nature Boy" and a bright, breezy "In Love For the Very First Time."

Both the cassette and CD have identical excellent liner notes (8 pages in the CD version) which contain all the essential facts about the artist, organ and musical selections. It should be noted, also, that the cassettes were produced by the new Digalog process which eliminates the all too frequent curse, the tape hiss.

The superb quality of the recording, pristine condition of the organ and the artistry of Barry Baker add up to a "Must Have" recommendation! Cassettes are \$14.00 and CDs are \$20.00 (both postpaid) from BLB Productions, P.O. Box 75305, Ft. Thomas, KY 41075-0305.



Scott Plays The Detroit Senate — Scott Foppiano

During the past 30 years that the former Fisher/Iris/Orbits Wurlitzer has been in Detroit's 900-seat Senate Theatre almost all the world's finest organists have been featured at its colorful Mayan style console and many, including Don Baker, Ann Leaf, *continued on next page*

Ashley Miller and Billy Nalle, have recorded this one-of-a-kind 4/32 organ.

Thanks to modern recording technology, and this album was done in Digital Surround Sound (see this year's March/April THEATRE ORGAN for complete information on this new process) we can now hear this magnificent instrument in all its sonic splendor.

Also, this album introduces another new theatre organist, Scott Foppiano, who amply demonstrates his complete command of the instrument — he's surely destined to be one of our best young stars! (See the May 1993 THEATRE ORGAN for details on Scott's extensive musical background).

Information about this one-of-a-kind Wurlitzer (Opus 1952) appeared in the January 1989 issue of the Journal although a more detailed history (including the chamber analysis) will be found in the February 1967 issue and in the August 1967 *Console* which also contains numerous photos of the Fisher and Iris Theatres as well as the Senate.

Briefly stated, this organ and installation are unique for the organ was designed by noted organist Arsene Siegel to be equally adept in either classical or popular music. As installed in the Senate, four of its six chambers (orchestral, Solo, foundation, and Main) are spread across the stage while the theatre's original chambers house all the percussions except for the Wurlitzer grand piano which shares the stage with the organ console.

In addition to its eight ranks of unusually lush, for Wurlitzer, strings and celestes, the organ boasts a Cor Anglais, Unda Maris, Harmonic Flute, Dulciana and Krumet.

Scott's generous 67 minute program runs the gamut from an exquisite rendition of "When the Organ Played at Twilight" to the bright and brassy console-raiser "On The S.S. Bernard Cohen" (from the Broadway, but not movie, version of *On A Clear Day*) and his slam-bang closer, "Chattanooga Choo Choo."

Scott shows a marvelous flair for lush, dramatic, and quite orchestral, readings of such beautiful melodies as

Alan Menken's "A Whole New World" (from *Aladdin*), Michel Legrand's "The Summer Knows," "Never-Never Land" (from Jule Styne's score for *Peter Pan*), Romberg's "Serenade," and, from Broadway's longest running musical (since 1960), *The Fantasticks*, "Try To Remember."

Included, too, are the novelty "I Want to Go Back to Michigan," a bravura, though somewhat abbreviated (7 minute) performance of "Slaughter on Tenth Avenue" and, despite the late Ben Hall's tongue-in-cheek organization "The Society to Stamp Out the Recording of 'Tenderly' and 'Laura' on Theatre Pipe Organs," a wonderfully lush version of "Tenderly" that proves it's time to hear them again!

Scott's one medley is an outstanding 19 minutes of eight selections from the Broadway smash hit *Gypsy*. (Since the album does not list each title, here they are in the order played: "Some People," "Small World, Isn't It?" "Wherever We Go," "Little Lamb," "All I Need is A Girl," "Let Me Entertain You," "You'll Never Get Away," and, of course, "Everything's Coming Up Roses.")

The artist, his selections, arrangements and registrations, the organ, liner notes, and recording are all top-notch. Highly recommended! Available in cassette at \$13.00 and CD at \$19.00 (both postpaid) from Vantage Records, P.O. Box 22304, Alexandria, VA 22304.

David Reese Remembered

The untimely passing of David Reese (see the March/April 1995 THEATRE ORGAN) inspired his many Bay Area fans to share with theatre organ buffs everywhere a few final melodies from an effervescent, talented organist who for many years was so closely associated with the Bella Roma pizzeria in Martinez.

Had he lived, this would have been David's sixth recording. His first, "Rollin' With Reese," was made on this organ in the early 70s. Later there were two on Salt Lake City's five manual Organ Loft instrument, one on Rochester, New York Auditorium Theatre organ, and the only recording

of the 3/17 Wurlitzer from the Million Dollar Theatre in Los Angeles during its brief time at the Santa Ana Pipe Organ Pizza restaurant.

Fortunately, within the past year, the Bella Roma's original relays were replaced with a Devtronix unit and, during some early morning practice sessions, David recorded (onto computer discs) the 16 selections heard on this 81 minute cassette.

Although the Bella Roma organ was reputed to have come from Sacramento's Majestic Theatre, apparently only the console of Opus 1523, a three-manual Style H special, came from there. Judd Walton's Wurlitzer List, and a brief article in the October 1969 *Console*, indicate this instrument was assembled in the late 60s to be installed in Judge Thomas Fraga's home in Martinez. The judge had purchased parts from Romona, California's Fox Wurlitzer (Opus 0711), Oakland's Granada/Elmhurst Theatre Wurlitzer (Opus 9022) and a few ranks from a Robert-Morton in Reno's Wigwam Theatre. When he died, the organ, by then a 3/15, was installed in the Bella Roma Pizza House — one of the most successful of the few remaining organ-equipped restaurants!

An important part of the organ is the unusual Christmas baby grand piano which sits alongside the organ console. The piano (with four levels of expression and sustain) is played from the organ and David features it in several selections.

Although the Bella Roma is somewhat smaller than many pizzerias, and the percussions are exposed around the room, this DAT recording (reproduced in real time on chrome tape) is well done for the percussions and piano blend beautifully with the single-chamber pipework and the recording quite accurately captures the live sound of the organ.

While this recording contains a few "most requested" numbers, there is a nice balance with some lush ballads and gentle swingers. When Stu Green reviewed an earlier Reese recording he wrote "While the selections may be in the too familiar class, the Dave Reese approach gives them a freshness worth the listen." Indeed, Dave's good humor and sparkling, slightly

jazzy ideas are found on titles throughout this cassette.

Since no "J" card or tune list accompanies the cassette, we will list the titles in the order played. Dave opens with a few bars of "California, Here I Come" as an intro to "New York, New York." Next up is "Mobile" (Alabama) followed by "San Francisco" (the "open your Golden Gate" one) and then Reese takes off on a 6-1/2 minute "We Three (My Echo, My Shadow, and Me)" which turns from a light bouncer into a dirty reed solo followed by a piano chorus and a pizzicato solo — a good sampling of what Dave could do with a melody he liked!

The piano is featured on the gorgeous title theme from the recent movie *Somewhere In Time* which seques into the equally magnificent theme from the first movement of Tchaikovsky's Sixth Symphony. Walt Disney's *Lady and The Tramp* contributes the ballad "Belle Noite" and is followed by the novelty tune "My Canary."

Once again David gives the full treatment (6-1/2 minutes) to a lightly bouncing "Crazy." Note the characteristic huskiness of the organ — due to the organ's Tibia having unleathered lips, perhaps? Closing out the first side is a swinging "Sugar Blues."

Opening side two is another beautifully arranged and registered selection, "The Summer Wind," with a tasteful use of the reiterating marimba! Next is an old "Fats" Waller favorite, "Sugar" played first on buzzy reeds followed by a delicate pizzicato chorus.

Reese's version of the *Phantom's* "Music of The Night" precedes a "classic Reese" arrangement of "You Always Hurt the One You Love" which changes from a lush, though slightly bizarre, first chorus into a up tempo nasty reed chorus and some additional fun ideas and voices!

Closing the album are "Autumn Leaves" (again featuring the piano) and Dave's nightly "sign-off" theme (the "Paramount News" fanfare). His pizza parlor encore is, what else (?) "Chattanooga Choo Choo" complete with the Bella Roma's genuine locomotive whistle!

Great entertainment and repeated

listening continue to reveal more wonderful musical ideas from an artist who will be greatly missed. Recommended! Cassette only at \$12.00 postpaid from Bella Roma Pizza, 4040 Alhambra, Martinez, CA 94553.

Live At Plummer Auditorium — Gene Roberson

Here's another double treat album! To most pipe organ buffs the Roberson name is probably unfamiliar; but to find an original-installation Wurlitzer in its first recording adds to the joy of discovering a "new" artist!

Although he's been playing pipes (both classical and pop) for a good many years, Gene is best known in the electronic organ world. His very successful Orange County piano/organ firm and a heavy teaching schedule prevents his doing the traveling most artists do.

Among others, Gene's teachers were Dr. Joyce Jones in the classical field while Radio City Music Hall's first female organist, Mildred Alexander, gave him "pop pipe" training. Mildred's unique stylings were heard on very few pipe albums (we know of only two!) so it's great to find that Gene carries on the "Alexander style" with his full, lush registrations, fascinating harmonies and dramatic interpretations.

In 1972 Gene made his theatre pipe album debut on an LP recorded at Joe Koon's famous motorcycle shop in Long Beach. That is one of fewer than a half dozen recordings of that organ (a 3/22 Wurlitzer/Morton at the time he recorded it).

The Plummer Auditorium organ is almost a one-of-a-kind Wurlitzer for it was designed as a concert instrument. Opus 2103, listed as a four-manual special, was installed in three chambers (Main, Solo and an over-the-proscenium Ethereal) early in 1930. At that time Plummer was the Fullerton Union High School Auditorium. The 1300-seat auditorium has just had a \$2 million plus revamping which included not only rebuilding the organ but the addition of air-conditioning, expansion of its stage facilities and

providing a lift for the organ. Lyn Larsen played the inaugural concert in April 1994.

Without going into the details of the organ rebuild, it was renovated into a completely unified theatre organ which, at the time of this recording, had 29 of the projected 34 ranks playing. Bob Trousdale and his crew deserve great credit for installing the solid-state relay and for the many tonal improvements necessary to accomplish their goal of having an ideal theatre instrument. In addition, the organ now has MIDI capabilities and will soon have a complete set of tuned and untuned percussions (many of which are currently electronic).

This 90 minute album contains about three quarters of Roberson's concert on January 30, 1995. (While we will be reviewing just the audio album in this column it should be noted that a video tape of the performance is also available).

Gene arranged his program to include music made familiar to organ lovers by some of his famous organ predecessors, especially those he credits with influencing his own musical thinking. In the Alexander tradition, all but one of this 90 minute album's seven "cuts" are medleys so there is a total of 29 selections on this cassette.

His console raiser is "Open Your Eyes" (Eddie Dunstedter) combined with "The Perfect Song" (Gaylord Carter). The solo selection is next and it probably sets the record for being the fastest "Dizzy Fingers" on records (Ramona Gerhart).

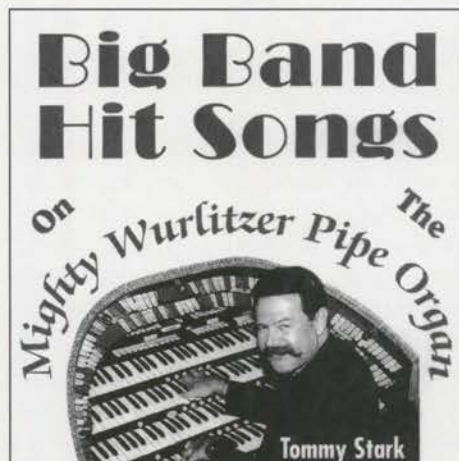
Next up is a 20 minute Buddy Cole medley with five tunes played in Cole's style, including Buddy's own compositions "Sassy Brass" and "When the Leaves Are Turning." Closing out the first side is a 20 minute medley of seven selections Mildred Alexander frequently played. Especially noteworthy are "Cry Me a River," "Never Leave Me," and an accurate recreation of her sensational version of "Lover."

Opening side two is a 22-1/2 minute Gershwin medley of six selections ranging from "I Got Rhythm" to a generous portion of the "Rhapsody in Blue." His Judy Garland medley of

continued on next page

five selections follows and the album closes with a 13-1/3 minute *Phantom* medley of "Music of The Night," "All I Ask of You," and the musical's title theme. In this medley Gene demonstrates a very tasteful use of the MIDI's capability to add non-organ voices.

The recording is close up but accurately captures the organ as heard in the auditorium. As we indicated before, Gene's stylings and arrangements are full and lush and his dexterity is amazing. Recommended! Cassettes are \$12.00 and VHS videos are \$32.00 (both postpaid) from Gene Roberson, 24050 Aliso Creek Rd., Laguna Niguel, CA 92677.



Big Band Hit Songs — Tommy Stark

While every one of the 30 selections on this 71-1/2 minute album will be familiar to all theatre organ buffs, the artist's name will be new to many. Tommy Stark, however, is very well known in his home town, San Diego, and his extensive piano and organ background includes traveling with Xavier Cugat and Pat Boone, as well as lounge engagements in Hawaii and Las Vegas.

In the early 70s Tommy was associated with the Southland Music Store, an electronic organ dealership housed in a former theatre in suburban Lemon Grove. This building was later converted into a pizzeria with Tommy presiding at the console of Wurlitzer Opus 1060 from Chicago's Uptown Theatre! He also served on the organ staff of the area's Organ Power eateries and often was heard at the California Theatre's Wurlitzer in con-

certs and silent film shows presented by the San Diego ATOS Chapter.

On this album Tommy is playing the 4/24 Wurlitzer in Old Town Music Hall, a Southern California institution which is now in its 25th year! Bill Coffman and Bill Field have recently obtained a non-profit status for the Music Hall and continue to present weekly performances on the organ along with "classic" silent and talkie feature films.

The nucleus of this organ is Opus 1002 (a 3/11 Style 235) from the Fox Theatre in Long Beach. The Music Hall operators removed it from the Fox in 1958 and first reinstalled it in south Los Angeles' famous "Woodcarver's Shop." As additional ranks were added, the instrument outgrew both its location and console so it was moved to the former (c. 1922) El Segundo State Theatre in the late 60s and a four-manual console (Opus 0534 from the Metropolitan/Paramount Theatre in downtown Los Angeles) was added.

In the early 70s LP records were released featuring Buddy Nolan, Rex Koury, Ralph Wolf and Bill Coffman. Now, after a recent, complete refurbishing of the organ, we can report it sounds better than ever in the 200 seat house and its "studio quality" sound is well captured on this digital recording.

The album's producer tells us "The 30 Big Band Hits were chosen as a result of a survey conducted primarily of seniors, who are active in dancing, theatre or musical pursuits. The resultant list of 30 songs were the most popular!"

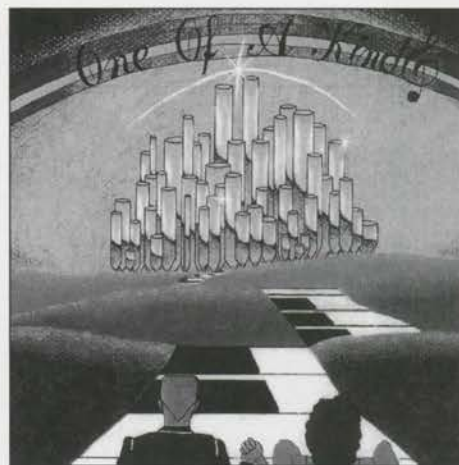
While we won't attempt to list every title, an analysis of the selections show that with the exception of "Little Brown Jug," "St. Louis Blues," "Chicago," and "Stardust," which were written earlier, twenty-two are from the 30s and 40s while four are from the fifties, with "Satin Doll" being the most recent composition (1958).

There is a nice balance between up tempo numbers, such as "Chattanooga Choo Choo" and "Boogie Woogie Bugle Boy," and ballads, including "Moonlight Serenade" and "I'm Getting Sentimental Over You," along with a scattering of Latin

tempos as in "Brazil" and "Poinseana" (sic). The selections range from one minute 35 seconds to three minutes 33 seconds; and Tommy quite adequately captures the original orchestral feel (albeit with a Hammond flavor) of each melody.

Tommy's innovative stylings feature some notably unique fills, harmonies, and phrasing and the liner notes inform us he "... played 29 of the 30 songs from memory!" His energy, enthusiasm and effervescence shine throughout the album.

Cassettes are \$14.76 and CDs are \$17.96 (both prices include postage but California residents must add 7% sales tax) and they can be charged to your VISA, Mastercard or American Express account. Order from Robert J. McNaul, 6549 Mission Gorge Road, San Diego, CA 92120.



One Of A Kind — Ralph Ringstad, Jr. (with Maria Zito- Kaufman, vocalist)

This beautifully recorded album features the rarely recorded 3/16 Moller in the War Memorial, Trenton, New Jersey. The stoplist has been respecified to bring it in line with current playing standards, a practice which, taken to its extreme, sometimes results in obliterating the difference between different organs, even different brands. Here, however, the excellence of the Moller ranks is revealed without altering the Moller sound.

In addition to the usual Flute, Tibia, VDOs, Vox, Diapason, Clarinet, Kinura, Posthorn and Tuba, listen for

the beautiful and unusual Tibia Plena, Viole d'Amore, French Trumpet, and Horn. The instrument takes its place beside the excellent Atlanta Fox and Foort/Pasadena Civic Mollers, which it now strongly resembles.

New Jersey native Ringstad plays classical organ, piano and tuba as well as theatre organ, having performed professionally since age 17. His university training is immediately evident in his technical security, proper melodies and harmonies, and generally impeccable musicianship. There's lots of entertainment here, but always in good taste, and the sounds are often snappy but never crass.

