

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

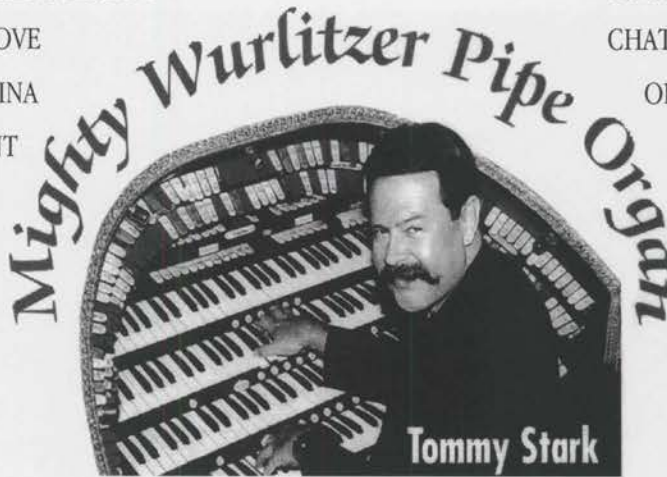
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VOLUME 37, NUMBER 5

SEPTEMBER/OCTOBER 1995

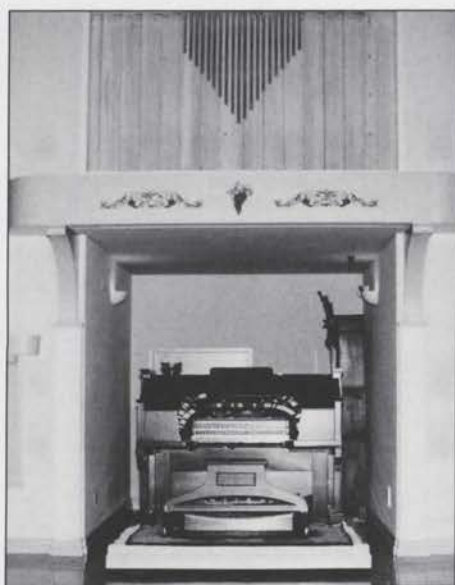
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Cover photo:
Robert-Morton of Destination Pointe.
Ken Recio photo

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PRESIDENT'S MESSAGE



I am thrilled to have spoken with so many excited and enthusiastic members of ATOS at the recent National Convention in Detroit, Michigan. There is no doubt in my mind that we are a Society of creative, thoughtful people, who are only now beginning to realize the power that exists within the collective whole of our organization. From how to increase membership, to methods for cutting administrative costs, everyone's ideas have strengthened my conviction that we are not a dinosaur whose time is long-gone.

Those who can recall the war years at the midpoint of this century, have powerful memories of what this country was capable of when rallied to a common cause. As we approach the end of the century, we have either forgotten about the power of our resolve, or we were born too late to grasp its potential. But it is there for us as a Nation and as members of ATOS.

Consider ATOS as being strong enough to step in and rescue threatened theatre pipe organs; or able to restore and install instruments in performing art centers that otherwise could not afford one; or to begin a young artist concert tour sponsorship which would make world-class young talent available to chapters for public events at no cost. The possibilities are only limited by our creativity and our resolve. It can be done!

But like the war years, no one person changed the course of events in Europe. Everyone, no matter how old or disabled, played a role in enabling us to achieve our goal. And it was so successful that its impact earned us the reputation of being the

dominant global force.

In the hearts of every ATOS member throughout the world rests the desire to stop the removal and dismantling of instruments that continues even as you read these words. How long can we continue to stand by and watch the disappearance of famous instruments whose capacity to change the lives of young people is so sorely needed? We are the American Theatre Organ Society. It is up to US to save these instruments and assure their presence in our society in the coming millennium.

A year ago, I challenged every member of ATOS to write to me with an idea of how we can improve our organization. I was very gratified by the responses I received, many of which we have adopted. This year, I challenge all of you to write to me with your reactions to what I have just written, and to give me no less than one idea on how we can rally our organization into a symbolic "war" to save this musical heritage we so dearly love.

Steve Adams



To commemorate
the 40th Anniversary
of ATOS
in this issue

we are reprinting

-- in its entirety --

Vol. 1, No. 1 of
THE TIBIA
for Fall 1955

Editor



FROM THE HEAD SHED

The Gluepot

I am delighted to introduce the new leader of the Pipe Organ Owners Group and Editor of the Gluepot, Al Sefl! The ATOS board of directors were fortunate to have several very qualified candidates for this position recently vacated by John Ledwon. But it was Al who carried the most complete complement of skills and enthusiasm needed to kick-off a new year of publishing and convention events.

Beginning this year, readers and conventioners in Los Angeles, will note a much closer relationship with the ATOS Technical, Education, and Preservation Committees. This unification of skills, wisdom, and need, is expected to result in a more satisfying and educational Pipe Organ Owners Group experience. But no matter how good all of this may sound to you, your comments and criticisms are of particular importance to the success we all seek. Please contact Al if you have any ideas or frustrations to pass on: Al Sefl, 156 San Luis Way, Novato, CA 94945.

I want to thank Laurel Haggart and John Ledwon for their pioneering effort to band together the Pipe Organ Owners Group. Their hard work and perseverance provided an essential platform upon which we may now embark upon a new adventure in learning and convention enjoyment. And thanks to all of you for staying with the group during its formative years. The best is yet to come!
Steve Adams

Do You Want To Lower Your Income Tax for 1995?

Here is one way to do so — make a donation to the ATOS Archives/Library. You may donate materials which directly relate to the theatre pipe organ, or you may

donate cash. Because ATOS is a non-profit corporation, your donation is tax deductible.

The ATOS Archives/Library is the repository of all material related to the theatre pipe organ. The collection includes music, recordings, printed material, photographs, and other memorabilia. Over the past fifteen years, the collection has increased in size. However, we still need much more in the way of original theatre pipe organ material produced between 1910 and 1950. This would include silent film cue sheets and scores, as well as theatre pipe organ builders' brochures and advertising materials. Historical material about theatres, and biographical material about theatre organists is sorely needed. If you possess any of these items, please consider donating them to the ATOS Archives/Library collection. Remember, ATOS will reimburse you for the shipping charges to send your material to the archives collection. Simply submit your receipts for the shipping costs to the Curator, and you will receive a check from the ATOS Treasurer.

Each item received is cataloged and carefully filed. All items become a part of the permanent archives collection. They are preserved for the use of historical and musical scholars of the future. Although the items do not leave the archives collection, in many cases, copies of much of the material may be obtained from the Curator. All items in the collection are listed in the new 1995 ATOS Archives/Library Catalogs, which are for sale to members. (See the order form printed on the mailing cover of this issue of THEATRE ORGAN).

There are a number of ATOS Archives/Library projects which will require extra funds to complete. For example, we have numerous reel-to-reel audio tapes of famous theatre organists in historic concerts.

These tapes must be transferred to more modern and more permanent tape very soon. If this is not done, the original tape will disintegrate and we will lose these valuable pieces of theatre pipe organ history. The cost involved to complete this project is substantial. Our ATOS Radio Program master tapes need editing and transfer to audio cassette format. We have many glass song slides which need to be photographed and made available to members as 35mm slides. The list goes on and on. These projects require cash contributions. If you would like to underwrite any one or more of these projects, please contact me.

During the past year, the following individuals and organizations have contributed material to the ATOS Archives/Library collection: W. Winston Brown, Terry Hochmuth, Motor City Chapter, San Diego Chapter, Deke Warner, Beth Fleet, Kirk Merley, Bob Pasalich, George D. Stucker.

I want to extend a very special thank you to all of these individuals and organizations who have supported the archives project with their donations.

Now is the time for you to act if you are going to lower this year's income tax by helping the ATOS Archives/Library project. Send all donations to: ATOS Archives/Library, Attention: Vern Bickel, 785 Palomino Court, San Marcos, CA 92069-2102. Should you have any questions, please phone 619/471-6194. *Vern Bickel, Curator*
ATOS Archives/Library

Board Approves Two Endowment Fund Grants

The ATOS board of directors approved two grants at their June meeting. The two grants of \$2000

each were approved for Valley of the Sun Chapter and Pine Tree Chapter. Applications are reviewed by the Endowment Fund Committee and recommendations are made to the national board for approval.

The grant to the Valley of the Sun Chapter was to assist in the purchase and installation of the 3/30 Wurlitzer in the Orpheum Theatre in Downtown Phoenix. The City of Phoenix is in the process of a 10 million dollar restoration of the theatre. As part of the restoration the city is revising the organ chambers and installing the winding and electrical service for the organ installation. The chapter is supplying the organ and doing all the rebuilding and installation of the instrument.

The grant for the Pine Tree Chapter is to help in the restoration of the 2/8 Wurlitzer in the State Theatre in Portland, Maine. This is an original installation which needs rebuilding and is presently owned by a non-profit foundation.

At the present time the Endowment Fund Committee is limited to small grants using the interest from our investments and the small donations from members.

We need help from you to make this fund grow!

All donations help. Donations for over \$1000 are invested and make the principle grow. Smaller donations increase the amount available for future grants.