Although he has obvious familiarity with the amalgam of GW-influenced post-pizza arranging and registration tricks that make up much of current theatre organ style (and even admitting to Lyn Larsen and Tony Fenelon "lifts" in his notes) Mr. Ringstad's style is also a refreshing and original mix of traditional intermission style theatre organ that is mostly free of obvious imitation.

The opening number, "With A Song in My Heart," as well as "I Feel a Song Coming On," "Pettin' in The Park," "Shout Hallelujah 'Cause I'm Home," and "They're Either Too Young or Too Old" are curtain-raising, toe-tapping rousers showing off the big combinations, but with a light touch.

"Stairway to The Stars," "Love Letters," and "Gianna Mia" are sensitively played ballads featuring the two very different Tibias and the lush

strings and Vox with the Harp.

Soprano Maria Zito-Kaufman, heard on seven of the twenty-two tunes on this 71-1/2 minute album, has a classically trained but light and flexible voice which would be right at home in a frothy 1920s comedy or a Broadway musical. Her "Getting to Know You" would do justice to Gertrude Lawrence while "Can't Help Lovin' Dat Man" and "Summertime" are sympathetic and dramatic. She concludes the album with "God Bless America" done first inspirationally, then as a flag-waving finale.

"La Rosita," and "Sounds of Wonder," are Ralph's nod to Lyn Larsen but are at least as much Ringstad as Larsen. "Sounds of Wonder" reminded this reviewer of countless hours spent transcribing and writing out in manuscript this and other Larsen originals a decade or two ago when Lyn was far too busy to do it; only to discover, after the folio was published and distributed that an over zealous college student gopher employed by the publisher had looked over the proof plates and "corrected" any notes that he couldn't define and label according to Harmony 101. That's show business!

Of considerable historic interest, and a stirring march at that, is the "Ocean Grove Ushers' March" by Clarence Kohlman, which has been played on the 1907 Hope Jones organ (in the Ocean Grove, New Jersey Auditorium) since the 1940s; organ historians will want to have this in

their collection.

Composer Ringstad gives us a convincing 1930s style original, the album's title tune "One Of A Kind," another toe-tapper which shows off Posthorn topped novelty sounds and full organ.

Completing the album's tune list are "Broadway Rhythm," "Roller Coaster," "My Silent Love," "Cheek to Cheek," "So In Love," and "Adel's Laughing Song" (the last three again featuring Maria's lovely voice).

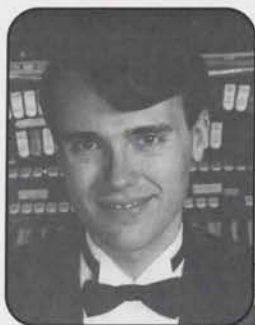
Both the CD and cassettes contain detailed notes on the music, organ, and artists. Recording quality is sharp and clean, capturing the room sound without losing clarity. Fine playing, fine singing, fine organ! I think you will enjoy this recording and I recommend it highly.

Cassettes are \$12 and CDs are \$18.00 (both postpaid) from Midnight Productions, P.O. Box 68, Waldwick, NJ 07463. (Please note that the excellent earlier Ashley Miller recording of this organ, along with a trumpet soloist, is still available in cassette only at \$12.00 from Midnight Productions.)



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CLOSING CHORD



Ann's edge-of-the-seat stance.

Ann Leaf

The theatre organ world is saddened by its loss April 3 of "The First Lady of the Organ," Ann Leaf. Often referred to as "Little Organ Annie" or "The Mighty Mite of the Mighty Wurlitzer," because she was just 4'11", Ann was, however, a musical giant whose music for more than six decades enriched the lives of theatre audiences and radio listeners across America, and by her recordings, organ lovers around the world.

Born in Omaha, Ann, because she had perfect pitch, was able to pick out melodies by ear before she started formal piano lessons when five years old. By age 12 she had played a Mozart piano concerto with the Omaha Symphony Orchestra! Ann received a

Juilliard scholarship when she was just 16.

Upon her return from New York the family moved to Southern California and, within a year, Ann had her first professional position as organist at the Garrick Theatre in downtown Los Angeles. Her success at accompanying silent films and presenting outstanding solos led to her being featured at all the major theatres in the area — most notably Grauman's Million Dollar and Metropolitan (later Paramount). She was also occasionally heard at the five-manual Robert-Morton in the Kinema (Criterion)!

Her marriage to Elias Kleinert, solo violinist and Musical Director for the Paramount-Publix chain, resulted in their moving first to Dallas and later to New York City. Ann was asked to audition for Jesse Crawford and did so by playing "cold" her famous version of "Dizzy Fingers." When she also was able to accurately duplicate note for note an improvisation given her by Crawford, she was hired to be his replacement as needed at the famous 4/36 Wurlitzer in Times Square's Paramount Theatre!

To fill in her daily schedule Ann played both the opening and closing organ shows for the Columbia Broadcasting System from the Paramount's studio Wurlitzer. Although she soon gave up the "morning shift," from 1929 until the end of the 30s her *Nocturne* program put the network to bed every night.

In the early 30s she hosted one of the most unique radio programs of the time — "Three Consoles" which featured Ann in New York, Eddie Dunstedter on a Kilgen at station KMOX in St. Louis and Milton Charles from Chicago's WENR Wurlitzer.

Ann frequently played guest spots on some of the most popular network radio shows of the day. The most memorable occurred on the Fred Allen program when Ann was featured at the Paramount organ playing along with an orchestra in the studio a mile away! And, as happened for many organists in the 30s, radio provided even more opportunities and Ann was frequently heard playing the theme and mood music for such soap operas

as *Stella Dallas*, *Mr. Keene* and *Nora Drake*.

Ann's three year (1954-57) engagement playing the organ in Rockefeller Center's Rainbow Room capped her New York years for, with her husband diagnosed as terminally ill, the family (including young son, Peter) returned to Los Angeles.

Following her husband's death Ann was contacted to assist Richard Simonton and Los Angeles ATOS members in finding an organ to rebuild and use for concert presentations. The 4/37 Kimball in the Wiltern Theatre was chosen and readied in time for Los Angeles to host the 1961 ATOS Convention. Both Ann and Gaylord Carter debuted the newly restored organ for a packed audience of over 2,000.

During the 50s and 60s Ann made LP recordings of some of the country's finest organs — notably the Byrd Theatre in Richmond, Senate in Detroit and the Los Angeles Theatre's rare Style 216 (her two recordings on that organ are among only a handful ever made on that model Wurlitzer). On the Whitney Studio Robert-Morton Ann recorded an album, titled "That Ain't the Way I Heard It," that showed not only Ann's playing prowess but her delightful pixie-ish sense of humor. She also made the final recording of the Buddy Cole studio organ before it was removed.

Ann married Russ Butler, chief engineer for NBC in Burbank, and continued her increasingly busy concert schedule. On the occasion of her Wiltern concert May 18, 1965, Mayor Sam Yorty showed up with an elaborate proclamation designating that day to be "Theatre Organ Day in Los Angeles" in honor of Ann Leaf. Her last recording was of a live concert on Vancouver BC's Orpheum Wurlitzer in 1978.

In addition to being a performer, Ann, a member of ASCAP, wrote dozens of delightful compositions for the organ. These included her "In Time" theme from the *Nocturne* program, "Happy Island," "Rio Coco" and "Tugboat on a Toot," to name just a few.

The American Theatre Organ Society inducted Ann into their Hall of Fame and named her "Organist of

the Year" in 1981. Rounding out both their years associated with the Wiltern Kimball, Ann and Gaylord were presented in he sad "Fairwell to the Kimball" program October 11, 1979, just days before the organ was removed to storage when it was feared the building would be torn down.

Ann's last major appearance occurred in March 1982, when she accompanied King Vidor's famous silent classic, *The Big Parade* on the five-manual Moller in Pasadena's Civic Auditorium. With the loss of her second husband, Ann virtually retired from organ activity although she and Lloyd Del Castillo shared what turned out to be her final moment in the spotlight when the Los Angeles Theatre Organ Society presented them both with plaques at a social meeting in August 1990.

The song is ended but Ann's memory will linger on in the hearts and minds of all those touched by her beautiful music. *Ralph Beaudry*



Gerry Gregorius

Gerry Gregorius passed away on April 18 after losing an intense battle with cancer. Gerry was a much loved member of Oregon Chapter and ATOS and gave freely of his talent whenever asked. His concerts with Kurt von Schakel were unforgettable, both musically and for the humor they added to our lives.

Gerry was ten years old when he began his study of music. His first

piano teacher was Beulah Cheever, a "grand-student" of Theodor Leschetizky, and he remained with her through his high school years. He also studied organ with Nellie Kennedy Clark who nurtured his interest in the theatre organ while training him as a classical organist.

Gerry attended Oberlin College Conservatory in Ohio where he studied with David Boe (organ) and Beryl Ladd (piano). His junior year was spent in Salzburg, Austria, at the Mozarteum Academy of Music.

After leaving Oberlin, Gerry remained in the Cleveland area for a few years serving in churches, playing the 3/11 Kimball at the Lamplighter Inn for two years and performing concerts in the area on both classical and theatre organs.

Returning to Portland in 1971, Gerry remained active in the music community. As soloist as well as accompanist he also was a teacher and coach. His last post was as organist for Rose City Park Methodist Church.

Gerry is survived by his mother, Muriel Gregorius, and a sister Muriel Palley. He will be missed.

Charlotte Rieger

When I joined CATOE and ATOS in 1973, one of the first members I met was Charlotte Rieger. I was deeply saddened upon learning of her untimely passing on April 11.

Charlotte was in every sense of the word an active member. She and her husband, Bill, joined the chapter in April 1963. Though Charlotte was never known to crawl in and around organ chambers, she was a staunch supporter and active participant in other very important ways. Her strong accounting skills were evident in the accurate records she maintained in keeping track of the sales of thousands of tickets for the many public shows CATOE held over the last thirty-plus years. Her address, 6244 W. Eddy St., Chicago, became more or less a landmark and synonymous with ticket sales for these concerts for theatre organ enthusiasts locally as well as worldwide. In addition to this, she maintained a consistently updated mailing list of over 3,000 names and addresses for the club's programs. It



Charlotte Rieger with her husband Bill.

was rare to see Charlotte without the tools of her trade: trusty notebook, pens, pencils, tickets, etc. at any local theatre organ event. About fifteen years or so ago, she penned an amusing article in our THEATRE ORGAN about her experiences behind the box office window.

Charlotte herself did not play the organ. However, she was benefactor, supporter, and good friend to many visiting artists. She was involved in assisting with the Young Organists Competition. She never held an elected position on CATOE's Board of Directors; yet she served voluntarily on committees when her chapter hosted ATOS National and Regional Conventions in her hometown.

She will be sorely missed by her friends throughout the ATOS family. Personally, I am gonna have a hard time going to a public show and not seeing Charlotte in her home away from home — the theatre box office.

Charlotte is survived by her husband, Bill (a former National Director), their four children, Kathleen, James, Lawrence, and Leslie (all musically inclined), three grandchildren, and a sister. God bless you, Charlotte! May you rest in peace. Till we meet again! *Jim Koller*

Nancy Mae Iden

Nancy Mae was president of the Western Reserve Chapter for five years. She was also a teacher, musician, piano tuner and amateur pilot. Her first musical job was at age 18, when, as a flutist with the Radio City Music Hall orchestra, she was one of only three women in the group of

continued next page

1000+ musicians. Several times daily, the orchestra played an overture and accompanied the hall's Rockettes, Men's Glee Club, and ballet.

That job began a career that lasted decades and involved other musical groups including the Montreal Women's Symphony, the Cleveland Summer Orchestra, and the Philadelphia Opera Company. In New York, apart from her work at Radio City, she played for such Broadway musicals as *Showboat* and *Kiss Me, Kate*.

Returning to her native Cleveland, Ohio, area in 1962, she decided to learn to tune pianos at a time when there were no other female piano tuners in the area. In addition to privately teaching piano, flute, organ, and voice, Nancy Mae was on the staff of the Fine Arts School in Willoughby, Ohio, and the Elliot Fine Arts School in Chardon, Ohio.

She had played the organ at many area churches, most recently at the Church of the Brethren in Painesville, Ohio. She also played flute with the Chamber Woods Three, a flute, clarinet, and bassoon trio that played at weddings and other special events.

Her long involvement with Western Reserve culminated in her serving as Chapter President for five years from 1989-1993, as Newsletter Editor in 1989, and as Program Director in 1994.

Nancy Mae died Thursday, April 6, 1995, of obstructive jaundice stemming from pancreatic cancer. She will always be fondly remembered as a generous musician by her friends in the Western Reserve ATOS Chapter.

Jim Shepherd

Richard Allen Oberle



Rick Oberle, a well respected Board Member of our St. Louis Chapter, was called to his heavenly home on March 1 after a lengthy illness.

Physicians informed Rick early in 1993 that he had a malignant brain tumor; surgery ensued in July. For a short time thereafter Rick was able to attend meetings and, with the help of his wife, Melba, return to work as a Television Engineer with Koplars Communications' Channel 11 (KPLR-TV).

Rick's hopes for survival were dashed when the malignancy began, once again, to manifest itself. Further surgery in August, 1994, was to little or no avail.

Rick was an integral part of our Society since 1964 and attended a number of ATOS conventions. Five years in the U.S. Air Force afforded him the perfect opportunity to study electronics. He was a talented busy person with numerous interests, a demanding job, and a very active family life revolving around his five children. However, he

was never too busy to be involved in his Church.

Rick was an organ devotee having built a three-manual Artisan (even enlisting Melba's help before the children were born). Operable from the organ are chimes, orchestra bells, and an electronic piano.

SLTOS benefited greatly from his involvement with our Granada Theatre organ (in storage) and our Chapter Wurlitzer in the Fabulous Fox Theatre. I grew to know and respect his boundless talent and willingness not only to share this talent but to help anyone who asked, whenever and in any way that he could.

It was not only my pleasure, but also my privilege, to present Rick with one of our Life Member Awards in November, 1994, even though he was in the hospital at that time. We shared some quality time that night and I shall never forget the look in his eyes as I spoke to him and made the presentation. He was smiling, and perhaps for a few moments, forgot the realities of his illness.

Rick's presence is missed but our lives are richer for having known him. I am proud and fortunate to have had him for my friend.

Doris Erbe

Ruth Disney Beecher

Ruth Disney Beecher, the last surviving sibling of Walt Disney, died on April 7 in her home in Portland, Oregon. She was 91.

Throughout her lifetime, Ruth was interested in music, and together with her husband, Ted, supported a number of organ groups in the area. They were known for the musical evenings in their home where friends would gather to hear them play duets. They also sponsored a number of area musicians.

Her husband, Ted, followed her in death six weeks later. He was 89. Survivors are a son, Ted, three grandchildren and three great-grandchildren.



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CHAPTER NOTES

ALABAMA

BIRMINGHAM

PAT SEITZ: 205/591-3445



Ron Carter

Pat Seitz photo

Ron Carter of Atlanta played for our March meeting, and having his own home installation finished has brought his performance up to professional standards! We were treated to such old favorites as "Easter Parade," "Whispering,"

"Isn't It Romantic/With Pen In Hand," "The Very Thought of You," and for a contemporary treat, a dramatic and uplifting theme from *Schindler's List*. Ron's finale was "Come Thou Fount of Every Blessing," which had us all counting ours and having such talented members as Ron Carter is certainly among them.



Lew Williams and "Big Bertha."

John Troulius photo

Our spring "It's About Time!" show on April 2 was aptly named; we who had heard him play before knew Lew Williams was good, but it certainly was about time we got him to the Alabama to show the rest of ya'll just

how good. It's about time, too, that Lew did another recording, so everyone can enjoy his artistry. We haven't all the money and/or leisure to travel to hear him play.

The chapter's latest publicity ploy was to lure a local TV station's roving reporter down to the Alabama Theatre to broadcast some bits with Lew at the Wurlitzer; and Lew graciously agreed, although the show was done live beginning at 6:00 a.m.; that was the morning after practice until nearly midnight. Thank you, Lew; that was certainly above and beyond the call of duty!

The spellbound audience for the show was greeted with "In the Mood," swept off their feet into the hesitation waltz "Nights of Gladness," and treated to such old standards as "Ragtime Bass Player," "I'll String Along," "String of Pearls," and Paul Quarino-style "Elks' Club medley" of "It's Been A Long, Long Time/Walking My Baby Back Home/Makin' Whoopie." Lew got dramatic with "Granada" and sentimental with "At Last," showed off a bit with Scott Joplin's "The Chrysanthemum," and for the classically-minded gave us Bach's Gigue fugue. "Bertha is after all a pipe organ," Lew explained, "even if she does wear a Belle Watling dress." Those of you who know your *Gone With The Wind* and who have seen our Spanish art-case red and gold console, even if only on the national ATOS brochure, will appreciate the reference.

A bagpipe medley of Scottish songs was neatly assembled, with the typically Lew Williams touch of adding "Little Brown Jug" at the end. From the old radio days, "Music In The Morgan Manner," Russ Morgan's theme "Does Your Heart Beat For Me?" took many of us back to listening to big floor-model radios in our carefree days. The "Pine Top Boogie" mutating into a fast and furious "Leroy Brown" took us whistling out for intermission, to chat with some of the folks who came from far and wide to enjoy the show; from Phoenix, Chicago, Atlanta, Scotland, Lithuania, and that remarkable lady, Marion Flint from Pennsylvania, who started and maintains the venues display at conventions and who now also edits the

new ATOS national calendar/newsletter, *Pipes and Personalities*. Marion said she waited impatiently for almost 13 months for Big Bertha and Lew to get together (he had to postpone from last year, you recall) — but it was well worth both the wait and the drive.