Donations can be made to the ATOS Endowment Fund, 2030 E. Lafayette Pl., Milwaukee, WI 53202-1370. *Alden Stockebrand*

Expectans Expectavi

Do you really like to wait? Neither do I. Before you know it the push of post-summer activities will be on us all. Turn around twice and the holidays and New Year will be here. To avoid the rush, why not consider running for the ATOS National Board of Directors now. To qualify is easy and the rewards are great. ATOS continues to grow and more interesting programs are planned for the membership. Why simply ride the train when you can help drive the engine? Don't wait

any longer — run for the board.

The opening of nominations and requirements will be published in the November/December issue of THEATRE ORGAN. *Marty Weigand*

May We Introduce

With several superbly qualified candidates from which to select, your board of directors has chosen Richard Sklenar to succeed Harry Heth as the new ATOS Executive Secretary. Although Harry is a hard act to follow, Richard "took the reins" August 1, 1995, in a transition that already feels seamless. I am very pleased to welcome Richard to this post and am confident you will find his work to be a complement to our Society and its goals.

Richard has been a member of ATOS for thirty years and held a board seat for five, giving him an exceptional insight into Society affairs. Now residing in Berwin, Illinois, he is also employed by the Theatre Historical Society of America in a similar capacity. Computer literate and erudite in the mercurial manners of the U.S. Postal System, Richard brings to the position a level of competence that will enable ATOS to proceed unshaken, in the furtherance of its goals.

Please make a note of the new ATOS Executive Secretary address:

Mr. Richard J. Sklenar
P.O. Box 1324
Elmhurst, IL 60126-8324
708/484-1348 (voice)
708/484-1537 (fax)

Help! Help! Help!

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

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

VIOL D'ORCHESTRA:

No. 62 through 85

SALICIONAL: No. 62 through 73

KINURA: No. 1 through 12

The ATOS Wurlitzer in Sacramento needs them to be completed.

Contact: ATOS Liaison

Paul J. Quarino, Vice-President.

Phone 503/771-8098.

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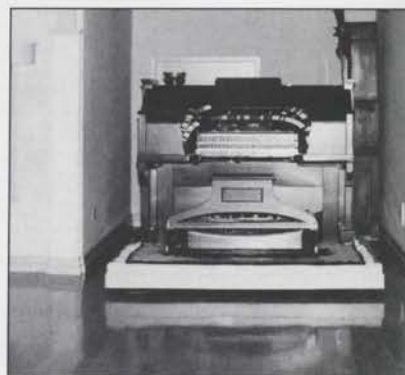
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Steve Adams, Paul Quarino, Jack Moelmann, Alden Stockebrand, Dorothy Van Steenkiste, Allen Miller

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THE Robert-Morton *of* DESTINATION POINTE

by Tom DeLay



JOHN KAUTZ IS A MAN WITH VISION — BIG VISION.

His Kautz Ironstone Vineyards, Winery, and Caverns are built on a scale which must be seen to be believed. The scale of the place is enormous; the tasting room alone seats 250; Alhambra Music Room, 300; demonstration kitchen for cooking classes, 150; Breezeway, 400; Caverns, 60. Outdoors the Lakeside Park holds 1000 with the soon to be completed Amphitheatre seating 10,000. The seven-story complex sits at the 2200-2500 foot elevation of the Sierra Nevada Mountains near the historic gold mining communities of Murphys and Angels Camp. The winery contains some 65,000 square feet with the man-made caverns for wine storage housing roughly another 10,000 square feet. In the upstairs tasting room sits a huge fireplace with its chimney rising 42' with most of it within the tasting room. Yet, the place is so beautifully scaled, even the huge fireplace does not seem out of line.

The complex is built on the Hay Station Ranch which is set on 1100 acres. Kautz Diversified Farms operates from Lodi about 45 minutes west on Highway 4 in the San Joaquin Valley. Diversified is a good description for the company raises everything from cattle to wine-grapes and many other agricultural ventures in-between. John Kautz is also part owner in the historic Murphys Hotel which he, Bob

Hartzell, and others restored in the sixties.

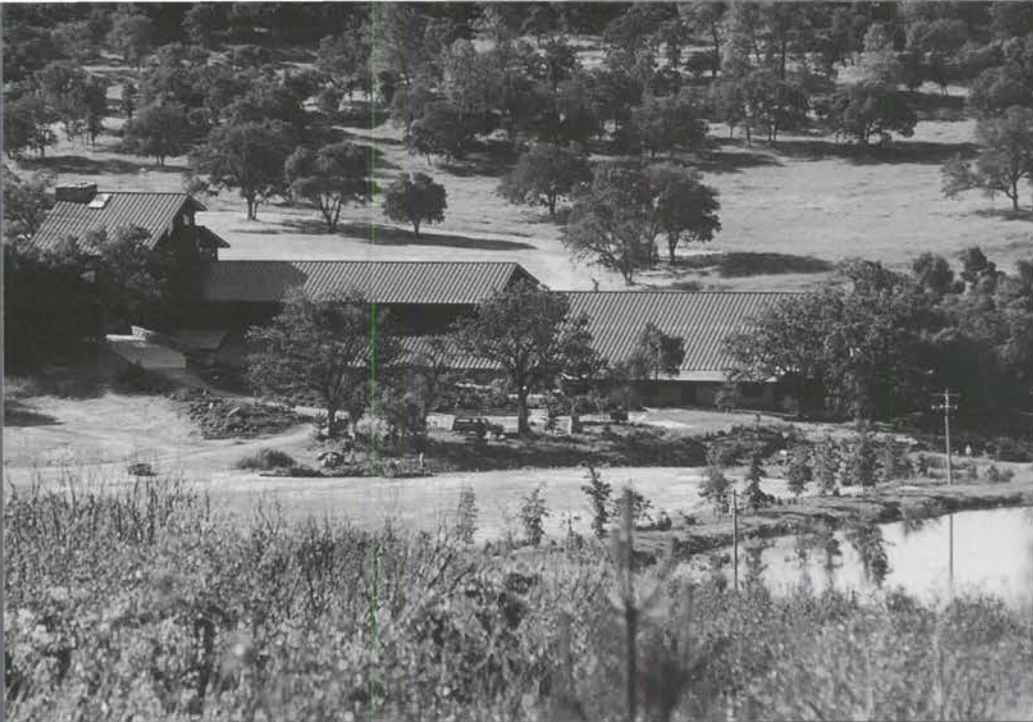
First constructed in the huge winery complex was the blasting into the hillside of schist rock for the caverns. These are maintained at an even temperature all year long due to the fact the caverns are located deep within the hillside. Gradually, the rest of the winery complex took shape above these caverns. The construction of the tasting room, music room, and demonstration kitchen above and outside the caverns has created a wonderful area known as "The Breezeway" which is superb for outside meals for large groups of people. During the 1994 ATOS Afterglow this area very comfortably seated the faithful for a fine tri-tip Bar-B-Q. When the ATOS gang was present, the complex had been open to the public just about one week. The Kautz family went out of their way to make this a great event.

Even prior to the installation of the Alhambra Theatre's Robert-Morton, the Ironstone Vineyards presentation of musical events have been well received. The annual "Colors in the Caves" showcases various musical talents. From time to time, pianists have been featured in the tasting room. At present, this Morton organ is the only playing pipe organ in Calaveras County and not, coincidentally, in the county's largest structure.

THE ORGAN

1927 saw the opening of Sacramento's Alhambra Theatre. Run by Golden State concerns, this circa 1800 seat theatre was located just east of downtown Sacramento. Excepting the organ, this beautiful theatre was virtually intact up to its demolition in the mid-1970s. As it appeared in the theatre, the organ seemed a fairly standard beast — at least on paper. The organ did contain several oddities. First and foremost was it contained one of the few Robert-Morton V'Oleon stops. A mechanically bowed string contrivance designed to simulate a violin. It has been described as being very soft. It was said the unit might be audible if the shades were wide open, the tremulants were off, and there was no traffic on Alhambra Boulevard.

Anything but soft and timid was the organ's scale 38 Open Diapason. This grotesque set of pipes was apparently Morton's answer to adequately fill a moderate-size theatre. It must have caused the organ to have, at best, a heavy foundational sound. Put bluntly, it was and is the grossest set of Diapason pipes imaginable. Conversely, the organ had a rather small Tibia Clausa given the year in which the organ was built. Many that heard the organ in its original environment stated the organ had a muffled, buried sound.



View of the winery complex. Tasting room on left. The organ is installed in the center of the complex. The large roof area to the right will house a museum. The wine storage and bottling area is directly below this room.

Also given the year 1927, the organ had rather poor unification with the Tibia Clausa appearing only at 8' with the exception of a 4' Tibia on the Great manual. Yet Morton saw fit to have the Vox Humana unified at every practical pitch under the sun on all three manuals. How nice this must have been; an organ with exceptional grunt and sneeze . . . toss in some typical Morton strings (in triplicate), and you have the recipe for a unique musical adventure.

In 1960, the organ was removed from the Alhambra and reinstalled by Richard Villemin in First Baptist Church of Stockton. The original console eventually found its way to the Bethel Temple Assembly of God Church in Fresno. In the Stockton church, a 3-manual Skinner drawknob console served as the control center. In the mid-1970s this was replaced with a new M.P. Moller console. Thus it served in this capacity until 1990 when it was replaced with an electronic digital organ. The new installation of the Morton in 1960, however, was vastly different from its theatre days. The organ was in one large chamber, mostly around the corner from its swell openings. This was directly due to an architect's blunder, yet claiming he absolutely knew all the answers

when it came to organ installations. How often has this phrase been heard before?

In view of the horribly configured swell opening and distance from the congregation the organ should have been a dismal failure. It was anything but timid in its new home. It sounded fabulous in the church! The organ was undoubtedly enhanced by the "live" room acoustic and the vastly smaller size of the auditorium it was not belching into. The church had fairly well maintained the organ through the years. However, by 1990 they were scared into the "need" the organ desperately required immediate rebuilding and "massive" re-leathering . . . thus came the decision in 1990 to get an organ which would never again require repairs or re-leathering. (I know of some swampland in nearby Lodi if anyone is interested.)

As a matter of fact, in nearby Lodi lived Robert-Morton organ owner Bob Hartzell. He, like the rest of us, was intrigued as to the condition of the organ, and what if anything might be left of the original Morton pipework in the Stockton church. Imagine the surprise of Bob, Ron Musselman, and myself that hot summer afternoon to open the chamber door and find the organ virtually intact, excepting the more



Steven Kautz, Winery President; John H. Kautz, Chairman and CEO; Gail Kautz, Vice-Chairman. Ray Van Steenkiste photo

theatrical percussions. In fact, with a resetting of the tremulants, the organ took back the aura of its long gone theatre days. As the organ stood in the church, only the five regulators and tremulants should have required re-leathering. They could have continued operating as is for years, were they not to be moved.

Bob Hartzell's long-time friend, John Kautz, had long seen potential in having a theatre pipe organ for his planned winery complex after hearing Bob's own 3/15 Morton. Thus, Bob sold the former Alhambra organ to John. John embarked on a rebuild and reinstallation organ for the winery in Murphys, California. All regulators, shade actions and percussions were rebuilt by Norm Hook of Windsor, California. Tim Rickman rebuilt the console and installed the Devtronix computer relay system. Dave Moreno installed the organ's ground system to his own ideals. In fact, during the many months I was "out-of-commission" from major back surgery, Dave continued the project for me. Once able to return to work, much remained to be done. The organ's grand opening come-hell-or-high-water was to be the end of June 1994 with the 1994 ATOS afterglow one week later. Well, it played with Charlie Balogh for the grand opening and Tom Hazleton a week later. It was unregulated, windy, generally awful, but it played in one fashion or another. Over the next several months, the organ was physically completed.



Large bar in the tasting room.

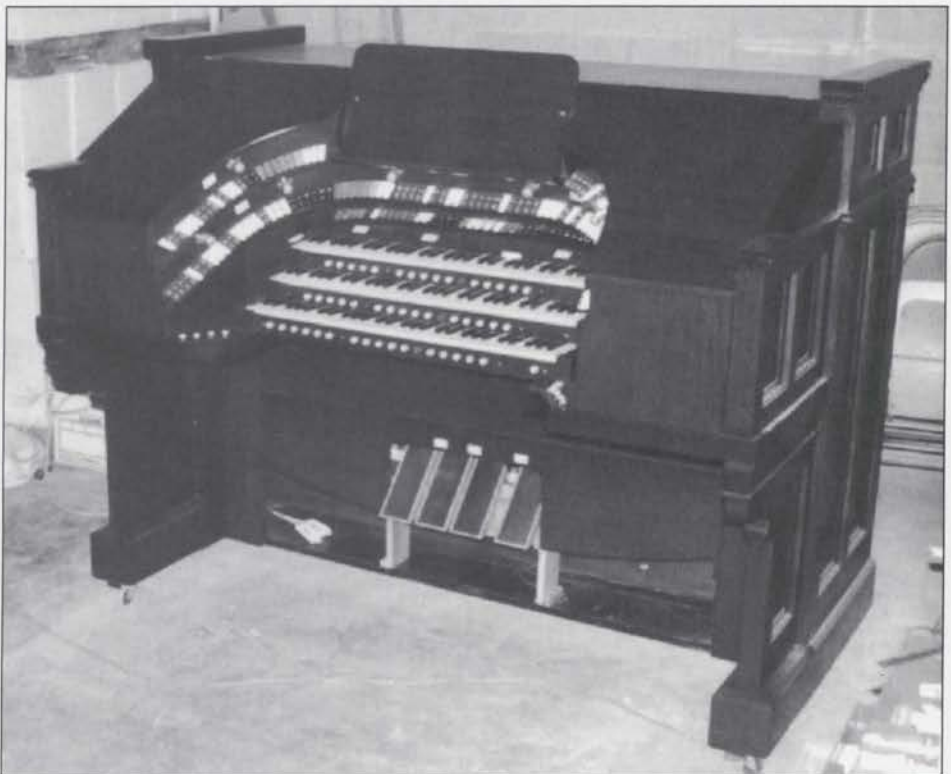


Breezeway. Bo Hanley photo

Steve Adams and Tom Helms arrived in April to accomplish the tonal finishing. Virtually every pipe in the organ required some degree of attention. Warped shallots were found in all reed ranks. This soul undertook the flattening of all shallots in preparation for Tom Helms' exacting reed work. Three days after the completion of the tonal work, the organ was played by Walt Strony for a joint NorCal, Sequoia, Sierra chapter event with a superb meal put on by the winery staff. With a little luck, this will become a yearly event!

The Ironstone Vineyards, Winery, and Caverns are open seven days a week between 9:00 a.m. and 5:00 p.m.. Tours are given of the complex at noon and 3:00 p.m. More tours take place during the summer tourist season. The complex at Destination Pointe is located at 1894 Six Mile Road about one mile south of Murphys.

The "New" Morton console.



Kautz Ironstone Vineyards 3/15 Robert-Morton (1927, 1994)

LEFT (MAIN)

Trumpet	61 p	10" wp
Clarinet	73 p	10"
Oboe Horn	73 p	10"
Violin Cel.	73 p	10" (flat)
Violin	97 p	10"
Violin Cel.	73 p	10" (sharp)
Orch. Oboe	61 p	10"
Flute	97 p	10"
Flute Cel.	61 p	10"

Tremulants: Left, Left Reeds
10 hp 1800 RPM Spencer Orgoblo

RIGHT (SOLO)

Vox Humana	73 p	8" wp
English Horn	61 p	15"
Kinura	61 p	15"
Tuba	85 p	15"
		(16' on 20" wp)
Open Diapason	85 p	15"
		(16' on 20" wp)
Tibia Clausa	97 p	15"

Tremulants: Right, Tibia Clausa,
English Horn, Vox Humana

PERCUSSION

Chimes (unenclosed)
Piano (unenclosed)
Chrysoglott /Vibraphone /Harp
Sleigh Bells /Traps and Effects

More information can be
found by calling
209/228-1251
for tour or possible concert
information.

Portland Still Has It All!

distance to Salem and the Elsinore Theatre where we will be royally entertained by Patti Simon and Dick Kroeckel who have become quite famous for their duets as well as solo work. (The Elsinore and its Wurlitzer were featured in the November/December 1990 THEATRE ORGAN in an article written by Rick Parks.)

Since that time a number of significant happenings have, and will occur even as this article is being written.

First, the theatre building was acquired by STAGE, Inc., a non-profit arts organization which raised \$500,000 in a pledge drive with a matching grant of \$250,000 by the City of Salem. This turned the theatre into a performing arts center and made it possible for the restoration to begin, a project that is still on-going.

The Wurlitzer, too, has been in the continuous process of improvement since then. A newer, three-manual double stop rail console was obtained and refitted with 208 new Syndyne SAMS with new engraving by Bob Arndt. The console has had

some of its added French-style decoration removed and restored to the original panel design.

Although the theatre's original Wurlitzer was removed and broken up for parts in 1962, the original 16' Tibia, a Wurlitzer 15" string and the original 12' high swell shades were obtained and have been installed. Other pipework changes and additions include two ranks of 15" Gambas by A.R. Schopps, a 15" Tuba, a new brassless Trumpet by Trivo and a 15" Diaphonic Diapason by Kimball.

The refurbishing of this organ has been funded by a \$60,000 grant from the F.W. Murdoch Foundation. This includes a new Wilcox computerized relay being installed by Tim Rickman this summer with technical assistance from Ed Zollman. Ed will also be responsible for the voicing of this instrument. This Wurlitzer is now at twenty ranks and there is ample room for a few more now that the original relay room has become fairly empty.

With its over-the-proscenium arch installation, this is one Mighty Wurlitzer you won't want to miss.

Don James

AFTERGLOW:

Monday, October 16, is planned for beautiful music, spectacular scenery, fun, and fellowship. Starting at 8:30 a.m. we will leave the Red Lion for Oaks Park and a duo-mini-concert by Jerry Jorgenson and Keith Fortune. The Oaks 4/18 Wurlitzer may be one of only a very few pipe organs left in a skating rink today. Chapter member Steve Bray is responsible for the TLC that the organ receives. You will be able to walk around or sit still or even skate around to catch the varied sounds of the Mighty Wurlitzer overhead.