For part two Lew began with "Take The 'A' Train;" got down and dirty with "The Mooche;" gave us a Spanish flavor with "Malaguena," and, "there being no 'Sweet Alabama Brown'," saluted our Georgia visitors. A timely "Easter Parade," and also the bit of "Stars Fell On Alabama" that Lew played after the encore and picture session, caused several ladies who have been around long enough to remember long-time Birmingham organist Stanleigh Malotte very well to remark that "Stanleigh used to play that just that way." Lew's finale was four of his breathtakingly orchestral selections from the *Nutcracker Suite*; and the encore, a stunning Wagnerian "Ride Of The Valkyries." There's not much left to say except — isn't it about time to have him back?

CEDAR RAPIDS AREA

WILLIAM PECK: 319/393-4645

We were involved in various theatre organ entertainment this spring during the months of March and April.

On March 11, fifteen of the "Cruisin' CRATOSions" journeyed 220 miles round-trip to Pella, Iowa, known for its annual Tulip Festival held during the middle of May. Our trip was much too early for the festival but our mission was to attend the premiere performance of the 3/12 Barton in the completely renovated Pella Opera House. Following a great dinner and much fellowship at an authentic Dutch restaurant, we proceeded to the Opera House to hear a fine concert by Walt Strony. Rob Kendall from Galena, Illinois, who is most proficient at such renovation work did a great job of installation of that Barton. We all enjoyed visiting with Rob and Walt before leaving for the return trip to Cedar Rapids. If ever in that area, be sure to stop and visit the picturesque town, the magnificently restored Opera House, and naturally, the 3/12 Barton organ.

Considerable maintenance work

CEDAR RAPIDS cont.

has been done on the 3/12 Wurlitzer at our Paramount Theatre for the Performing Arts here in Cedar Rapids. Our own members with expertise in that field have replaced all leather relative to the motor and checked pneumatics used in the swell shades of both chambers. This project required many hours and is certainly appreciated as it has made a remarkable improvement in its quietness. The Paramount Wurlitzer has had considerable use during these two months. The most recent was Sunday afternoon, April 30, when Hector Olivera played our spring spectacular. With over 1000 people in attendance, his artistry at the console proved to be a huge success. His playing and improvisations on such numbers as



Hector Olivera

“Memories of You,” “Moonlight and Roses,” “Kitten on The Keys” and (as everyone expected since he had done it on prior trips here when playing for us) his “Flight of the Bumble Bee,” with his amazing pedal dexterity, was superb. He arrived by air at 4:30 p.m., Saturday, had dinner with chapter members at a public cafeteria after which he was taken to the theatre to set combinations. Late Sunday morning he returned to the theatre to go through a few numbers, performed from 2:00-4:15 p.m. and was on a plane at 6:00 p.m. heading home! It was a whirlwind trip for him but a never-to-be-forgotten spectacular for a thrilled and appreciative audience who gave him a well-deserved standing ovation.

Other theatre performances involving the Paramount Wurlitzer these last two months were the local

Barbershoppers’ Extravaganza (two nights), the “Fab Five” Chorale Jazz concert where the five high schools (Jefferson, Kennedy, Lin-Mar, Prairie and Washington) each gave a performance of fifteen to twenty minutes with singing, dancing and band ensemble, and the Shrine Palm Sunday Band Concert. Before each of the above, I entertained with a half-hour concert giving additional exposure to the organ — especially the “Fab Five” performance where the student participants, their classmates and parents filled every one of the 1914 seats that evening. I also play the organ for all tours arranged by the management of the Paramount. For this, CRATOS gets a per-capita fee helping finance our maintenance costs. Some tour organizers are sending a list of songs in advance that the group wishes to hear for the concert portion of the tour!

The commencement for Cedar Rapids’ Mt. Mercy College is held at the Paramount and our member, Betty (Mrs. Charles H.) Debban performed for that ceremony. By all of the above you can understand when I state that the organ is getting good exposure to all age groups which is certainly one of our main interests in perpetuating the theatre organ. After our next membership meeting and summer picnic, we will be gearing up for our fall spectacular featuring Walt Strony. We look forward to his return engagement with us as well as his entertaining all fifth graders from the local and surrounding schools on the Wurlitzer the Friday prior to our Sunday concert. Again, it will necessitate two identical performances that morning as approximately 2500 students are in attendance learning the use of the Wurlitzer in the 20s and 30s complete with a silent comedy movie and sing-



along using slides projected on the screen to which the words and tunes have been taught at the schools prior to the day of the program. What a thrill to see the enthusiasm those fifth graders have and to hear the theatre-filled youngsters sing those tunes at a volume you wouldn't believe!

We look forward to a busy summer and the fall spectacular preparation.

George K. Baldwin

CENTRAL FLORIDA

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“Now is the time for all good men to come to the aid of their party” — well this occurred at our annual election meeting on March 12 at the home of Evelyn and Edward Faucher in Tampa. Five openings on the Board of Directors were filled by dedicated men and women.

Sandra Hobbis, artist for the day, entertained our 32 members and guests on the Faucher's 1961 Wurlitzer. She opened her program with “Everything's Coming Up Roses,” continued with “Piano Roll Blues,” songs from *Music Man* and many others — ending with “The World is Waiting for The Sunrise.”

Sandra studied piano and organ while growing up in Northwestern Ohio, and really became enthralled with organ music during a concert at the Kirk Church in Dunedin in 1979. In 1981 she joined our CFTOS, served as secretary for two years and is one

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(Left to Right) Workcrew of CFTOS Wurlitzer. Display - designed and made by John Hobbis. CFTOS pipes - Russel Lambert. Alex Zeman photos



Ron Larko at Pinellas Park City Auditorium. Russell Lambert photo

of the Tampa Theatre pre-show organists. Sandra also is our Program Chairperson.

Al Hermanns presented his Mini Organ Workshop which members appreciate. During the following social period, members played on the Wurlitzer and a grand piano in the large music room that had been added to the home which is on a large lot with backyard facing the Hillsborough River. Walking down to the river, watching all the birds, seeing the lush green trees and plants was relaxing and peaceful after the annual election meeting. As usual, delicious finger foods and beverages were served during the social period

Members were looking forward to our April 9 meeting at the Pinellas Park City Auditorium which houses our society's CFTOS Wurlitzer. What a change in appearance of the auditorium and theatre organ. At a former

meeting about a year and a half ago, the building and organ reconstruction certainly was going to require many hours of dedicated work.

Contractors were involved to knock down a wall between two storage rooms behind the stage, where ranks of pipes are now located, wiring was changed and a cement pad was poured to accommodate the organ's 220-volt blower motor. A movable stand was built for the organ so it can be rolled to one side of the stage for other events when not being used.

As members entered the lovely red brick building, the appearance of the organ and stage was exhilarating. The background of the stage is black with lovely blue theatre drapes and the refinished organ is impressive.

There is quite a background story of this Wurlitzer organ. The Wurlitzer firm of North Tonawanda, New York, built the big red mahogany organ for

the Casino Theatre in Boston's Scully Square in 1928.

During the years of Depression and WWII, the Casino organ roared and sang for dancers and party goers. Many of those delightfully entertained were sailors who came to Boston on shore leave. The organ was removed in the 50s and installed in a private home in the Boston area. The owner moved it to Orlando, Florida, and then to Seminole in the 70s. In 1984 it was donated to the First Baptist Church in Pinellas Park. It was never installed but traded in for a new Allen church organ. The music director purchased the organ and didn't install it. In April 1990, members Bill Shrive and Giny Lawrence purchased the organ and made arrangements with the Pinellas Park City to install it in their auditorium. The ownership was recently transferred to our society.

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CENTRAL FLORIDA cont.

put in over 1000 hours so far. There were 23,000 solder joints on the switch relay. Bill Shrive took the squeaks out last October. The 2/9 Wurlitzer now has 5 ranks working — Tibia, Flute, String, Vox and Trumpet. The Glockenspiel and xylophone are working.

Ron Larko, our guest organist of the day, announced that the organ was going to speak for the first time to a group of over 40 members and guests. He started out with the "Marine Hymn," continued with "Estralita," "Alley Cat," and ended up with the "Battle Hymn of The Republic." Ron lives in Florida and Chicago and is one of the dedicated workers.

John Hobbis, another dedicated worker, created a lovely looking organ pipe display with letters CFTOS highlighted. It can be seen in some of the photos. John Amber, our Archivist, had on display some items for members to examine and will continue to provide material at future meetings.

The business meeting was held and Al Hermanns conducted his organ workshop. Many pictures were taken. Then during our social period, members were so anxious to try out the Wurlitzer. It sounded great compared to our last sound of it at our December meeting at Bill and Becky Shrivess where he had a video tape of it. Refreshments were enjoyed — including Easter eggs.

People traveling through Tampa Bay area in Florida (central Gulf Coast cities) who have an interest in visiting the Tampa Theatre for an opportunity to play or view the organ may call the above number. *Dolores Lambert*

CENTRAL INDIANA

CARLTON SMITH: 317/356-1240

March in the Midwest: always unpredictable, often exciting, and this year was no exception, with unseasonable heat followed by unseasonable cold. It has been a veritable roller coaster ride. One thing one can say about our March meeting at Manual High School, the guest artist, Rick Veague, was predictably good. Though a newcomer to our chapter, Rick is by no means new to the theatre pipe organ, having played for 35 years, and we look forward to hearing him again.

Martin Bevis of Fairfield, Ohio, played for our April meeting at the Hedback Community Theatre, and he, too, gave us a delightful and varied program. His is also no newcomer to the organ, being a regular artist at Cincinnati's Emery Theatre and Dayton's Victoria Theatre.

Lafayette's Long Center for the Performing Arts (former Mars Theatre) was the venue for Ty Woodward's April 22 concert for the Long Center Theatre Organ Society, and many Central Indiana Chapter members were in attendance. The Long Center Wurlitzer sounded great, as usual, and Mr. Woodward's program included Laurel & Hardy's 1929 film *That's My Wife*, a sing-along, and music ranging from classical to show-tune to novelty songs.

The Indiana Theatre Barton project is progressing steadily, and the shades have been installed in the Warren Township Performing Arts Center. Our wonderful volunteers are a great help to Carlton Smith, who is in charge of the project. With some luck and a lot of hard work, we'll be ready for the 1997 convention.

We are looking forward to the final concert in our series at Manual High

School on May 7, which will feature Tony Fenelon and John Atwell, from Australia. The combination of the 3/26 Wurlitzer and a Baldwin Concert Grand piano should prove to be quite entertaining. *Chris Anderson*

CENTRAL OHIO

STAN KRIDER: 614/837-2096

In western Springfield, Ohio, is a new development laced with winding roads and beautiful homes which sit well back on their spacious lawns. It was in one of these homes that our chapter met April 23. Member Martha Hoyle graciously hosted the chapter in her lovely residence. Her Hammond Super CX 2000, the latest in Hammond technology, was situated in her two story-high living room while to the right of it was a large cabinet Leslie speaker. The huge room, with its cathedral ceiling was bordered in the back by a balcony behind which was the second floor. We couldn't help but think wistfully what a dream layout this would be for a theatre organ installation; chambers in the bedrooms, playing out into a spacious two story-tall room.

Elsewhere in her living room was a Yamaha single keyboard synthesizer and a Baldwin grand piano. All of these musical devices spoke volumes about the lady who lives there. Martha, by her own admission, is a piano lover first and foremost, but since 1950 has also taught electronic organ. She makes no apologies for her favorite brand: Hammond, since they seem best to express her kind of organ music. She is a devotee of jazz organ and teaches it both in a local music



Martha Hoyle

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store as well as in her home. Her styling and arrangements are well suited for students because they capitalize on simple melody for the right hand and chord variations for the left. Her insistence on correct timing is a trade mark of her teaching style.

Our afternoon began with a business meeting conducted by Stan Krider, the chapter's newly elected president. Matters concerning our cooperative efforts with programs scheduled through the Worthington Arts Council were discussed as well as our own concert featuring Tony Felelon and John Atwell which is scheduled May 8. We were delighted to learn our Chapter Wurlitzer had participated in a program entitled "Phantom In A Barber Shop."

Our business being disposed of, Neil Grover, program chairman, introduced the featured organists for the day: Martha Hoyle and Kay Elliot. Martha began her program on the Yamaha, demonstrating its vibraharp as she played "Fascination." Piano numbers followed, utilizing the synthetic voices of the Yamaha followed by the unmistakable richer tones of the Baldwin Grand. Turning to the Hammond she showed her versatility in such numbers as "You Made Me Love You" and "12th Street Rag." Kay moved to the organ with Martha accompanying on the Baldwin as they treated us to such oldies as "Satin Doll," "Sweet Georgia Brown" and "Nevertheless." One especially delightful number was "Swinging Down The Lane."

Other members moved to the bench when open console was announced. Gary Smith, Henry Garcia, Ellie Hyle and Stan Krider continued to entertain us as we circled the kitchen table, helping ourselves to those delightful dishes, elegantly pre-

pared by our members. It was truly an enjoyable get together, and we'll long remember Martha's hospitality.

Showers that earlier threatened to dampen our day abated by evening; the weather took a turn for the better and the patrons came. It was May 8, the day of our Tony Felelon/John Atwell public concert at the Thomas Worthington High School. For three days the organ crew had labored to get our mighty Wurlitzer ready — tracing dead notes, coaxing reluctant reeds to speak and giving careful attention to final tuning.

After an introduction by program chairman Tom Hamilton the concert got underway with the duo opening with "I Know That You Know," quickly followed by "Lover" and "Stairway To The Stars." These two Australian artists in no time established their credentials — not only as personable young men, but as skilled musicians. The procession of show tunes continued with "Hooray For Hollywood," "The Best Things In Life Are Free" and, concluding the first half, a medley of Irving Berlin selections. We were impressed with the ability of Tony and John to change places at the piano and organ in their duo appearances, each a master of either instrument.

At intermission secretary Mark Williams recognized Willard Ebner, who was seated in the audience, for his valuable contributions of time and talent in the initial installation of the chapter organ — the erection of scaffolding, the endless hours of windline soldering and the detailed tasks of chamber layout and chest rebuilding.

In the second half, the duo's rendition of "I'll Take Romance" and Tony's solo selections "Carmen Suite" and "I Love You" left us fairly breathless; it was no wonder that they were enthu-



Tony Felelon (left) and John Atwell.

J. Polesky photos

siastically called back for an encore, concluding their performance with the lively "Little Rock Get-Away."

If the audience's reaction was an indication Tony and John would be welcomed back any time they make the USA circuit again. *John Polesky*

CUMBERLAND VALLEY

CHAMBERSBURG, PENNSYLVANIA

ROBERT EYER, JR.: 717/264-7886

Over 50 chapter members and friends visited the home of Bill Black, a Chambersburg-area resident whose extensive collection of mechanical musical instruments is nationally known. Held in March, the event was a reprise of a chapter visit several years ago, and this time included an exhibition of Bill's model railroad layout.

The following month, member Steve Eppley hosted over 25 guests at his home in Dillsburg, featuring his 2/12 Moller pipe organ. Steve has gradually enlarged the instrument over the last few years, and his perseverance and workmanship have resulted in a very fine sound. After playing a brief mini-concert, Steve was followed by open console at the traditional chapter food festival.

Though the rebuilding and enlargement of the chapter's Moller theatre pipe organ in the Chambersburg Capitol Theatre is continuing, the organ is played regularly, and visitors are welcome. *Bob Maney*

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DAIRYLAND

COREY E. OLSEN: 414/646-8647

Members Sandy Knuth, Marilyn Stulken, and Bill Campbell have gathered print: Sandy, on a newly installed 2/22 Wilhelm at her church; Marilyn, co-editor of a hymnal text for church worship; and Bill as featured organist March 15 at North Tonawanda, New York, in a performance in the Riviera Theatre on its 3/22 Wurlitzer. Dairyland would like to congratulate these members on their outstanding contributions.

Bill Campbell has been an active member on the Board, as well as treasurer. He's also been heard on the Wurlitzer at the Avalon Theatre and we applaud his efforts.

Marilyn K. Stulken teaches at UW-Parkside, is church organist in Racine, and has authored registration literature and tools for sacred worship.

Board member Sandy Knuth concertized on her church organ March 26, weaving into her program seasonal Easter hymns. Open console and refreshments followed.

Our April theatre concert was "benched" by Charlie Balogh at the Avalon, a venue whose moment-by-moment renovation posed a question: How could we possibly have a concert while the hammers were still flying? Kudos to the two new owners who, from dawn on Sunday's deadline to opening curtain time, took no breaks!

Charlie rode the "lift" to an eerie height, played to an enthused audience, and brought to successful fruition the untold hours of engineering the organ crew performed. Hopefully, some of us will be able to catch his act again next fall at the Phoenix Regional.

Visiting CATOE will organ-hop in Milwaukee May 21 where the Oriental and Organ Piper's Kimballs will be highlighted. Welcome back, Martin Ellis. And August promises a picnic at Jack Moelmann's in Lake Geneva. "In The Good Old Summertime!"

Dorothy Schult

EASTERN MASSACHUSETTS

DONALD PHIPPS: 508/990-1214

On March 11 at Babson we again had James P. Riggs as our artist. The format was largely organized by Hollywood studios with some of their greatest hit productions the source for the music. Jim's program was titled "Hooray For Hollywood" and what could be a more appropriate opener than a medley beginning with "You Ought To Be In Pictures" played in various tempi. The classic WWI silent, *Wings*, which cast included Charles "Buddy" Rogers yielded the rather sad, "My Buddy," which Mr. Riggs played with much feeling.