When we leave the Oaks, we head down I-5 to Silver Falls State Park where we will experience the lush green forest that has made the Northwest so famous. A catered box lunch will be served in the park and you will have a chance to catch some beautiful scenery with your cameras.

That afternoon we ride a short

Portland Regional Schedule

FRIDAY, OCTOBER 13

8:00 Jelani Eddington, Cleveland High School
Jam Session at Organ Grinder

SATURDAY, OCTOBER 14

Morning Lew Williams at Uncle Milt's
Paul Quarino at Organ Grinder
Afternoon Donna Parker at Scottish Rite
Evening Father Miller at Cleveland High School
Jam Session at Uncle Milt's

SUNDAY, OCTOBER 15

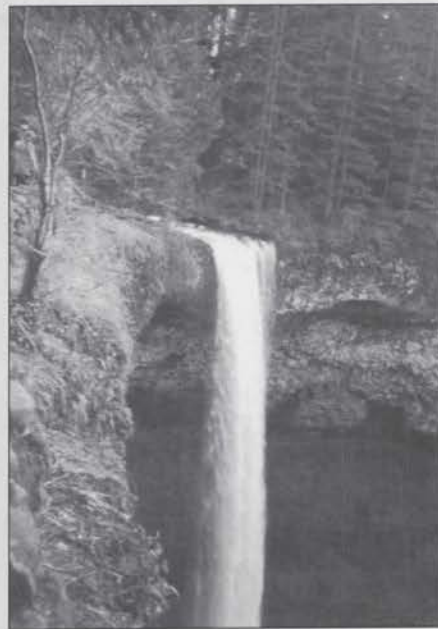
Morning Andy Crow at Uncle Milt's
Jonas Nordwall at Organ Grinder
Afternoon Open
Evening Walt Strony at Cleveland High School

MONDAY, OCTOBER 16

Morning Jerry Jorgenson and Keith Fortune at Oaks Park
Afternoon Patti Simon and Dick Kroeckel
at Elsinore Theatre



Oaks Park Rink - the organist can be seen in the window lower right.



Silver Falls and the map at the entrance to Silver Falls State Park.

Kathy Powell photos



Elsinore Theatre. Irv Ewen photo



Patti Simon and Dick Kroeckel.



Wurlitzer console in the Elsinore theatre. C. Parks photo
Lobby of Elsinore Theatre in Salem, Oregon. Irv Ewen photo

1995 CONTESTANTS FOR THE 11TH ANNUAL NATIONAL YOUNG THEATRE ORGANIST COMPETITION

by Dorothy Van Steenkiste

The cameo performances of our Junior, Intermediate and Senior winners of the 1995 competition, together with the concert of Russell Holmes, the overall winner of 1994, is a program that will long be remembered. All four performances were outstanding.

Ken Double, as emcee, presented Russell Holmes in concert and then introduced the three new winners of this year's competition. The musical performance of Russell Holmes and the cameo performances of the three new winners commanded standing ovations from the audience.

Our members from all over the world are very pleased with the talent being shown by these young adults. The future of the theatre organ is in good hands. With the wonderful technicians keeping these instruments in prime condition and these young adults spending hours and hours practicing — what more can we ask. We are sure ATOS will continue growing.

Our overall winner this year was Richard Hills, Jr. in the Junior Division, 14 years old, and entered by the London & South of England Chapter.

Rules and regulations for the 1996 competition will be sent out in August. Be sure and encourage your young organists to enter the competition. Contact your teachers, schools and music studios.

Richard Hills, Jr.

**JUNIOR DIVISION WINNER AND
OVERALL WINNER**

*Sponsored by the London & South of
England Chapter*



Richard Hills became interested in the theatre organ at the age of seven when he saw English organist Robert Wolfe at the 3/19 Wurlitzer in the Thursford Collection, Norfolk, England. Having already taught himself on his home electronic organ, Richard then made the theatre organ his only love, and his interests broadened to include the American "greats" such as Jesse Crawford and George Wright.

In 1990, Richard started studying theatre organ with John Norris, and in September 1993, at the age of 12, he won the London and South of England Chapter's Young Theatre Organist of the Year competition. Since then, he has been awarded an Organ Scholarship at King's School in Rochester (England) where he studies the classical organ and piano, and plays in Rochester Cathedral every week.

Richard has attained many distinctions in his music examinations including Grade VII in both classical pipe organ and piano.

During his school holidays, Richard is kept busy fulfilling engagements and playing different church and theatre organs throughout England, Scotland and Wales. He has also had the privilege of playing the organ at both Canterbury Cathedral and London's Westminster Abbey.

Richard's current teacher is John Norris and he did his recording on a 3/19 Compton/Christie in Portslade Town Hall, Sussex U.K.

Sean Henderson

INTERMEDIATE WINNER

Sponsored by Valley of the Sun Chapter



Sean is 16 years old and was born in New Zealand. He started learning electronic organ at age six, and first heard a theatre organ at the age of seven. He gave his first full public concert at age nine and has performed in New Zealand, Australia, and the United States.

He has studied classical organ for two years and piano for three. His first formal coaching on the theatre organ was in 1992 from Walter Strony, who has since become his friend and mentor.

Sean was sponsored by Valley of the Sun Chapter and was generously offered the use of Mr. William P. Brown's 5/30 (soon to be enlarged) Wurlitzer for his recording.

Sean is currently living in Phoenix, Arizona, attending Washington High School, and continuing his studies with Walter Strony.

Kylie Mallett

SENIOR DIVISION WINNER

Sponsored by Australia/Felix Chapter



At 21, Kylie has obtained her Associate Diploma (Practical) with the Australian Guild of Music and Speech on Theatre — the first person in Australia to take this examination on theatre pipe organ.

Kylie has been learning electronic organ for nearly nine years, playing theatre pipe organ for seven years. She is also studying piano and has learned classical pipe organ, and is a relief organist for several churches near her home.

Kylie continues to do charity work giving concerts to full houses and raising large amounts of money for them. In addition to teaching ten students on piano and electronic keyboard/organ Kylie works five days a week with the Adelaide Entertainment Centre. She is also a regular organist at the Capri Theatre Wurlitzer playing for film sessions and various concerts.

Kylie's recording was made on the 4/25 Wurlitzer theatre organ in the Capri Theatre, in Adelaide, South Australia.

RYAN HEGGIE

ENTRY IN THE JUNIOR DIVISION

Sponsored by Australia/Felix Chapter



Ryan is 15 years old, and a student at the Brighton Secondary School in Adelaide. He first started learning music at the age of seven when he

auditioned to learn violin at school. Two years later his parents bought him his first electronic organ. After two years he auditioned for a place in a special music course at a secondary school. He was accepted, and has been learning two instruments (violin and organ) in a special music program for four years. At the age of 13 he became hooked on theatre organ.

His first appearance was at a TOSA club night in 1992. After several more performances, he played at the 1993 TOSA convention in Adelaide, South Australia. Later that year he won a scholarship from a local organization in conjunction with TOSA. Ryan began lessons on piano, and joined ATOS. He is a member of his school's choir and orchestra and has passed many exams on electronic organ and piano.

Pamela Buccini is his organ teacher. Ryan recorded his tape on the 4/24 Wurlitzer theatre organ in the Capri Theatre, in Adelaide, South Australia.

ELIZABETH HANTON

ENTRY IN THE JUNIOR DIVISION

Sponsored by Australia/Felix Chapter



Elizabeth is a 14-year-old student at Ballarat and Clarendon College where she holds a Music Scholarship. She plays the violin the school orchestra,

is Chapel Organist and plays pipe organ at her local church.

Elizabeth has had many successes in Competitions and Eisteddfods. In

this year's South Street Competitions she was first in the Pipe Organ/Classical section and gained high placing in the Electronic Organ and Piano sections.

In 1994, at Easter time, Elizabeth and another young member of the Ballarat Theatre Organ Society flew to Perth to play a large Wurlitzer theatre organ during the National Theatre Organ Convention.

When not playing music, Elizabeth fills in her spare time with ballet, netball, swimming and athletics. She is currently preparing for grade six in organ, grade six in piano and grade five in violin.

Her organ teacher is Myrtle Cox, and her recording was made on a 3/9 Compton theatre organ in Her Majesty's Theatre, Ballarat, Victoria.

ERIC HITE

ENTRY IN THE INTERMEDIATE DIVISION

Sponsored by Toledo Area Chapter



This fall, Eric Hite will be a senior at Central Catholic High School in Toledo where, in addition to the organ, he is actively involved in the school's or-

chestra and the Varsity Marching and Concert Bands, playing both percussion and saxophone.

A Toledo native, Eric began playing the organ when he was five and is largely self-taught. Just a few short years ago he was inspired by attending his first theatre organ concert with Leroy Lewis at the console of the Moller at the Scottish Rite Cathedral in New Castle, Pennsylvania, and was so impressed with theatre style that he was "hooked on theatre organ" from that moment.

Eric joined The Toledo Area Theatre Organ Society and the American Theatre Organ Society late last February and became immediately interested in the ATOS Young Theatre Organists Competition. He is TATOS' youngest member to date.

Eric currently plays part-time for two churches on Sundays — St. Clements in Toledo and St. Josephs

in suburban Sylvania. The highlight of his spring, 1995 was playing the 4/34 Senate Wurlitzer in Detroit and the 4/70 E.M. Skinner at Rosary Cathedral in Toledo for the Central High School Baccalaureate.

Eric is currently studying with Bill Coine and his recording was made on the 4/34 Wurlitzer at the Senate Theatre in Detroit, Michigan.

SUSAN LEWANDOWSKI

ENTRY IN THE INTERMEDIATE DIVISION
Sponsored by Wolverine Chapter



Susan Lewandowski is 16 and a student at Lamphere High School in Madison Heights, Michigan. She is a member of the cross country and track teams.

Susan began studying theatre organ at the age of ten with Melissa Ambrose. Her interest began when her parents introduced her to the theatre organ at the Pied Piper Pizza Peddler restaurant in Michigan.

Susan has participated in the Young Theatre Organist Competition, sponsored by the Motor City Chapter, and won first place each time in her division. In 1993, she was named the overall winner. Also, in 1993, Susan was the Junior Division winner for the ATOS National Competition. Susan has performed for members of the Detroit Theatre Organ Society, the Wolverine Chapter, and the Motor City Theatre Organ Society.

Susan plans to pursue a degree in music. After college graduation she would like to perform all over the country and share her musical talent with others.

She is currently studying with Melissa Ambrose Eidson and did her recording on the 4/34 Wurlitzer theatre organ at the Senate Theatre in Detroit.

The Goals of our Organization:

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

PAUL W. FORTE

ENTRY IN THE SENIOR DIVISION
Sponsored by Australia/Felix Chapter



Paul is 20 years old and has been studying with Mrs. Myrtle Cox for a number of years. He has received several prizes during his years of study, including Royal

South Street Society Competitions and Footscray Eisteddford, in both theatre and electronic organ work.

Paul rises early in the morning to practice on the Compton theatre organ at Her Majesty's Memorial Theatre, before beginning his day's work as an apprentice carpet and vinyl layer.

He has been organist for the Ebenezer Presbyterian Church and is now resident organist for the Carmel Welsh Presbyterian Church, as well as keyboard player for the church's youth band.

Paul was also invited to be guest artist at performances at the Dendy Theatre in Brighton and in the Malvern Town Hall. His talents have benefited others, as he has given concerts for several fundraising functions for the Haitian Christian Mission.

As part of a music and ministry team, Paul has been keyboard player and traveled to both Indonesia and Haiti, performing in many churches in both countries.

Paul has received "A" gradings with distinctions in Practical Musical Examinations, and good gradings in Theory, as well as several times receiving judges recommendations as a scholarship recipient.

His recording was made on the 3/9 Compton in Her Majesty's Theatre, Ballarat, Victoria.

A Very Sincere "Thank You" to our 1995 Young Theatre Organist Adjudicators

This was our eleventh year of adjudicating the performances of young theatre organists. The convention in Detroit featured the three winners of the competition in cameos at the Redford Theatre. They were given standing ovations. Russell Holmes, our 1994 overall winner also played an outstanding concert, and received a standing ovation.

You artists, as adjudicators, must feel quite proud to be a part of such an important program of ATOS. All of you have spent a great deal of time evaluating the tapes of all the contestants and writing helpful comments which have been sent to each contestant.

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

This year the overall winner was determined in Detroit during their performance by three different adjudicators. They were Tim Needler, Rich Lewis and Tony O'Brien. Richard Hills, the Junior Winner was determined Overall Winner of the competition.

Adjudicators:



BARRY BAKER

"Thank you so much for the opportunity to critique and encourage these young artists. I cannot tell you

how dear to my heart the continuing of theatre organ performance is with a new generation of organists."

Barry, a winner of our Young Theatre Organist Competition in 1989 has gone on to perform numer-

ous concerts all over the country. Audiences and critics alike have consistently praised Barry's mature, innovative, and exceptionally entertaining musicianship.

In 1992 Barry completed studies at Southern Ohio College, attaining a degree in Audio and Video production. His ongoing music education has included two and one-half years of extensive classical piano training with the noted teacher, David Hobbs, Professor of Music at Eastern Illinois University, and three years with Richard Morris, acclaimed concert pianist and department head, Professor of Music, at the College Conservatory of Music, University of Cincinnati.

Barry's comments:

For us to understand the depth of interpretation possible with the theatre organ, we should consider our "forefathers'" musical legacies: the German Lied, the French chanson, and other comparable genres. In these art songs and arias, we can see the romantic revolution of textual and musical relationships which would later give way to the development of the American popular song, brought to its height by Gershwin, Porter, Kern, and others of equal importance. An understanding of musical evolution can result in a practical application for the theatre organ. For example, in approaching a phrase within a ballad on the theatre organ, one could consider the melodic shaping of Frederic Chopin's cantabile writing. Such models exemplify the true art of music-making, beyond the pure mechanics of merely playing the organ.

On a bit of a philosophical note, perhaps relatively little "musical intuition" takes place when we make our music. Rather, our musical statements extend from the rhythm of the soul . . . expressive speech, personal experiences, and our relationship with nature.

I greatly applaud our 1995 Young Theatre Organist Competition entrants for taking on the heroic position of continuing the performance of the theatre organ.



**KEN
DOUBLE**

Play-by-play broadcaster, talk show host, theatre organist, publicist, promoter, and even

a stockbroker, Ken Double has worn enough hats to keep a haberdasher in business.

A native Chicagoan, Ken moved to Indianapolis in 1971 to attend Butler University. After graduation he embarked upon a broadcast career that included WBAT Radio in Marion, Indiana, and an anchor spot on WRTV, the ABC affiliate in Indianapolis. Ken has announced for Purdue University basketball, the IHL's Indianapolis Ice, the Indiana Pacers basketball, and has been the "Voice of the Atlanta Knights" of the IHL.

Comfortable as he is at a microphone, he proves to be equally at home at the theatre pipe organ console. Ken began organ lessons at age eight, discovered the theatre pipe organ at age 14, and since playing his first public concert in 1978 has been active on the concert circuit.

Ken is closely associated with the Long Center for the Performing Arts in Lafayette, Indiana, where he performs regularly.

Ken's comments:

Congratulations to all of the contestants in this year's ATOS Young Theatre Organist Competition. It not only takes talent, but also a certain degree of courage to be recorded and then judged on your abilities.

All of the contestants showed a level of skill and accomplishment that is reassuring for those of us who desire to see this art form continue. More than that, a couple of the contestants showed remarkable skills and mastery of the nuances that make these orchestral instruments wonderfully unique.

Of equal importance in this effort to bring the young people to the theatre organ, and therefore to us, is the role that is played by the instructor. It is obvious that past entrants in the competition have been inspired by the energy and excitement demon-

strated by their teachers, or the effort to pursue the study of the theatre pipe organ style would be lacking.

I enjoyed the opportunity to listen to these young players. I hope what input I have passed along might be of some help as they pursue their musical endeavors.



**LEE
ERWIN**

Lee Erwin played the theatre organ for movies at the very end of the silent film era when he was a

student at the Cincinnati Conservatory of Music. After graduating, Lee went to Paris to study with organist Andre Marchal, and he also studied composition with Nadia Boulanger.

When he returned to the United States, Lee was a featured organist at radio station WLW in Cincinnati for ten years. He was organist, composer and music arranger at CBS radio and television in NYC for 22 years.

In 1967, Lee launched a new career as organist and composer of music for silent films. Since then he has composed and recorded the music for more than 70 films.

In recent years Mr. Erwin has played concerts, and the musical accompaniment for films in theatres, college and high school auditoriums, museums and churches all over America, Canada, Europe and Australia. His music on film is used on TV, and in theatres all over the world.

Lee's comments:

It was a very interesting experience to be one of the judges for the 1995 Young Theatre Organist Competition.

Each of the contestants had a certain degree of talent and playing ability. It was especially interesting to hear how well the junior age group used the various resources of the particular instrument they were playing.

In recent years the ATOS Young Theatre Competition has given us Sean Henderson of Australia, Russell Holmes of England, Jelani

Eddington of Indiana, Melissa Ambrose Eidson of Michigan, and others. There seems to be no shortage of young performers, but there are a very few young people who attend theatre organ programs!

Last Saturday, May 6, Simon Gledhill played a concert on the 4/26 Wurlitzer at Long Island University here in New York. There was a better-than-usual size audience, but no young people at all! By "young people" I mean under the age of 25.

In recent years I have made a specific effort to get young people interested in theatre organ concerts and silent film programs with live organ accompaniment. One method that seems to work is to make an arrangement with the local school board to have students attend a special morning program, with no admission charge, three or four days before the regular evening performance. Students of all ages are happy to get out of classes for one morning, and a trip to the local theatre is fun.

The program usually consists of a short silent film, several specially selected organ solos, "a trip through the organ" with slides projected on the screen of various organ pipes, Drums, Cymbals, Chimes, Xylophone, Chrysoglott, Toy Counter, etc. And finally, at the end of the program, several students who play piano are invited to play a short piece on the organ.

The reaction to such a program is unbelievable. Those young people convey their enthusiasm to all their friends and families, and it shows up at the box office of the theatre for the regular performance a few days later.