Warner Bros. Studio produced some memorable motion pictures and



Jim Riggs and our 235 Special Wurlitzer. Carolyn Wilcox photo

music such as "42nd Street," "Shadow Waltz," "You're Getting to Be a Habit With Me" and "I Only Have Eyes for You" examples with which our organist displayed what a vehicle a true theatre organ can be to do full justice thereto.

The Samuel Goldwyn Productions biggest star was Eddie Cantor with his unforgettable eyes and music associated with him was a part of the program.

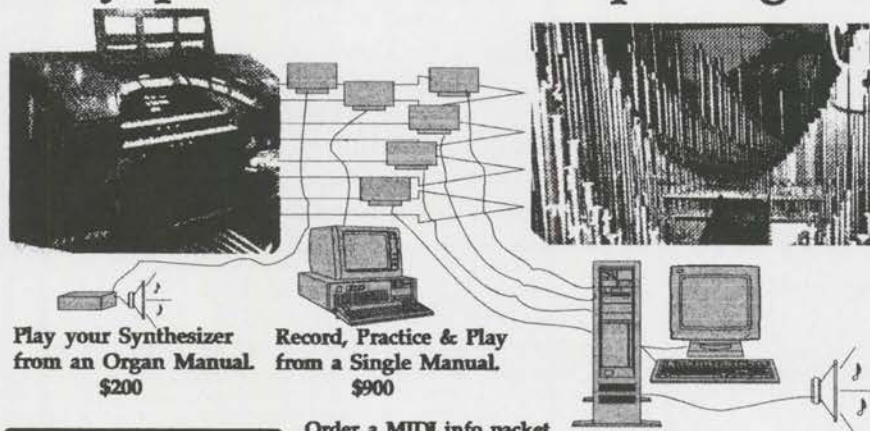
Walt Disney Studios produced many wonderful shows in a different art form with especial appeal to the younger generations from which Jim selected a few of the best like "Heigh Ho," and "Someday My Prince Will Come."

One of the great organists, Oliver Wallace, also composed and his "Hindustan" had many feet tapping along with the traps and percussions which also were fully utilized with "Japanese Sandman."

Twentieth Century-Fox Studios had such stars as Rin Tin Tin and Shirley Temple in their "stable." Who can forget Shirley's "On the Good Ship Lollipop" and such favorites as "At the Cod Fish Ball" and "Goodnight My Love" from their releases which Jim included. RKO Studios were really first recognized with their "King Kong" and, of course, that outstanding dance team of Fred Astaire and Ginger Rogers with some of their music represented.

At intermission long time EMCATOS member Stu Hinchliffe was presented with a life membership in recognition of his many years of service in various capacities, including former editor of our paper, *Eastern Pipes*.

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Mr. Riggs opened his second half with a lively "Nobles of the Mystic Shrine." In the audience were many members of the Norfolk Lodge of A.F. & M., so it was received with even more appreciation.

The MGM Studio had Eleanor Powell and Fred Astaire as their great dance team as well as Judy Garland as a star. Accordingly, Jim included such selections as "Begin the Beguine" and "You Made Me Love You" as representative music.

Paramount Pictures included such big names as Bing Crosby, Maurice Chevalier and the singing team of Nelson Eddy and Jeanette MacDonald. "Isn't It Romantic," "Love in Bloom" and the big tune, "Paramount on Parade" were given nice treatment on our Wurlitzer.

Jim reverted to some of the studios already covered, particularly to MGM, for some great music such as "Taking a Chance on Love," "Dancing in The Dark" and "That's Entertainment." He further played familiar tunes from some of the most well known movies such as *Around the World in 80 Days* and *As Time Goes By*.



President, Donald Phipps, presenting Stuart Hinchliffe with a life membership certificate. Carolyn Wilcox photo

The finale was composed of two yours, "You Are My Lucky Star" and "You Were Meant For Me." The applause which followed did not bring us an encore for it was very late and our artist had a Theatre Organ Workshop the following day starting at noon. This was a first for our club and attracted 37 and continued until about 7:00 p.m. It was a refresher for some and an eye-opener for others, but all gained a greater appreciation for this unique American art form, the unit orchestra.

March 26 at Babson had Lee Fernandez presenting a most interesting lecture and slides of theatres. The "homes" for our beloved instruments were and are really as intriguing as their voices and Lee had slides of mostly long-gone theatres. What an era that was!

Before open console your writer was awarded a similar life membership glass framed document "in grateful recognition for his many years of service to the Chapter" and presented by President Don Phipps, just as earlier for Mr. Hinchliffe.

After 140 guests and members were in Richard Knight Auditorium on April 23, our guests being the Wellesley Historical Society. Member John Cook was our artist and before his program played "Happy Birthday" as we all sang for member Mike Bigelow whose B.D. was the day before.

An energetic "España Cani" began John's 14-selection performance. He said he was "hooked" on T.O. after hearing George Wright's LP "Genius of George Wright" on HiFi label playing this number. "Let's Dance" followed as did the still popular Big Band era's "Sunrise Serenade." Included in his program were a couple of classical selections, "The Trio" and a wonderful "Pomp & Circumstance #4" by Sir Edward Elgar (used at Prince Charles and Princess

Di's wedding).

Long fingered runs were a feature of "The Latin Quarter" as opposed to the easier "palming it." Jerome Kern's compositions are always welcome and his "The Song is You" was his contribution. Among the ballads John played were a rather sad, "A Bit of Earth" and a nice Lee Erwin style, "Linger Awhile."

Marches are enjoyed universally and Mr. Cook included a J.P. Sousa, "El Capitan," as his final number, but he could not ignore his attentive audience's long applause, so a Scott Joplin rag, "The Entertainer," was our compensation.

John can always be depended upon to be prepared and this he was with carefully worked out fresh arrangements and registrations. Our guests could not help but be impressed, as were we all. *Stanley C. Garniss*

EGYPTIAN

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DOUG LEMMON: 208/375-3208

We're off and running again!

After a couple of years rest, the Egyptian Theatre Organ Society is starting to move ahead and start promoting its wonderful 2/8 Robert-Morton again!

April 22, a group of students from the Idaho State University in Pocatello drove all the way to Boise to experience the glory of the Egyptian Theatre.

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EGYPTIAN cont.

ETOS chairman, Douglas Lemmon, presented a musical program for the group. After Doug's program, the console was open for all to play.

May 5, as part of Boise's yearly Music Week, Doug presented a free concert with about 275 people in attendance. They were treated to the Laurel & Hardy short *Two Tars*. After the short, Doug demonstrated the organ and its many different sounds. Then came the sing-along, an Egyptian Theatre tradition. The audience always takes pride in trying to out sing the organ. Doug has mastered the concert set and charms the audience every time.



Left to Right: Marvin Scifres, projectionist; Ron Hatzenbuehler, president of IHPC; Phil Housh, secretary of Egyptian chapter.

The following week was our most ambitious program to date. ETOS member Ron Thurber, arranged a fund-raising effort for the Idaho Preservation Council. Guest organist Paul Quarino from Portland was invited and a program of Nell Shipman films was scheduled. Nell Shipman produced and directed several silent films in Idaho during the early teens and twenties. Besides being a movie pioneer, Nell was one of the first women to produce and direct movies.



Paul Quarino at the Morton in the Egyptian Theatre in Boise. Tom Corthen photo

Our guest, Paul, arrived on a Thursday evening and was met with some difficulties with the organ that needed attending to before the concert. The second touch springs and other contact problems had to be dealt with. Paul was gracious enough to correct the problems before the three and one half hour news conference at 6:00 a.m. to promote the concert and organ. Paul and ETOS member Marvin Scifres spent the entire night making last minute repairs and adjustments to make the organ presentable for the news conference and concert. During the news conference, the early morning weather was broadcast from the theatre at intervals while Paul played the organ. The concert on Saturday morning was even better than could have been hoped for. Paul presented music that could charm any critic. The crowd of over 300 was in awe with Paul's presentation and many showed interest in joining our group. Many thanks to Paul for his efforts and time in making this a concert to remember.

On a sad note, we lost our prize organ technician the week before the concert. Mel Petersen had maintained the Egyptian organ for many years and he will be greatly missed.



Audience in Egyptian gets a closer look at the Morton. Tom Corthen photo

Lots of exciting events will be planned in the near future for the Egyptian Theatre's Robert-Morton. If you are planning to travel in the area, please stop by and visit us and our wonderful Robert-Morton. Phil Housh

GARDEN STATE

ROBERT RAYMOND: 201/887-8724

One of the most exciting occasions an ATOS member can experience has to be attending a gala premiere of a theatre pipe organ which has been installed in a modern theatre.

This wonderful celebration took place May 4, at the Galaxy Theatre in Guttenberg, New Jersey. Nelson Page, president of the theatre, presented to an invited group of Garden State and New York Chapter members, the famous silent movie *Metropolis* and featured Jeff Barker playing the mighty Kimball pipe organ. This organ has earned lots of travel mileage, starting from Portland, Oregon, to Ontario, Canada, to Trenton, New Jersey, and now, finally, to its present home.

The installation of this 3/12 Kimball extended well over a year as modern theatres are designed for utility. Space for pipes, blower and all necessary parts had to be constructed in

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and around a working movie house. Organist, technician Jeff Barker and Jeff Page organ contractor and brother of Nelson were the dedicated workers.

ATOS members, friends and business associates of Nelson's who received invitations arrived before 8:00 p.m. May 4 and filled the cheerful lobby decorated with large, colorful pictures of our old favorite movie stars. Many present had never seen this 1926 science fiction, German produced movie and were eager to see and hear the pipe organ accompanying it.

Standing in front of the white and gold trimmed console, Nelson Page welcomed all and gave a brief history of *Metropolis*, telling of the destruction of the original film and the restoration and retinting of it in 1984. He introduced Jeff Barker, well known organist, and the film began.



Nelson Page (left), owner of Galaxy Theatre and Jeff Barker, organist and technician of the Kimball theatre pipe organ. *Jinny Vanore*

We were fascinated with the special effects, color and magnitude of this 1926 film. Jeff's registrations and themes fitted successfully for that time period. The Kimball, though not completely restored yet, performed bravely and well.

Following the viewing, attendees returned to the lobby, where they enjoyed a delicious buffet and toasted with champagne, the future of the fully installed Kimball. It will be used frequently for concerts and silent movies. The

Galaxy Theatre will be a welcoming home for all our members to enjoy and play the Kimball.

We especially want to thank Nelson Page and his Galaxy Theatre Corporation for bringing a wonderful theatre organ back into a new theatre.



Russell Sattur former crew chief of Asbury Park Kilgen and Union County Arts Center's Wurlitzer.

UCAC file photo

On April 17, Garden State lost a valuable member as Russell Sattur died after a lingering illness. He was the crew chief and curator of the Asbury Park Convention Hall Kimball theatre organ. With his abundant enthusiasm he brought to life the neglected, almost forgotten 3/7 Kimball and enlarged it to a satisfying 3/12 concert organ. All this was accomplished through

his appeal for donations from our members, plus a large amount of his talent, dedication and finances. Because of Russ' efforts the traditionally famous, Boardwalk Easter Parade was again produced. Many colorful groups of people would parade the Boardwalk and enter the Convention Hall hearing the great Kimball organ music while the judging took place for winners. Our Garden State Chapter was able to sponsor for three years, a series of nine free summer concerts in Convention Hall, mainly through the efficient efforts of Russell Sattur. In his spare time, he also became the curator of the 2/7 Wurlitzer in the Union County Arts Center (formerly the Rahway Theatre).

Many, many thanks Russ — we'll miss you. *Jinny Vanore*

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GULF COAST

DOROTHY STANDLEY: 904/433-4683

I don't know who invented the ad hoc committee but I am indebted to him mightily. Without this facility our chapter would be very short-handed. Our membership is small; the number who can attend is smaller, and business is business and the show MUST go on. Hence, our recent ad hoc committee meetings have planned, arranged, instigated and promoted all we can to get the show on the road. Namely our annual Organ-Day-and-a-Half at our restored Saenger Theatre. More about this when our pictures are ready. Through an unavoidable glitch at the developers, we do not have the pictures for this latest venue. We'll use them with the story next time. Just you wait and see! And our guest artist, Ron Rhode photographs so well!

First, for the bad news. We have lost our capable chauffeur and first-class handyman, Byron Melvin, following a long illness. Five from the chapter attended his memorial service to bid him farewell. let's hope they have plenty of theatre organs in that vast place up yonder to play him all the music his heart desires. Now the good news. Another good member, Bob Ireland has been on the puny list but is doing splendidly and helped with our latest concert. So glad to see him again in his place of "helping out." Many hands are needed at these concerts, you know that, and his are so willing. More good news. Our former Prez and his lovely wife have taken another tour of the world and spent some six weeks or so in Turkey. Where next, Scott?

The aforementioned Scott (Scott Brodie), did reams of work, and completed so many tasks before he left that helped those of us state-bound to

put on our planned program. When it comes to rattling the doors at the power-tower of the School Board, he's your man!

Another biggie for us is that the local TV station, WEAR, called and asked us for a live interview with Ron Rhode before this latest concert. More later. Ron was the true professional among other professionals and did our organ proud. Dorothy Standley

HUDSON-MOHAWK

SCHENECTADY, NEW YORK

FRANK HACKERT: 518/355-4523

The themes of the Hudson-Mohawk Chapter's first two spring meetings aptly reflected the new season. Our March meeting, held at the home of John and Vivian Wiesner in Clifton Park, New York, centered around organ music for roller skating. As organist for a local roller skating rink, who better than John to host such an event? The Wiesner home boasts a three manual Allen organ with four ranks of generators, many loudspeakers and beautiful reverberation; a synthesizer which produces a myriad of sounds and rhythmic styles; as well as an antique Wurlitzer juke box and vintage radios dating back to the 1920s. Members were treated to wonderful music performed by our host, Carl Hackert, David Lester and Ned Spain, and had the opportunity to try out the equipment themselves. All that was missing were the skates (and, of course, the spills).

Our meeting at Proctor's Theatre in Schenectady on April 17, was held in conjunction with the Schenectady Rose Society (President: Marie Claire Visker) with the theme "Everything's Coming Up Roses." It was a musical celebration of popular music's favorite flower presented via a variety of entertaining offerings. Chapter mem-



Carl Hackert and John Wiesner at the March chapter meeting.



Carl and Cathy Hackert performing "To A Wild Rose."

bers Carl and Cathy Hackert presented a beautiful rendition of "To a Wild Rose" on organ and cello complete with woodland avian effects. Cathy is a member of both the Hudson-Mohawk Chapter and the Schenectady Rose Society. David Lester and Bob Waller entertained listeners with an eclectic mix of rose-related selections. Ned Spain, who gives a background introduction and demonstrations of Goldie, Proctor's Mighty Wurlitzer, during the theatre's popular walking tours, treated chapter guests unfamiliar with the instrument to a run-through of Goldie's structure, history at the theatre and her many talents and capabilities. Ned then played Goldie in a sing-along

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(rose-themed of course). Rounding out a wonderful evening was a remarkable performance by a Barbershop Quartet from the Racing City Chorus. Following the formal musical presentations, refreshments were enjoyed and open console available.

The chapter-sponsored free noon-time concerts at Proctor's Theatre continue to attract an appreciative audience. March 28 saw Bob Waller in concert followed by Dr. Ed Farmer on April 18. Carl Hacker will perform at this year's last scheduled concert on June 13.

LAND O'LAKES

MINNEAPOLIS/ST. PAUL

ROGER R. DALZIEL: 715/262-5086

Spring has arrived in the Upper Midwest, and the first tiny buds on tree branches are starting to feather out into real leaves. Two things usually happen in the month of May: (1) our peonies begin to show their heads above ground, and (2) we get the first announcement of the next season's Organ Series at the nearby Phipps Center For The Arts. Season ticket-holders are due to receive application forms shortly; rumor has it that among the scheduled artists for 1995-1996 will be the well-known Paul Quarino, himself a former Twin Citian.

Two organ concerts last month were notable. On April 1, Clark Wilson played a well-attended accom-

paniment to the Laurel & Hardy silent classic, *Flying Elephants*; his second presentation was the Buster Keaton feature *Cops*. Added to these were a wide variety of 30s and 40s tunes that earned enthusiastic applause from the audience at the Phipps Center. The 3/16 Wurlitzer, Style 260, Opus 1404 always draws praise from the performing organists who visit us.

Dr. Edward Berryman led a singularly varied Organist Showcase Recital on April 18 at Northrop Memorial Auditorium on the campus of the University of Minnesota in Minneapolis. Other artists playing the 4/108 Aeolian-Skinner included local organists Robert Vickery, Patricia Porter, Allen Mahnke and Michael Ferguson, each one a prominent classical performer. Sponsored by the Friends of the Northrop Organ, the recital was a further step in the ongoing campaign to restore the Aeolian-Skinner to its former degree of excellence. Who knows . . . we might even hear a theatre organ performance on this remarkable instrument someday when its restoration is complete. At the hands of somebody like the fabulous Hector Olivera, even a classical instrument can be made to sound eminently theatrical! (In 1987, Hector played the "Farewell For Now" concert on the 5/125 Kimball in the former Minneapolis Auditorium, which still awaits re-installation.)

In a state where several existing pipe organs have managed to make

their way elsewhere in recent years, we are gratified that chapter President Roger Dalziel and his partner, Treasurer Mike Erie, are steadily working to complete the expansion of their multi-rank hybrid instrument. Recently they announced that 17 ranks are now playing! They are regarded locally as especially fortunate, in that their home in nearby Prescott, Wisconsin, is actually a converted chapel — meaning that they not only have a pipe organ but the physical location in which to play it with maximum acoustical effect. The "basement" of the former chapel has been remodeled into a very livable apartment.