This editor's note: The Motor City Theatre Organ Society in Michigan is noticing a lot of young adults showing up at their box office and also new contestants preparing for future organ competitions. Their school programs have been very successful.



STAN KANN

A native of St Louis, Missouri, Stan became the house organist at the St. Louis Fox on their 4/36

Wurlitzer playing four times a day, seven days a week for 22 years.

Nationally, Stan is well known for his many appearances on Mike Douglas, Merv Griffin, and Johnny Carson shows. Who can ever forget Stan seated atop an apple-coring device as a disbelieving McClain Stephenson stood nearby on The Tonight Show in the mid-1970s. His 76 appearances on The Tonight Show made him a household word. Stan has had many parts, large and small, in the "sit-coms" of today.

Stan plays regularly around the country, often with his marvelous collection of tie presses, non-electric vacuum cleaners (for rural people who only have gas), watering guns and so on. Stan may always be clowning when working over an audience, but he is never more serious than when he turns around to play the theatre organ.

Stan's comments:

How much I enjoyed being one of the judges for the 1995 Young Theatre Organist Awards! The idea of the awards is a great one, especially because it brings out young talent that we know is out there. It also gives them a chance to work for something. I wish I was able to be at the convention in Detroit to meet them all.



DONNA PARKER

Donna Parker is a native of Los Angeles, California, where her organ studies began and she was

introduced to the theatre organ and was able to study with some of the top teachers in the field through her early years. At thirteen she began her classical organ instruction with Richard Purvis. All through high

school she carried an A average while maintaining a very active teaching schedule, serving as an associate church organist, and also was the organist for the Los Angeles Sports Arena.

Donna majored in organ at California's Polytechnic State University at Pomona, California. She later moved to Phoenix, Arizona, to work at the Organ Stop Pizza restaurant under her former teacher, Lyn Larsen. Later she moved to Grand Rapids, Michigan, to become one of two featured organists at the Roaring Twenties restaurant. In 1979 Donna opened the Paramount Music Palace restaurant in Indianapolis, Indiana and was one of their featured organists for over ten years.

Donna is the Sales Support Manager at the Rodgers Instrument Corporation of Hillsboro, Oregon, where she is involved in sales and product training, music data production (recording, arranging and publishing), developing and managing music education programs, concertizing and creating educational support materials for the company.

An active organ concert schedule has her performing at well-known concert locations across the United States and internationally.

Donna's comments:

It was such an honor to be asked to judge the 1995 ATOS Young Theatre Organist Competition. It was a task I agreed to with joy and expectation, and this group of young artists did not disappoint me in the least! They were enthusiastic, original and above all, musical. What a treat!

This is such an important event for ATOS. In fact, I can think of nothing more important for the future of our organization. We all need to foster, encourage and nurture young people who have an interest in this wonderful instrument, and this competition is a great vehicle to help in that process.

Thank you for allowing me to play a small part in such a wonderful cause.



SCOTT SMITH

Scott Smith is a native and life-long resident of Lansing, Michigan. At age seventeen, he performed the re-premiere concert of the Barton organ in Lansing's Michigan Theatre. Shortly thereafter, he became the last staff organist there for a period of eight years, until the theatre's closing in 1980. Scott has concertized and accompanied silent films throughout the country and has five recordings to his credit. Currently, he is the house organist at the Grand Ledge Opera House, where the former Michigan Theatre organ now resides. In addition to his role as President of Lansing Theatre Organ, Inc., Scott was also responsible for the redesign of the enlarged instrument and oversaw its restoration and installation. He also entertains customers at the Barton organ in the Mole Hole of Marshall, Michigan, during the several weeks just prior to Christmas each year. This unusual installation has incorporated a small theatre organ into an upscale gift store. Scott also serves on the Organ Trustee Committee of the Detroit Theatre Organ Society, and was the 1995 recipient of that organization's Honorary Membership award.

Scott is also owner/operator of Scott Smith Productions, which not only manages concerts and recordings, but encompasses his organ building and graphic design skills, as well.

Scott's comments:

While it sounds cliché, it is truly an honor and a privilege to be a judge for the 1995 Young Theatre Organist Competition. These young people have all obviously worked very hard to achieve the musicianship they possess.

Twenty years ago, I, too was contestant and finalist in a young organist competition at an ATOS mini-convention in Columbus, Ohio. I believe that it was the first of its kind; very much along the same lines as our current competition. The only differ-

ence was that it was performed live for the judges, not on tape, so the level of anxiety was considerably higher for the contestants. In the short run, it was a humbling experience that offered some valuable insights into what professional playing was really all about and gave us all some temporary notoriety. In the long run, it provided us with a musical path to follow . . . and at least two good friends for me, personally. I could not wish any less for those who participate in this competition.

Competition can be scary, but none of us ever get too old to benefit from a healthy challenge that forces us to do our best.

FINAL RESULTS OF THE "HOBBYIST DIVISION"

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



The first place winner was **Juan Cardona, Jr.** of Newtown, Connecticut. At age ten he began to study saxophone and continued through his sophomore year at the University of Connecticut, where he is majoring in music. Currently, he is majoring in classical organ at the University. In addition to his studies he is the staff organist at The Thomaston Opera House where he entertains the public with his organ preludes. He was music director for one of their productions. His upbeat programs draw music enthusiasts from the 20s to the 90s.



The second place winner was **Jeffrey J. Cushing** of Ann Arbor, Michigan. Jeff is a real estate agent with the Huron Realty in Ann Arbor working with student housing for the university. Jeff is an active worker with the Detroit Theatre Organ Society and the Motor City Theatre Organ Society. During the convention in Detroit he handled all the transportation of the artists, making sure they were able to practice and be at

their concerts on time. A tremendous job, well done. He loves playing the theatre organ and enjoys communicating through computer lines with other members of ATOS.



The third place winner was **Ken Paskey** of Markesan, Wisconsin. Ken teaches band at the Markesan Middle School. He prepares the students for Marching Band and Concert Band. Playing the theatre organ is a hobby that he loves. Ken is currently working on a 9-rank Wangerin pipe organ in his home. Ken also plays the organ at his church. A member of Dairyland Theatre Organ Society, he is quite proud of the work their chapter does in encouraging young college students to major in organ performance by offering them scholarships.

Each winner was presented with a plaque at the banquet in Detroit.

The Board of Directors voted to continue the Hobbyist Division in 1996. Be sure and encourage your members to enter. Rules and regulations will be sent to all chapters in August.

The adjudicators were Jim Riggs and John Ledwon. We would like to sincerely thank them for taking the time to review the tapes and offer their written comments to the contestants.

We encourage other entries to try again next year. They were: David Stephens,, St. Louis, Missouri; Robert F. Schmitt, Centerville, Ohio; Norman E. Rosander, Rydal, Pennsylvania.

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

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

ANOTHER SUCCESSFUL YEAR!

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

“AN ACRE OF SEATS IN A PALACE OF SPLENDOR”

HOLLYWOOD Detroit, Michigan

Opened: September 24, 1927

Architect: Charles N. Agree;

Graven & Mayger,
Associated Architects

Capacity: 3436

Organ: Barton 4/21

“234 Organ”

Little celebrated today, the Hollywood was, in its time, the largest of Detroit's neighborhood palaces and the third-largest overall, after the Fox and Michigan. Its particular distinction, for the purposes of this department, is having been the largest house ever to have a Barton organ.

If the theatre seems a bit more familiar than it ought to, look at the associated architects. When the mood was on them, Graven & Mayger could turn out a more con-

vincing simulation of the Rapp & Rapp style than anybody else around. Both men worked for the Rapps before setting up their own shop: perhaps they took a few ideas with them when they left, or maybe some of these ideas were theirs to begin with — it's hard to tell.

The Rapp content in their output varied widely, from almost none in the Fisher, Detroit, to virtually all in the Minnesota, Minneapolis. The Hollywood falls somewhere between: the treatments of the proscenium, sidewall lunettes and the under-balcony arcade are very suggestive of Rapp techniques, but many other details are not. Overall, it's a very nice composition, albeit a trifle budgety looking.

The Hollywood's fairly remote location on the west side of Detroit made it especially vulnerable, and it closed in 1958. Demolition came in 1963.



Department of Corrections: Biff Buttler has pointed out that the proscenium divisions of the Brooklyn Fox organ had much better egress than just the slots at the top of the arch, an erroneous notion perpetuated in these pages. There was, in fact, a large grilled opening, ahead of the main dome, through which the sound was deflected. Steve Levin

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

At Right: Bill Holleman at the Hollywood's Barton. The photo is undated, but the misaligned keys suggest the organ had already seen a great deal of use. Terry Helgesen Collection, THS



In a city notably short on dramatic theatre facades, the Hollywood's must have drawn more than its share of attention. Note the storm curtains hung from the marquee, and the extensive use of neon, then still something of a novelty. THS Collection



The Hollywood's interior finish offered simulated stonework up to the springlines, and great expanses of stipple-texturing above. Both finishes were less costly than cast ornament. THS Collection



THEATRE ORGAN

30 YEARS AGO IN THE JOURNAL

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

A PIONEER MOVIE ORGAN

by E. Jay Quinby

Hear all about the antics of a young lad skipping classes to listen to organ music accompanying silent films in the New York Wanamaker store.