Diligently cultivated flower gardens surrounding the chapel in summertime have turned the entire property into a local attraction often visited by tourists.

John Webster

Those who attended the 1993 Regional Twin Cities Spree will remember our congenial emcee Bill Eden. We thought you might like to know that Bill is in St. Luke's Roosevelt Hospital, 1111 Amsterdam Avenue, New York, New York 10025 following a terrible hit and run accident in New York City on May 6. Bill was visiting his brother and they went for a late night walk. They were crossing the street near the apartment when a speeding car hit Bill and knocked him 60 feet. A taxi driver gave chase and the police were able to catch the man, but Bill was not so



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LAND O'LAKES cont.

lucky. He suffered broken legs and serious head injuries. We do not know as yet what the extent of those injuries are, but we hear from his fiancé that as soon as he is able they will move him to the Sister Kenny Hospital in Minnesota. Those who would like to send a card to Bill should address it c/o his brother Bob Eden, 1225 Park Avenue, New York, New York 10128. We will update the story as we learn more.

Verna Mae Wilson

LOS ANGELES

SHIRLEY OBERT: 310/541-3692



Gene Roberson

Zimfoto

The first 1995 LATOS concert on the beautiful 3/16 Wurlitzer in San Gabriel Civic Auditorium featured a return visit by Gene Roberson, who always attracts a large, enthusiastic audience. For

years, Gene has been one of the most popular organ teachers in Southern California and his concerts are too infrequent to satisfy his many loyal fans!

Gene featured some great Buddy Cole and Mildred Alexander medleys, which he played in their unique styles. Earlier this year, Gene had per-

formed a "pop" concert for the Orange County Chapter of the American Guild of Organists on the newly rebuilt Wurlitzer in Fullerton's Plummer Auditorium, and he had both audio and video tapes of that event for sale. (See the review in "For the Records.")

The First Christian Church in Alhambra was the site of the Spring LATOS Social held on Sunday afternoon, April 2. This is a great place for LATOS to meet because there are three organs and all three instruments were available for open console! The community hall has a spinet and a Rodgers Trio, while the sanctuary houses a 14-rank Tellers classical organ. After a short business meeting conducted by Shirley Obert, LATOS President, and a movie short featuring Jessie Crawford, Don Baker, and Ann Leaf at the New York Paramount organ, courtesy of Donn Linton, snacks, finger food, punch, and coffee were available. Thanks to LATOS member Reverend Phil for allowing LATOS to use the facilities and the organs!

Although we did not have any concerts scheduled during the month of April, it was not a totally quiet month in the Los Angeles area theatre organ world.

In April, Paul Roberts, an English organist/pianist played a concert on a residence organ for invited guests, as

well as a public concert. Mr. Roberts played a roof-raising concert on a previously little known 3/13 Wurlitzer in the Trinity Baptist Church in Santa Monica! Much of the concert was in the "Blackpool" style and the concert included a segment of piano solos. Very little is known about the early history of the instrument which was installed in the church in 1949 and came from an unknown theatre in upper New York State. The theatre style console was replaced with a standard model Shantz console in 1958 and the Shantz draw knobs were replaced with theatre organ tabs sometime in the 1980s. LATOS member Harvey Smoler has been working since 1993 to get the organ in tip-top shape. The January 1994 Northridge earthquake "rearranged" the pipe work, but Harvey started over again and was able to have the organ playing on the following Sunday!

Also in April, many members found their way to Plummer Auditorium in Fullerton, where they newly formed Orange County Theatre Organ Society is bringing another little known Wurlitzer back to life. The instrument is one of the few Wurlitzer concert organs as well as one of the few such instruments located in the original installation. The organ has been completely restored with an expanded combination action and enhanced digital relay and is

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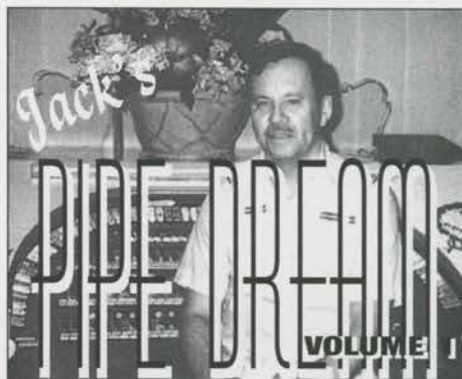
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equipped with MIDI. All of the work on this 4/28 Wurlitzer has been under the guidance of Bob Trousdale and some 20 to 25 volunteers. The artist was Walt Strony who certainly needs little introduction to the theatre organ crowd! Walt's always superb playing included transcriptions from music of the movies and musicals from the 1930s right up to the present. He also scored a short Laurel & Hardy movie, *Two Tars*.

Yet another non-LATOS event in April was a benefit concert on the wonderful John Brown Cook Memorial Organ at Founders Church of Religious Science. The benefit was for the 4/21 Wurlitzer that many may have heard during the last ATOS National Convention in Los Angeles. The theatre organ artist was Stan Kann. He was ably assisted by Ralph Wolf on the Steinway, as well as running one of the antique vacuum cleaners during Stan's playing of his own composition, the "Vacuum Cleaner Rag." Another highlight of the afternoon was a screening of the Johnny Carson Tonight Show segment in which Stan appeared for the first time on the show with his vacuum cleaners. Stan concluded the afternoon playing the accompaniment for the Laurel & Hardy film, *That's My Wife*.

Good news for the Los Angeles theatre organ aficionados was reported in the "Organ Log," the LATOS monthly newsletter. The "San Sylmar" Wurlitzer which many heard as a 4/36 during the 1987 ATOS National Convention is well on the way to recovery after both the instrument and the building suffered severe damage in the 1991 earthquake. The finished organ will boast about 70 ranks under the tonal direction of Lyn Larsen. Ken Crome has modified the console by adding one complete row of stops giving it three full rows and two side rails and there will be a new state-of-the-art electronic relay. Gordon Belt has directed the restoration of what will undoubtedly be a first class organ and the largest theatre organ west of the Mississippi. It is scheduled as the overture venue before the 1996 ATOS Convention in Los Angeles.

On a more serious closing note, LATOS members were saddened to learn of the passing of Ann Leaf, "The

Mighty Mite of the Mighty Wurlitzer." Ann has been an Honorary Member of LATOS for 15 years in recognition of her decades of beautiful organ concerts and recordings.

My thanks to Ralph Beaudry, not only for covering the Roberson Concert, but also for his ongoing advice and assistance. *Wayne Flottman*

MANASOTA

VERNON BLANCH: 813/755-1058

Since our last article, we have had the pleasure of being recipients of a cast bronze plaque mounted on the wall of the Music Room in the former Charles Ringling Mansion located on the Sarasota campus of The University of South Florida/New College. Dean David P. Shenk made the presentation on March 30, 1995 on behalf of the Faculty and staff of the University. Rosa Rio played a mini-concert that showed off the Aeolian's reeds and flutes.



Rosa Rio at the Aeolian.

Sunday afternoon, April 2, the University sponsored an open house at the mansion. There were about 500 people in the house and on the grounds. Again Rosa Rio played a concert of popular pieces appropriate to the Aeolian. The concert was heard by several hundred seated on the lawn over a public address system. After Rosa's concert, a number of music rolls were played on the Duo-Art player mechanism.

The bronze plaque acknowledged the thousands of hours of work donated over the last several years by members of the Manasota Theatre Organ Society and for the restoration of the organ. The unveiling was directed by Dean Shenk, assisted by University Architect Richard B. Lyttle. The principal restorers are Norman Arnold,

Lanny and Leslie Hunter, Vernon and Shirley Blanch and Frank and Yvonne George. Many others contributed to the thousands of hours spent on the restoration.

Sunday afternoon, April 30, the chapter met in the Music Room of College Hall for a demonstration of the Aeolian. The performer was Mrs. Meriam Parkinson. Mrs. Parkinson has been playing church organs in Indiana and Florida for over 50 years. She and her late husband assisted in the formation of the Muncie, Indiana, AGO chapter and helped to save the Fox Theatre. She played the Paramount theatre organ in Anderson, Indiana. For ten years she was the house organist on the Aeolian in the neighboring John Ringling Mansion. About nine years ago, the organ became inoperative. Mrs. Parkinson played a medley of popular and show tunes for our pleasure. Open console followed, as did refreshments.

The May meeting will be at Trinity Metropolitan Community Church in southern Manatee County. There David Braun, Director of Music, has installed a custom three-manual Rodgers electronic theatre organ. This organ was originally installed in a home here in Sarasota, then into a church, and now the second church. It has a great sound and will be a pleasure to the congregation and to us on the occasion of our visit. *Carl C. Walker*

METROLINA

CHARLOTTE, NORTH CAROLINA

JOHN APPLE: 704/567-1066

Metrolina Theatre Organ Society was organized in 1989 with fourteen charter members and we've grown since. Our immediate goal was to provide a structure for lovers of the theatre organ where there was no instrument. The last of Charlotte's six theatre organs disappeared about forty years ago!

During the last several months, we have arranged and promoted many activities, such as playing the 8' Tibia and 8' Kinura on the Calvary Grand Organ, auditioning the newest custom Allen electronic theatre organ, visiting Zimmer Organ Factory to hear their newest electronic sounds for both classical and theatre organs, and often joining with Piedmont Chapter mem

METROLINA cont.

bers to hear the instruments that Buddy Boyd (President of Piedmont Chapter) and others are working on — all activities which do not require our own instrument.

During the weekend of April 28-30, we began the first exciting step towards our primary goal, that of procuring, housing, and maintaining our own organ in the last remaining downtown theatre. Our members joined with members of the Charlotte Film Society in giving tours in the shell of the Carolina Theatre during a local arts festival. About 7500 took the tour, and many signed petitions to save the theatre. We showed video clips from films and played theatre organ music to get the visitors in the proper mood.



Cornell Zimmer demonstrates how a reed pipe works at the Zimmer Organ Factory in Charlotte.



Mark Huffstetler (left) is cleaning and repairing the Carolina at his own expense. John Apple (right) is president of Metrolina.

The Carolina Theatre (1927) originally had a 2/8 Wurlitzer that was taken away and later destroyed some forty years ago! The chambers still exist, and we hope to put an instrument back in there when the theatre is rebuilt. We hope to gather information and experience from those in other chapters who have been down this road before; comments and suggestions are welcome. *John Apple*

MOTOR CITY

DAVID AMBORY: 810/792-5899

The bi-weekly movie series continues at the Redford Theatre with our local member artists playing overtures and intermissions. During our winter series the following organists played: Gus Borman, Brian Carmody, John Lauter, Margaret Tapler, Jennifer M. Candea, Lance Luce, Newton Bates, Evelyn Markey, Gerald Elliott, and Sharron Patterson.

To quote a review written by our Chairman of the Young Theatre Organist Competition on Sunday, March 5, "It was a very successful day." Nine entries competed in three divisions; Pre-Teen, Junior and Hobbyist. Because we consider everyone who entered a winner we will list all nine entries: In the Pre-Teen Division the winners were Heather Novak, 5th; Christie Mumbrue, 4th; Laura Kneale, 3rd; Steven Jacobites, 2nd; and Stephanie Nofar, 1st. In the Junior Division Heather Nofar, 2nd and Jennifer Nofar, 1st. In the Hobby Organist Division Claire McLaughlin, 2nd and Steve Clark, 1st. All nine contestants were awarded plaques for their effort. It should be noted that some con-

testants have had little training, from only two or three lessons, and some have studied for three or four years.

Thanks go to Tom Hurst for tuning the organ for the competition and running spotlights; David Martin for being the stage crew; Irene FitzGerald and her helpers, especially those who brought cookies for the wonderful refreshments; Bob Duerr who coordinated the security. Melissa Ambrose is the teacher of four of the contestants and Maria DiCicco of Hammel Music and the Wurlitzer stores is the teacher of three of the contestants. Thanks to these fine teachers for the wonderful work they do with the future theatre organists! Also, our judges were Gil Francis, Tony O'Brien and Ray Michuta. They had the very difficult task of determining the order of the winners.

As a special fund raiser we presented a Three Stooges Festival March 24 and 25. We featured Larry, Moe and Curly in six of their best 20-minute two-reelers from 1934-1946. Andrew Coryell furnished a short TV commercial that was produced by Larry, Moe and Curly for a hair spray company. Native Detroiters Paul Gierucki and William Hunt, Director and Executive Producer, respectively of the video documentary, "Stooges: The Men Behind the Mayhem," that was aired on the A&E cable TV network appeared in person and was questioned and interviewed by emcee Don Lockwood and the audience. A display of early posters and pictures was set up in the lobby. Newton Bates was the organist for the overture and intermission for the evening performances and Jennifer M. Candea was the guest organist for the Saturday matinee.

A very enthusiastic audience welcomed International Concert Artist Lew Williams on April 8 to the console of the Barton theatre organ. His music included favorite Big Band sounds with "In The Mood," "Moonlight Serenade,"

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Young Theatre Organist Competition (L to R): Front; Gill Francis, Judge; Laura Kneale, Steven Jacobites, Stephanie Nofar; Judge Ray Michuta. Back: Jennifer Nofar, Heather Nofar, Christie Mumbrue, Heather Novak, Judge Tony O'Brien.

Ray Van Steenkiste photo

"Take The 'A' Train," and many others. His intricate arrangements are always a joy to listen to. Before his finale Lew paid a tribute to organ technician Marty Martin by wishing him a happy birthday. His finale included Gershwin's "Rhapsody in Blue" a requested long time favorite of his audiences.

"Operation Blue-Sky" started in the theatre under the direction of Donald Martin, Restoration Chairman. The Operating Committee Chair, Will Walther, and David Martin, Vice President of MCTOS presented a plan of operation for the work to be done and are recruiting members of the organization to help. We have hired the Eugeneto Company who originally painted the theatre in 1927 to



Young Theatre Organist Competition (L to R): Steve Clark, Heather Novak, President Dave Ambory, Chairman of the Competition Brian Carmody.

Ray Van Steenkiste photo

repaint the Blue Sky ceiling. The scaffolding contractors have erected scaffolding in the auditorium of the theatre and our members are taking advantage of this and working on the most difficult areas of the proscenium, organ chambers and side walls to attain our restoration goals. The underside of the balcony has been painted already.

John Steele and the Ford Motor Company Chorus will appear in concert on Sunday, September 10 at 3:00 p.m. Stan Kann will appear in concert on Saturday, October 14 at 8:00 p.m. and Pierre Fracalanza and Steve Schlesing will appear in concert on Saturday, December 9 at 8:00 p.m.

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

Dorothy Van Steenkiste



A very happy birthday to Marty Martin, organ technician at the Redford.

Bo Hanley photo



Three Stooges Festival Emcee Donald Lockwood, Paul Gierucki, Andrew Coryell, Peggy Grimshaw, William Hunt.

Ray Van Steenkiste photo



Lew Williams at the Redford -- "A wonderful concert!"

Bo Hanley photo

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NEW YORK

DAVID KOPP: 201/335-0961



Allen Miller at the 2/10 Ben Hall Memorial Wurlitzer.

Members from both the New York and the Garden State chapters gathered on Saturday morning, March 18 at the Lafayette Theatre in Suffern, New York, for open console on the Ben Hall 2/10 Wurlitzer, and a "cracker barrel" session with organ tech expert Allen Miller. Questions and topics ranged from acoustics to various types and qualities of leather; from winding to repairing Austin console springs, and just about everything in between. Following his interesting discussion, Allen took to the console and entertained us with a mini-concert. The morning was both enjoyable and informative, and afforded members an opportunity to socialize over coffee and refreshments. Thanks to Al Venturini for giving us the use of the theatre, to Bruce Courter and Dave Kopp for tuning up the organ, and to Bob Martin for tuning the piano.



Ralph Ringstad at the 7/455 Midmer-Losh at the Atlantic City Convention Hall

Saturday, April 15, was another joint venture, this time with Garden State and South Jersey chapters for a visit to the Atlantic City Convention Hall. NYTOS members boarded a charter coach in New York City or in North Jersey for the trip to the "Old New Jersey Shore." A beautiful, bright but breezy day greeted us as we arrived at the famous boardwalk, and while members took turns at open console at the 4/55 Grand Kimball in the Convention Hall ballroom (or tried their luck in one of the neighboring casinos), organ restoration chief Dennis McGirk led groups on tours through chambers of the giant 7/455 Midmer-Losh. The afternoon included a mini-concert by Ralph Ringstad, who demonstrated the incredible power of the gigantic instrument. Ralph showed off some of the high pressure reed voices on such majestic selections as the "Triumphal March" from *Aida*, filling the vast 41,000 seat hall with an overwhelming wall of sound (even though only portions of the instrument are working). Three lucky members won a chance to play open console on the Midmer-Losh. All too quickly the afternoon passed, and the last chamber tour finished just in time to board the bus for the trip back to New York and the end of an exciting and enjoyable day. Thanks to John Vanderlee for arranging the day's activities.

On Saturday, May 6, we were treated to a delightful concert by Simon Gledhill at the Long Island University/Brooklyn Paramount 4/26



Atlantic City organ crawl -- members make their way through the maze of pipes in the Midmer-Losh chambers.



Simon Gledhill at the Long Island University/Brooklyn Paramount 4/26 Wurlitzer.

Mighty Wurlitzer. Simon opened the evening with the up-tempo "In Love For the Very First Time." Highlights of his program included "The King Kong March," a medley of tunes associated with Fred Astaire and Ginger Rogers, and his closing selection, Rossini's "The Thieving Magpies." The audience requested an encore, an Simon obliged with "Just One of Those Things." The LIU organ is always a thrill to hear, and thanks to Bob Walker, assisted by Keith Gramlich, Warren Laliberte, Bob Martin, and Dave Kopp, the Mightiest of Wurlitzers sounded better than ever. Thanks also to Chris Broadwell for adding a touch of class with the beautiful printed programs. *Tom Stehle*

NOR CAL

Rudy Frey: 415/589-6683

Delayed by construction on the Woodworth home (which will allow us finally to install our Wurlitzer), a record Winter and flooding, I'll bring you up to date on the chapter's past several months. The August 1994 Chapter picnic was held at Fred and Aura Edwards' in Lafayette, with plenty of time to eat and visit with friends while awaiting our turn at Open Console on the 3/19 Wurlitzer.

The fun continued on September 25, when we opened our 1994-95 Public Concert series at Berkeley Community Theatre with excellent short concerts by Kevin King preceding each of two early Douglas Fairbanks comedies. *Wild and Woolly* from 1917 featured great steam railroad scenes. The 1916 *Mystery of The Leaping Fish* gave Fairbanks a chance to do some hilarious and fancy "dancing." Bob Vaughn accompanied both films beautifully, using popular music of the era.

Lew Williams played our second



Lew Williams

public concert at B.C.T. on October 23, and was outstanding in his program selection, registration and arrangement, the best I've ever heard from this talented artist. He was a tough act to follow, but Ron Rhode rose well to

the challenge November 13 for a chapter concert at the Castro Theatre in San Francisco, which featured music from several media in another wonderful concert.

November 20, we held our first Stage Door Special on the stage of B.C.T., with light refreshments music by Jim Riggs on the chapter's 4/33 Wurlitzer, and the showing of Bill Schlotter's slides of the organ and the Toledo Paramount, from which it came. Using other slides taken by Bill, Jim gave a very informative talk on the differences in sound made by various types of flutes, diapasons, reeds and strings.

The December 5 chapter concert at B.C.T. turned out to be the last one played for us by David Reese before he died. It was a marvelous program of music from movies, the stage, holiday favorites and great jazz numbers. He is much missed.

On January 28, we assembled at San Jose's Towne Theatre to hear short

programs by Warren Lubich, Jon Johnston and Jack Gustafson on the fairly recently installed 3/15 Wurlitzer. Bob Vaughn accompanied two very early films. *The (Voice or Song — the title footage is missing) of The Nightingale* was a rare stop action animated piece with very lifelike birds, which appeared to be hand tinted. *Eats Are West* was an early Felix the Cat cartoon, entertaining and very interesting from a history-of-cartooning standpoint.

Clark Wilson's public concert February 19 at B.C.T. was a wonderful mix of beautiful music from many sources, some well known and some unexpected. It was beautifully played, creatively registered and much enjoyed by all.

A Stage Door Special on the stage at B.C.T. March 12 paid tribute to David Reese. There were light refreshments, a chance to exchange memories of David, and the Wurlitzer recreating music that he had played there. The Devtronix electronic relay system had recorded the data to do this on computer disks.

Our Very Late March Madness excursion took place on April 2, and consisted of two superb concerts, each on a 3/15 Robert-Morton theatre organ. Walter Strony played both concerts. The first was at Bob Hartzell's, installed in a big blue "barn" near Lodi. The second was a John Kautz's winery in the foothills near the Mother Lode town of Murphys, where

we enjoyed a delicious dinner in the music room before settling back for the concert. Each concert was different, but both were of convention length and convention quality. The two organs are not identical. The scale and pressure operating the Kautz organ is greater. The Hartzell specially designed barn is beautifully pine-paneled, carpeted and large, but smaller than the room at the winery. Therefore, the acoustics are different. So are the stoplists. It was interesting to hear them both in one day and enjoy the uniqueness of each. The concerts were a joint event for NorCal, Sierra and Sequoia chapters, and the day took on some of the camaraderie of a mini-Regional Convention.

Simon Gledhill played the last concert of the current Public Concert season on April 23 at B.C.T., and his ambitious program was thoroughly enjoyed by everyone there. It was taken from such varied sources as film, Broadway, opera, and from both sides of the Atlantic. It also included a delightful piece composed by a British theatre organist.

Next year's schedule will feature Charlie Balogh on September 24, Donna Parker on October 29, Walter Strony on February 18, 1996, and Chris Elliott on April 21, 1996. All concerts are at 2:30 p.m. at B.C.T., and all are on Sundays. We hope your travel plans can include some or all of these great artists. We'd love to see you.

Evelyn Woodworth

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NORTH TEXAS

IRVING LIGHT: 214/931-0305

Trusting that the weather here in North Texas during April would be mild, we made plans to hold our April meeting in the Lakewood Theatre, home of our chapter 3/8 Robert-Morton. Since the theatre has been closed (over 18 months now) and is not being air-conditioned, we have had to restrict our use of the organ to the most temperate times of the year. The organ crew reported that the organ had remained in good condition since we had our last meeting in the Lakewood about five months ago and only a good tuning was required.

The weather cooperated, the organ sounded great, we had a fine musician to play for us and we enjoyed some wonderful theatre pipe organ music.



Don Reasons (right) played for North Texas in April. His parents drove from their home in Memphis to hear his concert. Don announced that they were celebrating their 53rd wedding anniversary.

Chairman Manning Trewitt, invited him to play at our April meeting. Don accepted our invitation and made time in his busy schedule for a couple of practice sessions at the Lakewood and on the big Wurlitzer in the Wright residence. The beauty of his music, choice of registrations and theatre organ technique show that Don is evidently a very quick study! We can't wait to hear him again after he has had a couple more encounters with theatre organs.

Don called his program the People's Choice Concert and played most of his program using selections requested by

Prior to his performance on the Robert-Morton at our April meeting, Don Reasons has been a professional pianist for over twenty-five years (since the age of 14) and only recently was introduced to the theatre pipe organ and ATOS. He has been attending North Texas Chapter meetings for a year or so and played confidently during open console sessions. His apparent ease at the console stems, no doubt, from his exceptional musical talent and a prodigious repertoire at his command. We were so impressed with his playing, that Program

the audience on request sheets that had been handed out earlier and collected after his opening medley. Selections ran the gamut from Show Tunes, Ballads and Big Band to patriotic flag waving. Don played them all with richness or arrangement and harmony and all very entertaining. Thank you, Don Reasons.

In addition to his fine musicianship, Mr. Reasons exhibited a flare for Publicity. In the weeks just prior to the meeting date, he handed out "free tickets" to several groups and even placed a small promotional ad in one of the neighborhood papers. The advanced publicity resulted in a guest contingent that exceeded the membership in attendance. Most of these guests had not been in the Lakewood Theatre before and some had not heard a theatre pipe organ. You can believe that we took note of the results of Don's promotion.

Thanks to crew chief Mac McDonald for borrowing a follow spot that was used very effectively by Don Peterson to add a high degree of professional appearance to the presentation. We previously have rented a spot light only for public concerts.

Irving Light

OREGON

PORTLAND

DENNIS HEDBERG: 503/245-2759

Members and friends of the Oregon Chapter became progressive on April 22 and "burned the candle at two ends" — on two different WICKS organs, that is. Since both of these Wicks organs are located in Southwest Portland residences in close proximity to each other, it was easy for us to progress from one to the other. The already beautiful spring afternoon was further enhanced by our potluck of favorite snacks and music with fun, food, friendship, and fine fingering. Many thanks to our gracious hosts — Don and Alva James and John and Beverly Otterstedt.

The Otterstedt home boasts a recently installed 2/7 Wicks. We are happy to report that this pleasant-sounding organ is alive and well and no longer belongs in the Illinois funeral home where it had previously been as a 2/4. In fact, it's healthier than ever — and probably doesn't have any dead notes, either.

The James' residence 2/8 Wicks had just undergone a major operation — a new console transplant. The organ originally came from Granada Theatre in LaGrande, Oregon. Its new console came from the last Wicks theatre organ installation in the Orange Theatre in Orange, California. While the combination action wasn't yet hooked up, the organ seemed in "beautifully sound" condition, anyway.



Alva and Don James on the bench of their Wicks. Carol Brown photo

Our May program at Cleveland High School featured

Father James Miller

"Father Jim"
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Donna Parker at Cleveland High Kimball. Carol Brown photo

Donna Parker who now makes her home in the Portland area. Since Donna has been "wowing" audiences since her early teens by playing theatre pipe organs, one could say that she has "come up through the ranks" with them. Such noted organists as George Wright, Lyn Larsen, Richard Purvis, and others have greatly influenced her, but Donna has still succeeded in developing her very own style of playing. Her fine caliber of musicianship and personal charm have earned her a respected reputa-

tion and popularity in theatre organ circles. In spite of her incredibly busy schedule as Marketing Administrator for Rodgers Instruments in Hillsboro and as the mother of a teenage daughter, she still manages to find time to play solo concerts or concertize with the Trio Con Brio.

Donna's delightful dexterity displayed in "Dizzy Fingers," "Mississippi Mud," and "Twelfth Street Rag" made her audience say "Oh Gee! Oh Joy!" The 3/26 Kimball's palette of sound colors was widely displayed when Donna painted tonal pictures with Elmore's "Pavane" and Richard Rodgers' "Slaughter on Tenth Avenue." Her wistful rendition of "Reaching For the Moon" "Always" evokes an audible sigh or two and feelings of "That's Amore." As a tribute to the late Richard Purvis, her classical organ teacher, Donna played his "Les Petite Cloches." "Doin' the Raccoon" and "Carioca" put us in a lively dancing mood. Then Donna marched us "Under The Double Eagle" and into "Silent Movie March" before accompanying the Laurel & Hardy silent feature, *That's My Wife*. It is to Donna's credit that she accompanies silent films in a manner that totally supports the picture so that the audience forgets about the organist, and it was a hilarious movie. Thank you, Donna, for a fine evening of entertainment!

Carol Brown



Matt Neill at the James' Wicks.

Carol Brown photo

ORLANDO

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

In our last issue of the Journal, I neglected to tell you about our surprise at our February meeting. Warren Thomas had wired one of our old keyboards to part of the Solo chamber of our DON BAKER WURLITZER, and the members and guests present, for

the first time, heard our orchestra bells, maracas, train whistle, and a bird. Unfortunately, the bird was slightly out of tune and sounded a bit strained, but everyone enjoyed the demonstration and was ecstatic that the DON BAKER will soon be a reality.

We are happy to report that the concert series we started last fall has been successful. The donations received at the concerts helped to support the concert and also added some funds to the organ fund. We have gained numerous new members as a result of the concerts, and enthusiasm for a Wurlitzer project appears to be increasing. Additionally, we are happy to announce that some of our artists have become members of our chapter.

All is not happiness in our chapter however. It is sad to report that one of our most enthusiastic members, Bob Brackett, passed away in March. Bob was a member of our chapter for a number of years and was part of the organ installation team. He was a master woodworker and a genuine problem solver on the DON BAKER project. He saved us hundreds of dollars by being able to build missing parts for our Wurlitzer. His precise and meticulous work was a real blessing for the chapter. Bob could build parts that were as good or even better than the originals built by Wurlitzer. He will be sorely missed. Even in death, he continued his support by bequeathing funds for the purchase of a rank of pipes for the DON BAKER organ.

Ed Neilsen, our electronics whiz put together a hard working team to work on the console wiring over the past several months. On a daily basis, the team consisting of Ed Neilsen, Jim Fles, Carl Davis, and John Smart have worked together on the installation of

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ORLANDO cont.

the Artisan Relay System and were able to complete the wiring of the horseshoe in record breaking time. Meanwhile, Warren Thomas has been working with Leroy Lewis and Ted Campbell on winding, regulating and trimming the pipe chests. Wayne Tilschner and Warren have been correcting some air leakage problems. Wayne has been installing the rank driver boards in our relay comter room. Progress is being made and the future looks bright for our project.



OATOS 1995 Board of Directors (L to R): Warren Thomas, Susan Cole, Doris Ferrar, Hazel Hensing, Lois Thomson and Leroy Lewis.



Leroy Lewis demonstrates the new 2-manual Allen MDS 212



President Wayne Tilschner (back to camera) welcomes members and guests for Allen MDS 212 demo concert.



Warren Thomas, Doris Ferrar, Wayne Tilschner, and Frank Norris, our talented members who entertained on the OATOS Conn 650.

Following the business portion of the March meeting, the members were entertained on the chapter's Conn 650 by four of our talented members. Warren Thomas started the program with several Irish numbers including a theatre styling arrangement of "Easter Parade," and ended with a rousing rendition of "On With the Show." Doris Ferrar followed with some great arrangements of well-known numbers among which were "Laura," "Fools Rush In," and "Memories of You." Frank Norris

entertained with a group of numbers from the silent movie and height of the theatre organ era including "Home," "It's Only a Shanty in Old Shanty Town," "O Danny Boy," and several Irish numbers. Wayne concluded the program with such numbers as "Cherry Pink and Apple Blossom White," "Chattanooga Choo-Choo" and a super theatre styling arrangement of "That's Why The Lady is a Tramp." Needless to say, a rousing round of applause by an appreciative audience. It is great to know that we can always have a program of excellent music even when a professional organist is not available. As a matter of fact, a number of our talented members are indeed professional artists.

Our April meeting was held in the showroom of the Dunne Music Company, the Allen organ representative for the Orlando/Winter Park area. Our chapter was invited by the company manager, Michael Roberts, to hold our meeting there and be introduced to the new Allen MDS 212 Theatre Organ. We gladly accepted the invitation. Mr. Roberts cordially greeted the approximately forty-five members and guests who attended the superb demonstration of this fantastic organ. Our star artist, Leroy Lewis, was more than able to bring out the theatre excitement and cathedral majesty that this instrument was designed to produce. After Leroy's

superb introduction, Walter Kimble, Warren Thomas, Chris Walsh, Tony Cremonese, Doris Ferrar, and our President, Wayne Tilschner, all took turns showing off the qualities of the organ in their own individual styles. Leroy concluded the demonstration with another mini-concert. If we had not known the sounds were digitally produced, I believe we all could easily have been fooled into thinking it was a bona fide pipe organ. Everyone present was truly impressed and the entire program was thoroughly enjoyed by all.

Hearing those great theatre organ sounds enhanced the enthusiasm of our members and increased their desire to see the day when our DON BAKER MEMORIAL WURLITZER is up and playing.

Lois M. Thomson

PINE TREE

DOROTHY BROMAGE: 207/283-1140

On October 30, 1994, quite a number of us downeasters attended the *Dr. Jekyll and Mr. Hyde* silent movie for another Halloween show at Portland City Hall and the great Kotzschmar Memorial Austin with Bob Legon at the controls once again. Included in this year's show were a pair of Felix the Cat silent cartoons and the Our Gang silent, *Spook Spoofin*. For *Dr. Jekyll*, Bob cleverly adapted the popular song, "Two Different Worlds" to this timeless classic. Two other silent film Halloween shows were done by Bob, one at the Springfield, Massachusetts, Paramount and another in Keene, New Hampshire, at the Colonial Theatre.

After January 1995, the great Austin organ will be dismantled and placed

in protective storage while the massive renovation of City Hall Auditorium gets underway. When completed, the Austin will return completely restored, including the 32' Magnaton, and all percussions will be retuned from A435 to A440.

The Portland Symphony Orchestra will take up temporary residence in the State Theatre farther up on Congress St. The summer organ series, a tradition of the Friends of the Kotschmar, will be held in St. Luke's Cathedral on State Street.

November's meeting saw us at Dorothy Bromage's home in Biddeford, Maine, relocating the Bowers Organ (the Wurlitzer from B.F. Keith's in Dayton, Ohio) from Johnson Hall in Gardiner, Maine. It will be stored in the basement of her home until plans can be made to install it. At the brief business meeting we chose to reschedule our meetings to the second Sunday of the month starting in April 1995. A discussion took place about a compact disk program for libraries in Maine together with possible membership in ATOS for them.

Also on November 20, several of us attended the first anniversary of the re-opening of the State Theatre and its 2/8 190 Special Wurlitzer, the last original Wurlitzer in a Maine theatre. Bob Legon held forth in a long pre-show overture, then played for a sing-along and a silent comedy. The rest of the show included a history of the theatre, dancing, cabaret food, and lots of fun well into the evening. Plans for the rejuvenation of the Wurlitzer were heard from the new program director.

December 18, 1994, our Christmas party was a dinner meeting at the Great Lost Bear restaurant in Portland. Gifts for the Loranger School Wurlitzer at Old Orchard Beach were presented, aimed at improvements such as couplers. A vote was taken to give a one year membership in the Pine Tree Chapter for people in Maine and New Hampshire who are new ATOS members. Afterward, all went to the State Theatre's Mighty Wurlitzer Organ Christmas Show, to hear Paul Erwin and John Cook play organ solos and accompany singers. The evening's entertainment also included hand bell ringers, a brass choir, and a short musical, "Innkeeper, Innkeeper"

for which the Wurlitzer was played by the composer, Hank Beebe. John played for a silent short and a carol sing-along. All proceeds were for organ restoration. A non-profit organization is in place now, the State Theatre Foundation for the Performing Arts, which is seeking tax deductible contributions. *Bob Legon*

POTOMAC VALLEY

GEORGE MATHER: 703/644-1262

A Saturday Evening at the Harris Theatre with Ray Brubacher. The Potomac Valley Theatre Organ Society was indeed honored to welcome Ray Brubacher back to the console of our 2/8 Wurlitzer on Saturday, April 29. Anyone who has heard Ray knows he or she is in for a first-class program, and this concert was no exception.