SAENGER THEATRE'S ROBERT-MORTON IS HEARD AGAIN

Taken from *The Times Picayune*, New Orleans

Pipe organ fans will rejoice when the Saenger Theatre will raise from its orchestra pit that sentimental old centerpiece of stage show days, the 38 year old Robert-Morton pipe organ. After four years of working on the organ it will be brought out of retirement.

HI-JINX WIND-UP

by Stu Green

This is the concluding episode of the coverage of NorCal chapter's regional convention. It tells of the times leading to the main event of this article, the Richard Purvis concert at Grace Cathedral, San Francisco.

HOME ORGAN FESTIVAL ON THE WEST COAST

All agreed that this was the biggest and best electronic organ show in the Festival's six year history. The trend in the new models continues to favor the console style and tonal concept established by the Hope-Jones-invented theatre pipe organ of more than a half century ago.

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



ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

Impressive Sounds

Back in the 1920s and 30s, many theatre organists would open their programs by filling the theatre with a series of big chords moving upward on full organ while the pedal bass notes moved downward. In the following examples, play the right hand chords slightly detached and the pedals as legato as possible. The left hand can play the chords in their normal position on the accompaniment manual.



Play these slowly and listen to them carefully. The pedals should be loud enough so that people who do not listen to the bass notes can hear them.

Notice: The pedals move downward to the nearest note in the next chord, whether it is the root, 3rd, 5th, or 7th. Also notice how the best sounds occur where the chords do not follow the Circle of Fifths.

In order for these chord progressions to be useful in your playing, you should figure them out (write them down) in the other four common keys used in popular music: F - G - Bb - Eb.

The second example begins on the IV chord and can be used as a modulation to the key a fifth higher than the opening chord.

If any of you organists have any other impressive chord sequences, please send them to me so we can share them with our other readers.

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KEYBOARD ASSEMBLY AND ADJUSTMENT

by Allen Miller

INTRODUCTION:

Since this article will detail rebuilding as well as adjusting organ manuals, it will be helpful to understand how a keyboard is made.

The keys themselves are cut from a solid piece of wood which is made up of several boards glued edge to edge. The grain runs the length of the keys, and thus the short dimension of the board. At the same time this "key board" is made, a frame is made corresponding to each set of keys. These are marked and kept together in sets. A special machine bores 61 holes for fulcrum pins and another 61 holes for the front guide pins. At the same time, matching holes are made in the "key board" which are slotted except for the hole for the fulcrum pin. Another special machine glues felt bushing cloth into the slots. A gang of chisels punches through the board at the front edge of the Sharps and the board is stamped with a number for each key.

The Natural covering is applied to the front edge of the keyboard, which is still in one piece. After covering, the front edge of the board is cut with either a gang of 60 saws, or a single indexed saw which makes the straight cuts between the fronts of the Naturals. The remainder of the "Key board" is cut apart by eye using a bandsaw, sawing from the rear of the key to the front, and the keys now become separate. From this point on, the word "keyboard" refers to the frame and its complete set of keys.

Many hand operations finish sanding and fitting of the keys into the frame and application of the sharp tops. If the Sharps are Ebony, they are stained black. The bushings are compressed with a special tool and reamed to fit the pins just loosely enough so as not to introduce friction.

The front guide pins are made oval so they may be turned to take up slop due to wear over a period of time. Unfortunately, these pins also

are slightly curved from top to bottom so that when turned, the bearing surface is not even from top to bottom, but widens halfway down, so it is best not to have to turn these pins to any great extent.

It is important to understand exactly how keys are made to understand that no two keys will be exactly the same, and keys are not interchangeable from one set to another, or even between the same named notes in a given keyboard. It is imperative that keys be kept marked and never mixed up!

DISASSEMBLY:

Assuming that you will be sending the keys out to be recovered and re-bushed, they must be disassembled. All "trappings" must be removed from each key including any springs, threaded wires and contact shorting plates. Second touch springs also will have to be removed.

If the keys previously had a uniform touch, it might be wise to keep all springs in order. Original keyboards which were mass produced most likely had the springs installed right out of the box. As you will see, the different lengths of sharps and naturals, and the added tension of key contacts affect the final touch. Individual springs may be adjusted to compensate for this.

The dimensions given in this article are for Wurlitzer manuals, but also work for other manufacturers including Kimball. Original dimensions should be checked before disassembly as there were manufacturing variations, and keys of different manufacturers will have some differences. It should be noted, however, that the key travel (depth), tension, and contact adjustment may differ from those given in this article. Otherwise you probably wouldn't be rebuilding or adjusting them!

You should make a record of the overall height of the keys and their relationship to the key cheeks, the felt thicknesses, the amount the

threaded wires protrude from the keys, and the average height of the contact plates. If you change felt thicknesses or if the overall key travel is different from those dimensions given here, the height of the oval guide pins may prevent you from adjusting the keys to our specifications.

Original threaded wires, contact plates and contact blocks may be cleaned up and used again, or replaced with new according to their overall condition. If your project includes rewiring, it may not be possible to salvage the old contact blocks.

When sending keys out for recovering or rebushing, it is absolutely necessary to send the keys AND the key frames so that the new coverings can be uniformly located and the bushings reamed to fit properly. Even with this precaution, some further adjustments will be necessary.

I might point out that if original ivories are in good condition, they may be bleached and polished, and it may be possible to replace one or two chipped ivories here and there. Otherwise, I opt for 8-cut plastic and specify an English bevel. This is a tapered chamfer on the sides of the naturals which makes playing much easier. If plastic is being used, you might consider having the surface pumiced or sand-blasted to remove the high gloss and give a playing feel more like the grip of ivory.

Also, Wurlitzer sharps were wider and stubbier than normal AGO specification (which didn't exist then) and you may wish to have them replaced. The current sharps aren't a great deal different, but they make for cleaner playing.

ASSEMBLY:

Dimensions are given for Wurlitzer manuals. Refer to the original dimensions you recorded when disassembling. Make allowances for differences in felt thicknesses if the replacements do not exactly match the originals. Replace punchings on

rear key fulcrum pins. Clean pins if necessary. Clean front oval pins.

Keys will usually be slightly tight and may need additional reaming, compressing, or "working in." If the keys are too sloppy, oversize pins are available from piano keyboard manufacturers. I have also had success in having old pins replated extra heavy to compensate for worn wood bushings where there were no felts originally.

Reassemble threaded wires and contact plates on keys. Wires should protrude no less than 1-5/16" and no more than 1-3/8". Pre-adjust contact plates to 9/16" or to the dimension noted when disassembled.

ADJUSTMENT:

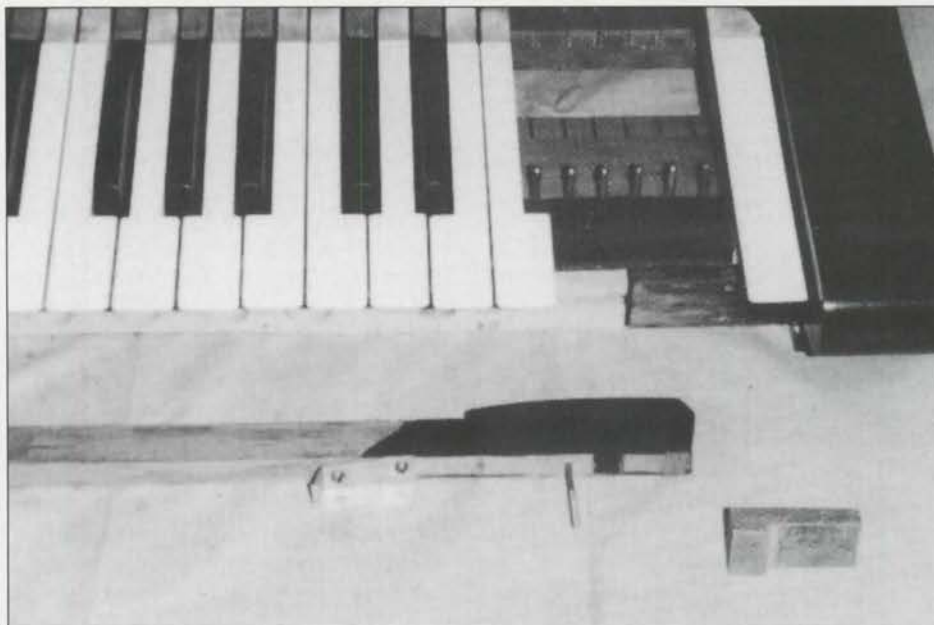
Lay the 1/2" thick wood strip at the rear edge of the front pins, and inset keys into the frame. The purpose of the wood strip is to establish the normal height of the keys for preliminary alignment. Adjust keys for alignment and individual leveling as follows:

Note: All references to "bending" pins means that this is done using a tool placed nearly perpendicular to the pin and tapping it with a small hammer. The "tool" may be a piece of wood, a brass rod, or screwdriver with a notch ground in the end to keep it from slipping off the pin when tapped.

Looking down at front edge of keys, align front to back by bending rear pins forward or backwards. Lay straight edge on top of naturals and note the leveling of each key. Bend the rear pins sideways to adjust each key to be level as necessary. Do the same with the sharps.