Ray opened the program with his signature tune, "Pietro's Return." This particular tune happens to be a favorite of the organ crew because it really shows how majestic and powerful an instrument the Wurlitzer theatre organ is under the control of a virtuoso like Ray Brubacher. Judging from the applause, the audience felt the same way. Immediately after finishing his opening number, he announced that it was time to take a trip to New York, and played a wonderful upbeat arrangement of "Manhattan." While Ray is at home with any type of music, he seems to particularly enjoy playing the Big Band sound (he has been known to play a mean "Opus One"). After several wonderful ballads and upbeat songs, he closed the first half of his program with a medley of tunes from *My Fair Lady*.

After a short intermission, Ray returned not to the Mighty Wurlitzer but to the Harris Theatre's nine-foot Steinway grand piano. He told the audience that this particular instrument was one of his all time favorites. He graced the ivories with a beautiful arrangement of "Misty," and concluded his piano performance with a series of tunes from the movie, *Forrest Gump*. Then it was back to the Wurlitzer for more of his magic artistry, which concluded his very lush, full Tibia arrangement of "That's All." Fortunately for us, that was not all — and Ray entertained us for another



Ray Brubacher at the Harris Theatre.

Frank D'Aquila photos

half hour before ending his program.

Ray graciously accepted an encore call from Fay Marvin, and played a series of novelty tunes dedicated to Richmond, Virginia, organ great — Eddie Weaver. He also took the opportunity to thank George Johnson and the PVTOS organ crew for their hard work on the Mighty Wurlitzer. He noted (as did many of the members of the audience) that the organ sounded better than ever, and stated that he looked forward to playing it again in the future.

PVTOS wishes to thank Ray Brubacher for a wonderful program of music, and acknowledge the hard work of George Johnson and his crew, consisting of Ken LaCapria, George Mather, and Bruce Ricker for all the TLC given our Mighty Wurlitzer. Also, our appreciation is extended to the PVTOS lighting crew that included George Mather, Barry Washington and Phil Milstead for the wonderful lighting effects during the concert. Those who missed the event really missed a great one! *Bill Mastbrook*



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BOB ZAT: 206/329-1826



Tony Fenelon and John Atwell at the Johnson Wurlitzer in Gig Harbor, Washington.

Sunday, April 23, was a red-letter day for PSTOS concert goers, when Australia's Tony Fenelon and John Atwell performed for a sold out house at the Johnson mansion in Gig Harbor, Washington. Their organ/piano arrangements are a real treat and something just a bit different from the usual theatre organ concert fare. Each of them is a master of both instruments, and the varied solo and duo performances left no doubt about their versatility. From the very opener, they were one with the audience — Tony's impish grin and sense of humor coupled with John's playful antics added an element of fun to the high caliber presentation.

Recently the auditorium at Franklin High School was nearly filled to capacity as 16-year-old PSTOS member Erik McLeod played the three-manual Kimball organ to an appreciative audience of students and parents. The occasion was Franklin's annual Festival of the Arts in support of pro-



Young PSTOS member, Erik McLeod entertained students and parents at Franklin High School. The console has a classical appearance, but a genuine Kimball theatre organ is in the chambers.

moting the arts as a basic component in Seattle's public education. PSTOS sponsored Erik's appearance at the Festival to spotlight him and Franklin's theatre pipe organ. He admitted to being "... a little nervous" as he played. But the audience's resounding appreciation when he was profiled by the Master of Ceremonies at the end of his concert led him to respond "... I had a great time!"

PSTOS Spring Series of Theatre Pipe Organ classes continue being well attended. The March class at the home of Homer and Jane Johnson featured Andy Crow as instructor, emphasizing the importance of "listening" to what is happening as you play. The April class featured Jo Ann Evans at the Evans 3/16 Wurlitzer — the subject was "Modulation," and was attended by about 25 members.

Monthly pipe organ technical workshops have featured "releathering and refurbishing regulators and winkers," and "contact straightening



Carl Dodrill, Russ Evans, Andy Anderson and Marka Muhsam learn more about releathering at the PSTOS technical workshop in March. At right: "Releathering and understanding regulators and winkers" was the subject. Host and teacher, Jack Becvar explains a procedure to Carl Dodrill.



Andy Crow was featured instructor at March Theatre Pipe Organ Class. L to R: Wally Dreesen, Betty Haines, Andy, Bill Newell, Rose Virkelyst and Dan Johansson.

and adjustment." Coordinated and taught by Jack and Mary Lou Becvar at their home in Kent, the workshops have been well attended. *Jo Ann Evans*

QUAD CITIES

MARK SPENGLER: 309/752-0232

Half of a pipe organ is better than none! That's how much of the 1927 Wicks organ in the Capitol Theatre, Davenport, is playable. At the time of this writing, all the pipework is temporarily removed from the left chamber. However since the right chamber is still up and working, we are planning to enjoy open console on the Wicks during our May meeting for the first time since November.

The Capitol Theatre isn't heated, except for public performances, so cold weather prevents us from meeting there during the winter and early spring months. Also, in December the ownership of the theatre was transferred to Scott Community College, and it wasn't until April that we received and accepted their proposal for our chapter's use of the building.

Getting back to why the left chamber is now empty, on the first Sunday in April, our President and Vice-President, Mark Spengler and Jim O'Connor, loaded a Ryder truck with carefully packed wooden crates containing several ranks of pipes and headed for the Wicks Organ Company in Highland, Illinois. The ranks included the Vox Humana, Kinura, Tub, and the 13 bottom pipes of the Tibia; a total of 232 pipes to be refurbished and revoiced. The people at the

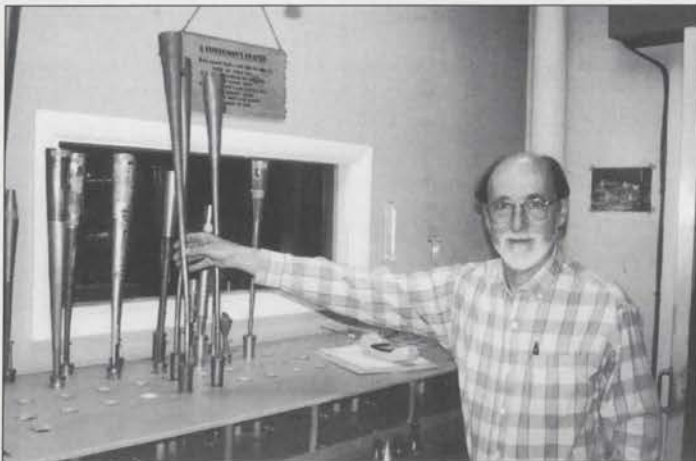
Wicks factory greeted and treated Mark and Jim warmly when they delivered the pipes on Monday morning.

The pipes remaining in the left chamber were removed and stored, and the entire chamber has been thoroughly cleaned. Also, the off-set pipe chests from the 8' Diapason and the 8' Tibia were removed to be used as models for construction of a much needed replacement chest for the 8' Diapason rank. Other work, such as testing of magnets, is being done while we await the return of the refurbished pipes. Maintenance work is also being done on the right chamber, including the toy counter.

By the time you read this, QCCATOS members will be enjoying the sound of the newly improved Wicks. Our goal is to have the organ ready for Scott Community College to use for their Graduation Exercises on June 4.

We are extremely excited about this project, as it is the first professional renovation that the organ has undergone during its 68 years in the Capitol Theatre. As a chapter, we neither condemn nor condone gambling; however, it was a \$4800 grant from the Riverboat Development Authority, which disburses funds received from Davenport's Mississippi River gambling boat, that made this renewal enterprise possible. Needless to say, we are grateful to all the "losers" who unknowingly contributed to QCCATOS!

Elaine Vinzant



Jim O'Connor holds a reed pipe from the Capitol Theatre's Wicks organ on a voicing machine at the Wicks Factory. Mark Spengler photo



A Ryder truckload of pipes from the Wicks Organ in the Capitol Theatre, Davenport, Iowa, ready to transport to the Wicks Facotory. Mark Spengler photo

RED RIVER

LANCE JOHNSON: 218/287-2761

March 31 and April 1 — another successful Silent Movie Night at the Fargo Theatre is history. Our favorite emcee, Doug Hamilton, was on hand to introduce the Tri-College Marimba Choir. Dr. David Eyler, Director of Percussion Studios at Concordia College, Moorhead State University, and North Dakota State University, formed the Marimba Choir in 1987 as an addition to the Percussion Ensemble program. The nine-member group presented a varied program of classical, Latin, ragtime, and popular numbers. The audience's particular favorites seemed to be the south of the border and ragtime pieces, such as "Guadalajara" and "The Root Beer Rag."

Pre-show and Intermission musician was Lloyd Collins at the lobby grand. Intermission was followed by a Laurel & Hardy Funfest of four silent films.

Big Business (1929) and *Habeas Corpus* (1929) were scored by David Knudtson. As Production Associate for the Fargo Theatre, Dave is responsible for all technical aspects of the various stage attractions and films presented at the theatre. *Liberty* (1929) and *You're Darn Tootin'* (1928) were scored by Lance Johnson. Wonderful music and hilarious movies made for a highly enjoyable show, and the audiences were very responsive.

In May, Lance Johnson will be presenting another organ symposium at the Center for the Arts in Fergus Falls, Minnesota, on the newly installed Wurlitzer. The organ chambers will be sealed in plastic soon, as the interior work on the theatre begins again, with a grand re-opening planned for fall.

Sonia Carlson

RIVER CITY

GREGORY JOHNSON: 402/624-5655

We had a "happening!" River City Chapter premiered its Barton theatre organ installation at the chapter's meeting on Saturday, April 29. Just days earlier, Duran's Organ Studio at Sky Ranch Airport had the appearance of a cluttered workshop, with tools, work benches, assorted organ parts and other miscellaneous debris filling every nook and cranny. On opening day we arrived to find an inviting, carpeted organ studio with comfortable seating for approximately 40 people, hanging chandeliers, a kitchenette complete with cupboards, sink and refrigerator, and a restroom with new colored fixtures. Knowing that Bill Durand is a talented architect and engineer, we expected a posh studio, and we got one! Our white two-manual beauty, poised on a

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RIVER CITY cont.

platform at the far end of the studio beneath the expression shades, was spotlighted. The studio lighting is on dimmers, controlled from the console.

Chapter President Greg Johnson conducted a short business meeting and crew chief Bob Markworth provided details about the installation. Our guest organist was none other than Greg Johnson, who opened with "Tara's Theme" from *Gone With The Wind*. He followed with "Getting To Know You" from *Sound of Music* and "Can't Help Loving Dat Man of Mine" from *Showboat*.



Our Barton console in all its glory!

Tom Jeffery photo

Then, we were treated to the love theme from *Superman*, "Can You Read My Mind?" and "Chattanooga Choo-Choo," plus a tour of the percussions and the toy counter. An organ premiere just wouldn't be complete without a sing-along, and Greg obliged, complete with lantern slides. The white-painted swell shades had to serve as our temporary movie screen, so Greg couldn't get "too frantic" with the expression shoe. Greg closed with a medley of Cole Porter favorites and a medley from *Phantom Of The Opera*, including "All I Ask of You" and "The Music of The Night." The afternoon was rounded-out with open console, our own Jeanne Mehuron putting the organ through its paces, and with kitchen treats.

Our organ restoration and installation represents a three-year undertaking, with more than 6200 hours of volunteer labor under the expert direction of Bob Markworth. We are indebted to our cadre of loyal workers, and especially to Bill and Maurine



Our benefactors, Bill and Maurine Durand. Tom Jeffery photo

Durand, who, in their generosity have provided us with this splendid organ studio. Our chairs, one rank of pipework and our central chandelier are on loan from Bob Markworth. We still have minor organ problems to resolve, the screen and drapes to install in front of the swell shades, but the chapter now has a home for our meetings. Our entry door has a combination lock so that chapter members can enjoy playing on "real pipes" in privacy. It's our fondest hope that area organ teachers will use the studio to train aspiring young theatre organists.

Tom Jeffery




Members enjoying our new organ studio. (The entrance door, kitchenette, coat rack and restroom are located at the rear of the room). Tom Jeffery photo



Greg Johnson at the Barton console.

Tom Jeffery photo

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ROCKY MOUNTAIN

DENVER, COLORADO

MARIA OLIVIER: 303/678-8317



Hector Olivera at East High School in Denver.

On a rare occasion an international artist comes to our area and after he performs, he leaves the audience "spellbound." This is exactly what happened on Friday evening, March 24 at East High School in Denver. This gifted artist, Hector Olivera, born in Argentina, has performed extensively in the United States and abroad and has released more than 20 recordings. His concerts are exciting and unforgettable. Mr. Olivera currently tours with the Yamaha Electone ELX-1 an ultimate instrument of its type.

His opening number, the overture to the *Marriage of Figaro* by Mozart was followed by "If I Had You." Then "Maid Marian" and the theme itself from *Robin Hood*. Others were "Moonlight Serenade" (from Glenn Miller), "A Foggy Day in London Town," plus the "Waltzing Cat" by Leroy Anderson. This was followed by a Bach number. From the *Phantom*, "All I Ask of You" and a Sousa march "The Stars and Stripes Forever."

A very large audience attended this important event co-sponsored by the American Guild of Organists (Denver Chapter), the RMCATOS and the Denver Public Schools. All proceeds to go to the Aladdin/Wicks Project.

A great deal of publicity was handled by Twyla Landau and Jim Conder of the KVOB 99.5 FM radio in Denver.

Once again, "Mother Nature" cooperating, we had the pleasure of enjoying a perfect afternoon. This time the patrons and friends of the Campbell Music Studio and the members of the RMCATOS gathered on March 19 at the Campbell Studio for a short meeting and concert by Warren York, Vice-President of the Central Indiana ATOS Chapter. Our delightful host and hostess, Bill and Vicki Campbell, and their staff went to a lot of trouble to make this event possible.

The audience was greeted warmly by President Maria Olivier. Then our guest artist, Warren York, from Urbana, Illinois, was introduced to the audience. His performance on the Wersi Atlantis was excellent. His opening number, "Teddy Bear's Picnic" was followed by "Ain't Misbehaving," "Scotch and Soda," "Yes Sir, That's My Baby" and "Love is Just Around the Corner." For a slower pace we heard, "Once in A While" and then the novelty "Dancing on The Moon." At some point Warren changed instruments to give us a variety of sounds. He closed with

"You Made Me Love You" and for an encore played, "Jazz Me Blues." Warren is quite able to perform also on the theatre pipe organ. I would like to acknowledge all the ladies for serving and providing the delicious refreshments: Vicki Campbell, Janet Garrison, Lynna Schult, Adeline Morris and Maria Olivier.

The April meeting and concert was held at the Searle Music Studio in Aurora, on April 9. Maria Olivier, President, welcomed a large number of members and guests. She thanked Duane and Jennie Searle for being the gracious host and hostess for the afternoon. She thanked Olga Bowers, a new member of the RMCATOS and welcomed Don and Marilyn Gibson as guests of the Searles.

Maria introduced the two guest artists, Patti Simon, organist and Dick Kroeckel, pianist, as the entertainers. They began the program by playing duets: "Repazz Band," "Grizzly Bear Rag" and "Bink's Waltz." Then Patti played a few solos: "Wake Up and Live," and "By the Fireside." Dick followed with the "Tiger Rag," and "Pineapple Rag." The program continued with more duets by Patti and Dick such as medleys from the *Unsinkable Molly Brown* and the *Holy City*, being Easter season. An outstanding program by two accomplished musicians. We all enjoyed a great afternoon followed by delicious refreshments provided and served by Gay Crowley, Verna Sass and Dorothy Blackwood. Thank you ladies.

Adeline Morris introduced Pearl Wolfson who owned the land where the Aladdin Theatre was at one time.

Though the weather was a bit balmy and snowy, you would have never known by the response of this enthusiastic audience, every one was more than happy!!

Carmeline Campbell



Patti Simon and Dick Kroeckel at Duane Searle's music studio.



Warren York at Campbell Music Store.

ST. LOUIS

DORIS ERBE: 314/481-1840

St. Paul's United Church of Christ allowed us to have our March 19 membership meeting in their beautiful sanctuary.

Charles Collins, the Director of Music, demonstrated his skills at the 3/23 Reuters pipe organ which was installed in 1933. In addition, the Church has a Reuters 2/13 antiphonal organ with a separate chamber.

Mr. Collins opened his program with Franz Liszt's Hymnus and then played several compositions that emphasized the softer mellow tones of the organ.

Wallace Dittrich, Treasurer of our chapter, then favored us with a number of familiar selections which included show tunes and a lovely arrangement of "Vilia."

After partaking of some mouth-watering desserts prepared by Elsa Dittrich, Marcella George, Mary Hacker, and Sharon Theurer, our pleasant afternoon came to an end.

Meetings I had with management personnel of St. Louis' Fabulous Fox Theatre resulted in having our lobby organ volunteers being invited to join in the festivities at The Fabulous Fox Volunteers Ushers 1995 Party on March 20.

The Fox Theatre utilizes the services of 1000+ people who serve as volunteers! Therefore, including their volunteers, management personnel, our SLTOS volunteers, spouses and friends, preparations were made to serve dinner to approximately 1300 people. Our chapter now has 20 SLTOS/ATOS members expending their efforts on behalf of our lobby Wurlitzer.

In our meetings we discussed having the 4/36 Wurlitzer and our lobby Wurlitzer being played for a portion of the evening. Even though repairs had not yet begun to the chambers damaged by a water pipe break, it was determined that the 4/36 was somewhat playable.

In fact, our lobby organ was also in need of work, but we moved ahead with plans to play both organs for the party. I arranged to have Dennis Ammann, Gerry Marian, and Les Hickory (in that order) play the 4/36

Wurlitzer for one-half hour each during the dinner. Our organists worked around the problems and gave it their best shot. All went well — they did a good job.

Our chapter lobby Wurlitzer was played by Ken Iborg, David Stephens, and John Thompson with our Vice-President, Fred Jenkins, serving as crew technician. The lobby organ came through with flying colors with these gentlemen in command of the console.

The theatre organ music was well received — our organists did an excellent job of showcasing both organs. Having a number of organists play was good publicity for our society.

I was very pleased to have been able to have an invitation extended to each and every SLTOS/ATOS volunteer. The lobby organ consumes many hours of maintenance and playing time. In addition, I have been able to negotiate free parking for the organist and crew technician when they are "on duty" at the Fox Theatre. This is as it should be.

Everything worthwhile takes time to accomplish, but waiting for "the fruits of your labor" can be frustrating — to say the least.

It was a fun evening. After the dinner and theatre organ music, the Fox management personnel performed for the volunteers; it was quite a show!

Members of our chapter, relatives, and friends were invited by Jack Moelmann to share an evening of wonderful theatre organ music, fun, fellowship, and good food with Russell Holmes who was visiting Jack. What an opportunity!

Reservations for the evening of April 10 came in rapidly and, before long, I was having to say "no" to some of our members and friends. Hearing Russell perform in intimate surroundings was sure to be a special treat and, of course, those of us who know Russell and have heard him play, knew what in incredible theatre organist he is. A number of us had enjoyed him during his last visit and Russell makes no secret of the fact that he thoroughly enjoys playing Jack's beautiful theatre organ.

Our audience included some very special friends. Suzie Addey from Derby, England, came with Russell. In

addition, Grant Andree, House Manager of the Fabulous Fox Theatre, and Richard Simpson, Assistant Superintendent of Secondary Education for one of the largest school districts in the metropolitan St. Louis area thoroughly enjoyed the concert.

Russell's concerts always include selections by a number of composers which certainly emphasizes his interpretative and technical expertise as well as giving his audiences wonderfully diversified programs — there's something to suit each musical taste.

JoAnn'e Glatfelter did her usual outstanding job as SLTOS' Head Ovenette. She not only organized and arranged our "hot tub buffet table" with snack foods brought by some of those in attendance, but prepared and served her delicious hot hors d'oeuvres. She is a culinary expert par excellence!

Russell's selections ranged from "Tain't No Sin" to "Rolling Round the World" as well as medleys from Broadway productions and a very romantic rendition of "Moonlight Becomes You."

Jack and Russell had arranged a unique patriotic finale. Jack played "God Save The Queen" and Russell played "The Star Spangled Banner." It was great!

Jack's theatre organ responded flawlessly to this master's touch. Russell had the audience spellbound with his lovely arrangements and marvelous registrations that enhanced each and every composition in his program.

What a memorable evening — what a remarkable talent and repertoire! Russell is an artist in the truest sense; reaching lofty pinnacles of excellence requires dedication, hard work, and professional training. Russell Holmes exemplifies the best the world of theatre organ has to offer.

Sunday, April 23, was a great day for ducks and all other forms of aquatic life! (I'm certainly glad I'm drip dry!) We had arranged to hold our membership meeting at the Piano and Keyboard World in Earth City — not very far from the Missouri River at St. Charles, Missouri.

Howard Kessler, the General Manager, arranged to have a digital piano, a keyboard, and a spinet organ

in a separate room constructed for such gatherings. Not many of us know the capabilities of these newer instruments nor do we understand the marvelous technology that provides these capabilities.

We were given an in-depth presentation and told that the same technology is used in all these instruments. They are extremely light weight and contain only a small number of circuit boards; all are equipped with transposers.

In the case of the organ sounds, ten of the most famous were used: eight in the United States and two in Europe. Rhythm, floppy disks, and polyphonics, the ability of an instrument to play more than one note simultaneously, were among the items that received a great deal of attention. The myriad sounds available are unbelievable.

The computer is definitely a friend of the musician, professional and amateur alike. The afternoon was not only education, but fun, too. Les Hickory and David Stephens both took advantage of the many instruments available and made several of them "smoke" — we all enjoyed their talent!

Doris Erbe

SAN DIEGO

CHARLIE PORTER: 619/286-9979

The evening of March 11 started out with the best doggoned "hot dogs" east of San Diego, served up by the Trinity Church Square Riggers. We were on our way to another joint venture of fundraising for the organ installation. When we were all filled to the brim we gathered in the sanctuary for our Movie Note. Our esteemed member, Russ Peck, gave an exemplary program on the three-manual Conn organ to the delight of Church and Theatre Organ Members. We were treated to two Laurel & Hardy short features, *Leave 'em Laughing* and *The Finishing Touch*. Russ gave, in essence, a preview of what the Trinity Pipe Organ will be able to do. Several people remarked how well the Conn electronic filled the church, and this is only with its build-in speakers. Just you wait until the "real" sound pours forth from the pipes! Overheard in the front of the church was a little fellow who was doing his share of laughing,



Catalina Trip (L to R): President Charlie Porter, Program Chairman Jackie Cornell, Organist Bob Salisbury, Tour Guide Roger Smith and Assistant Tour Guide Bob Brooks.

but also kept telling his mother he couldn't hear them talk in the movie. To our new generation of children — What are movies that don't talk?

As I sit here writing this message, I'm listening to a CD of Bob Salisbury at the Page pipe organ in the Avalon Theatre on Catalina Island. This is my souvenir of our field trip there on March 27. Forty-five lucky people went over for a memorable experience. After shopping, sightseeing and lunch we gathered in anticipation, at the impressive entrance of the Avalon. Bob personally met us at the door and escorted us through the luxurious walnut paneled lobby. What a sight to behold, to walk into that elegant auditorium. The beautiful wall murals captured our attention. They are bathed in soft indirect lighting that makes them iridescent. The large four-manual console looms up out of the pit, in all its glory. Those who wanted to, had a change to play this great organ. What delightful fun with their own built-in cheering section. (They gingerly mounted the "Howard seat," rather than a standard organ bench.) You could not ask for a better host than Bob Salisbury, and when it was his turn to play he wowed us all. Absolutely superb! His love for that organ and theatre comes across in everything he plays. I highly recommend his recording which is well done both technically and artistically. You will not be disappointed. Bob's graciousness extends to anyone who plays and would visit Catalina to call ahead of time. He will make the organ available. He can be easily contacted as he is the local LA County Sheriff on the island. On the bus back to San Diego we gave out certificates to those



Lifting Glockenspiel up to second layer in new organ chamber. Greg Breed, organ crew chief; Don Cooke and Leonard Ehert.

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SAN DIEGO cont.

brave souls who got on and off the "Howard seat" safely and provided us with a tune, including our bus driver Lenny Papp. We all enjoyed Bob's tape on the bus sound system coming home. We were tired, but in good spirits! Special thanks to Roger Smith assisted by Bob Brooks for their hard work on a smooth operation.

The adrenaline rushes and time marches on! So does our Trinity pipe organ project. As of this date, approximately 90% of the chamber is complete. Greg Breed and Russ Peck have taken some Fridays to work and move the project forward and then again on Saturday with more crew. John Van Rhyn and Bruck Burkett are moving right along with the console, refinishing complete, stop rail tabs installed, wiring ongoing, keyboards being rebushed and aligned. The solid-state relay (formerly controlling the California Wurlitzer) is being adapted and updated for this organ. Chris Gorsuch has been fitting that into his busy schedule. More pipes found their way to Shelly Shelton's and Dr. John Dapolito has a crew cleaning them and doing the fix-it work. A target date is starting to materialize. By the end of May, or early June, the console will move and a few ranks will be voiced and ready for us to start hearing some good music. The church will have this time to start working the organ into their music program. This also will give us some "open console" time as a breaking in time will be needed. Depending on the time frame that Chris needs for voicing and regulating, we could be set up on Saturdays for "open console time" for the members and friends. This is a time when you all pop in, sign up if you want to play the organ, or just sit back and enjoy the variety of music

that is being played. Right now we are speculating a fall premiere around September of October. A truly grand event! We must recognize and give praise to our generous benefactor's, both of Trinity Church and the Organ Society whose continuous support has made this grandiose project come to fruition. We will be rewarded soon!

Jackie Cornell

SIERRA

CRAIG PETERSON: 916/682-9699

After weeks of unrelenting rains in California's Central Valley, we were ready for a glorious, clear day to have our Morton Madness on April 2. Shortly after noon, ATOS members from three chapters, NorCal, Sequoia and Sierra, gathered at the blue barn music studio in the center of Bob Hartzell's vineyard in Lodi.

This building is only a barn in outward appearance. Inside there is a roomy guest suite on the east side of the building. The balcony over this suite contains the grand piano. The Main, Solo and percussion chambers are located on the south side of the building. The room is golden, with arched windows in the west and east peaks. The walls and ceilings are golden knotty pine and there is a honey-colored carpet to complete the golden effect.

Bob Hartzell has always had a passion for the pipes. His aunt taught him to play when he was a little boy. He played for church and on any organ available. His dream was always to own a theatre organ and have it in his home. Over the years he kept dreaming and striving toward this goal until on April 28, 1990, he threw a party to inaugurate his newly installed Robert-Morton in his newly constructed blue barn.

On this golden day, five years later, the artist we were to hear was Walt



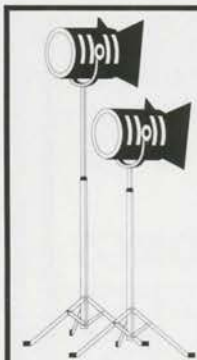
Bob Hartzell passes mike to Walt Strony. Harvey Whitney photos



Bob Hartzell in his organ studio in Lodi.



The Kautz Winery Robert-Morton. (Note the chambers above the console.)



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Stromy, dapper in a dark suit, white shirt, and a keyboard tie which rather set the mood for the day — fun! He started the program with chimes because, as he said, it was only fitting since he hadn't been to church yet. Well, the chimes soon deteriorated into a frivolous medley of light nothings knit together with the theme from *Green Acres*. Now he had the crowd really smiling. He next presented a medley of tunes from *Show Boat* in which his orchestration and arrangement were so original and bright that the familiar tunes took on a new sparkle.

A short intermission was followed by an Irving Berlin potpourri plus "Honeysuckle Rose" and "Spring Is Here." Then he asked for requests from the audience and request they did! This was some concert!

But the day was far from over. The more than 200 attendees piled into their vehicles to caravan from Lodi through the back roads to the town of Murphys in the Sierra foothills to visit the Ironstone Winery owned and operated by John Kautz. The winery is situated in a valley which contains vineyards, apple orchard, oaks, a brook and a lake which has some black swans.

Soon we were called to line up for the buffet dinner, where a grand piano in the northwest corner of the hall was operated by a computer before and all through dinner lending its ambiance to the atmosphere in the hall. The whole west end of the dining room is given over to the 3/15 Robert-Morton. This Ironstone installation sounds big and loud and is perfectly wonderful. The organ was originally installed in the Alhambra Theatre in Sacramento from which it went to a church in Stockton and, finally, to the Ironstone Winery's dining hall. Steve Adams and Tom Helms had spent 11 days voicing the organ resulting in a perfection befitting this banquet hall. It looks like the organ has a good home.

After dinner, Walt was re-introduced to play his second concert of the day. One would never guess that he had already played a concert in the afternoon and taken a two-hour trip from the valley to the foothills, for he now appeared as fresh as new. His evening started with "Puttin' on The

Ritz" followed by a medley from *My Fair Lady* which left him all warmed up to play "When I Fall in Love," "Malaguena" and a George Gershwin fantasy.

During intermission he crowd roamed and mingled and viewed the many lovely antiques John has collected. He believes in restoring and preserving the best things.

After the intermission, Walt got silly with a big introduction to "If I Were An Oscar Meyer Wiener" and went into some elaborate variations: there was a Danubesque wiener, a Bacchanalian wiener, a very percussion wiener, a march wiener, a John Phillip Sousa wiener and a French Revolution wiener. This evoked a spontaneous standing ovation with bravos and cheers. His encore composed of themes from *Phantom of The Opera* and "The Lost Chord" took us from ear-thrilling madness to softly romantic beauty — what a great, golden day!

Thanks to Bob Hartzell and John Kautz for providing the Mortons and to Walt for supplying the Madness. Thanks, too, to the folks in NorCal, Sequoia and Sierra chapters for bringing it all together. *Barbara Harris*



Bill Sterne all decked out in Irish GREEN to play for Sooner State's St. Patrick's Day meeting. "Sam" Samuels photos

SOONER STATE

TULSA OKLAHOMA

PAUL CRAFT: 918/492-6221

Since our meeting night for March fell on St. Patrick's Day this year, we celebrated in style with plenty of Irish music! We saw lots of folks a-wearin' the green, but Bill Sterne, our artist for the evening, surely had on the bright-



Phil Judkins played music from the flapper era at Sooner State's April meeting.

est green shirt, and the brightest green hat (well, his was the only green hat). Our 3/10 Robert-Morton at Tulsa Technology Center (in Broken Arrow) certainly came alive with Bill's Irish selections.

We think he must have played just about every piece of Irish music there ever was, from a lovely "Danny Boy" to a foot-stompin' "The Wearin' O' The Green." He closed with a full-organ, rousing "Who Put The Overalls in Mrs. Murphy's Chowder?" and a wild "Irish Washer Woman." There surely were leprechauns scurrying around by the time he finished!

Eight people played at open console, and we enjoyed our now-expected several songs by Paul Craft, with his wife Carolyn accompanying.

Our April meeting was also held at Tulsa Technology Center, this time opening with Phil Judkins on the bench of our Robert-Morton. Special guests for the occasion were members of the Northeast Oklahoma Model A Ford Restorers Club, and Phil featured music of the Twenties and Thirties in their honor. A beautifully restored 1930 Model A Ford was wheeled out onto the stage as he began to play (loaned for the evening by Model A Ford member Hayden Crismoon), and next thing we knew, here came a couple of Flappers, "Tootsie," and "Brandie" (alias Barbara Kimes and Laura Judkins). "The Girls" danced an animated Charleston as Phil accompanied them. Other highlights of his program were "Toot, Toot, Tootsie, Good-bye" with "engineer" Lee Lomas providing the train whistle, and — with Phil announcing that since he couldn't

SOONER STATE cont.

find any "Ford" music, he'd have to make do with "Oldsmobile" music — his closing "My Merry Oldsmobile." The horn on the on-stage Ford mysteriously responded at appropriate places in the music with some loud squawks.

Carolyn Craft rounded out the program with several selections, and then seven people played at open console. Paul Craft sang "My Tribute" and a glorious "The Holy City," with Carolyn accompanying.

Work is proceeding on the installation of the Post Horn for the organ. The Toy Counter has been moved to make room for the wind chest, and the chest is now in place. Sam Collier and J.A. Swartz were the crew members on the job. *Dorothy Smith*



Artist Phil Judkins, "Brandie" (Laura Judkins) and "Tootsie" (Barbara Kimes) on stage with the 1930 Model A Ford at Sooner State's April meeting. "Sam" Samuels photo

WESTERN RESERVE

MRS. JANICE KAST: 216/531-4214

On February 5, our chapter held a social and business meeting at the Graves Piano and Organ store in North Olmsted, a western suburb of Cleveland, Ohio. Chapter member Joseph Rondinelli of the Graves staff was on hand to demonstrate the Hammond CX-3000 electronic organ, with selections by Cole Porter and George Gershwin. Following our business meeting, we enjoyed refreshments and open console time.

Several chapter members traveled to Canton, Ohio, for a concert by Bob Beck presented by the "Friends of the Kilgen" and the Canton Palace Theatre on February 12. Their Second Annual Valentine's Day Theatre Organ Concert featured both popular music and a short silent film.

ATOS "Young Organist Competition" 1989 winner Barry Baker was



Barry Baker at Grays' Armory 3/17 Wurlitzer. R. MacCallum photo

presented by WRTOS at the Cleveland Grays' Armory 3/17 Wurlitzer on Saturday evening, March 18. The Cleveland Grays' Color Guard presented "Old Glory" during his opening "National Anthem" and subsequent "patriotic" medley, and a trans-fixed audience relished every selection, including a Cole Porter medley, "Serenade in Blue" and a *Phantom of The Opera* duo. A projector malfunction brought about some unexpected improvisation before the Charlie Chaplin silent *The Floor Walker*, and the ever-popular sing-along. The audience saluted Barry's encore "Kitten on The Keys" with a well deserved standing ovation.

Many chapter members and personal friends gathered at Cleveland Grays' Armory on March 19 for a social with member Maggie Falcone at the console of the 3/17 Wurlitzer. Her colorful selections included a *Fiddler on The Roof* medley, the "Maple Leaf Rag," and "New York, New York," all played with variety and zest. Afterwards, we all enjoyed refreshments and open console time.

Jim Shepherd



Refreshment Chairman Laquita Kimes and Barbara Kimes ("Tootsie") ladle up the punch at Sooner State's April meeting. "Sam" Samuels photo

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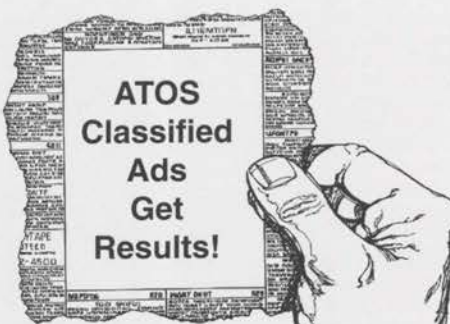
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- 8 Tibia Clausa
- 8 Clarinet
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- Bass Drum
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- 16 Tuba Horn
- 16 Diapason
- 16 Tibia Clausa
- 16 Violone Celeste II
- 16 Vox Humana
- 8 Tuba Horn
- 8 Diapason
- 8 Tibia Clausa
- 8 Clarinet
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- 8 Violin Celeste II
- 8 Vox Humana
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