Looking down at the keys, note space between each key. There should be the same amount of space between each natural and the sharps should be centered in the space between the naturals. Adjust as necessary by bending front pins sideways. It sometimes is necessary to adjust several keys in the same direction to distribute space between adjacent keys.

At this point, remove the 1/2" wood strip. It may or may not be necessary to remove the keys in order to perform the next step.



Insert 1/8" felt strip under front edge of keys. (If the manual has 2nd touch, this felt should be 1/16" thick.) Stand keyboard on end with the front edge of the keys up and the underside of the keybed facing you. The keyboard may easily be held in this position with a large wood parallel clamp on one of the keycheeks, forming a "tee."

Starting at the bass end, place a thick felt punching over each threaded wire and run a nut onto the wire. Adjust the nut until the key motion at the front of the key is 0-.500" for second touch keyboards or 0.3437" for regular keyboards.

Install a keyspring and check its weight with the keyboard in the playing position. A 3.5 oz weight should just balance the key halfway down. Remove and adjust the spring tension by over-spreading or over-collapsing the spring until this weight is achieved. Do this separately for Natural and Sharp keys. Because Sharps are shorter, you will want to adjust their springs slightly lighter. Normally the springs for sharps can be set 1/8" more closed and this will give accurate tension. Adjust 3 or 4 keys in this manner. You should find that the springs have roughly the same amount of opening when removed.

Make a gauge for the open dimensions of the Natural and Sharp springs. Pre-adjust all key springs to the gauge you have just made. Due to spring wire differences, the actual

dimensions may vary from one console to the next, and sometimes between keyboards of the same console. This gauge is not an absolute measurement, but will help you achieve a uniform feel within an individual keyboard.

Install Key Springs, starting at the bass end. This will give you extra working space when you reach top C to install the last spring. Adjust each key so that the Key Depth Gauge top surface is flush with the next key top when depressed. Do this first with the naturals, then check overall level of keys with the straightedge. If the frame is warped, you may have to adjust the thickness of the front felt to achieve uniformity of depth by shimming the areas where the depth is too great.

Adjust the height of the sharps to 13/32" above the naturals. Check the surface of the wood portion of the keys just back of the key covering and sharps. This should be reasonably flat. Remember that the keys were originally made from a single board.

SECOND TOUCH:

Make up second touch nuts by gluing a red felt punching to each Alathon nut. PVC-E or PLIOBOND will work for this. Hot glue, regular cold glues and burnt shellac will not stick. Try to get the felt punchings centered.

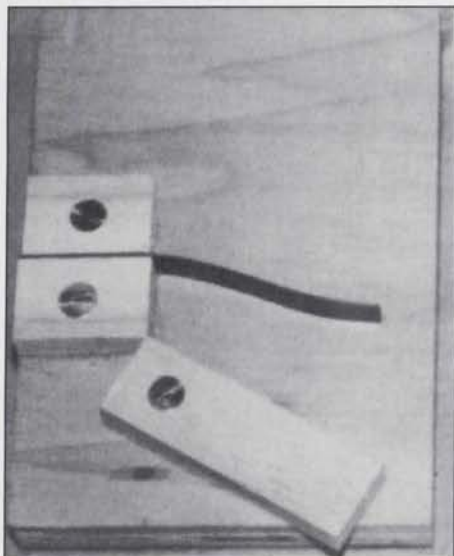
Alternate method . . . I have used a slightly different method on two standard manuals to which I added

second touch. Instead of gluing a felt strip to the keybed and separate punchings to the nuts, I glued bushing cloth right to the second touch spring and killed two birds with one stone. It worked just fine, but of course, is not the original method used by Wurlitzer and others.

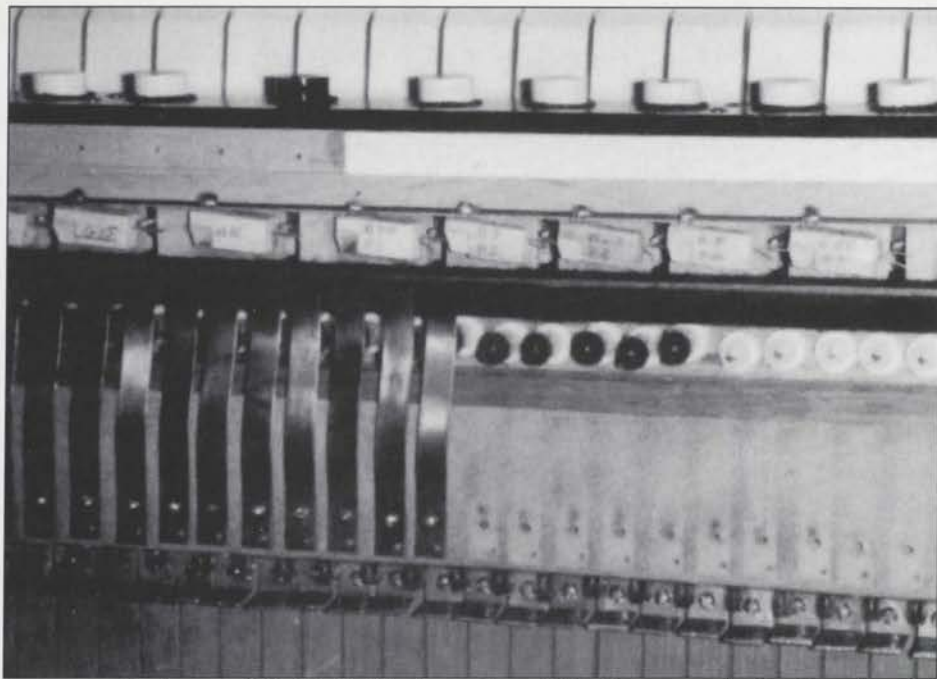
Install the second touch nuts, one at a time, with the felt punching facing out. In most cases, the nut will be within a turn from the surface of the height adjusting nut already in place.

Next, install the second touch springs one at a time. This allows you to adjust each key as you go along. Adjust the outer nut for First Touch depth of $11/32''$ ($0.3437''$) using the Key Depth Gauge. If you have done the first adjustments correctly, this should leave $5/32''$ of Second Touch depth. If the second touch motion is less than $1/8''$, go back and check your previous dimensions.

Most original second touch tensions were not heavy enough to satisfy today's players, and it was too easy to "fall through" into second touch when playing. Most old-timers didn't use second touch due to this problem. Through much experimentation and having done many sets of keyboards, I have found 20 oz to 24 oz to be sufficiently resistant, yet still enabling comfortable playing on second touch.



The best way to achieve this tension is to pre-adjust the springs using a fixture. A simple adjustment fixture is easily made. To a wood



base, apply two $1/4''$ thick blocks, using a second touch spring as a spacer between the two. Add a third block which will become a "stop" against which you will bend the spring further. This should be adjustable. Referring to the photo, the spring is inserted and pressed down against the stop, giving it extra bend.

Original and revised Wurlitzer spring curves are shown below. Once assembled, tension may be reduced by overstressing the springs until they will balance a 22 oz weight. You must do this carefully and gradually. If you reduce the tension too much, you will have to remove the spring and start over.

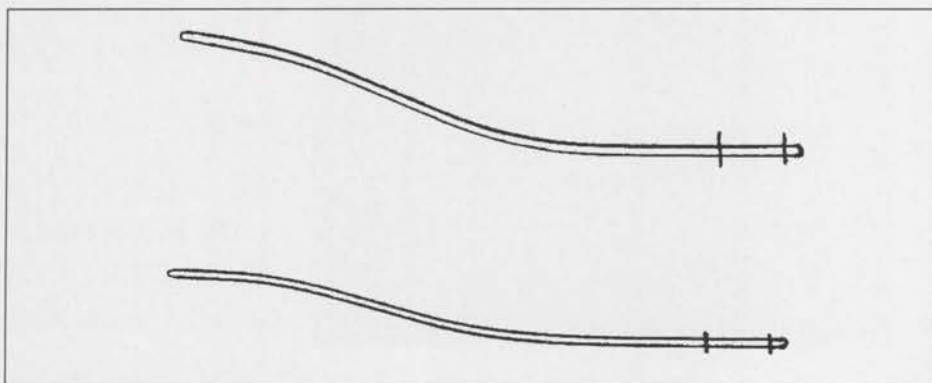
CONTACT ADJUSTMENT:

Use a gauge which depresses each

key $1/2$ its normal playing depth. This is just slight of $3/16''$. Adjust the contact plate until the naturals play with the gauge at the front edge of the sharps, but not at the front edge of the key. Duplicate this adjustment for the sharps.

If there are two rows of contracts with separate adjustments, I recommend using the rear contacts for the first touch and the front contacts for second touch. This gives a bit more wiping motion to the second touch contacts, which must work reliably with very little motion. After the keys have been sitting for a month or so, the felts will pack down a bit, and you will have to go through the key depth adjustments slightly to compensate.

If you take the time to adjust your



Wurlitzer second touch spring outlines. Above: After Bending. Below: Original

KEY DEPTHS:

First Touch = $11/32''$ Second Touch = $5/32''$

keys uniformly to these specifications, you will find the organ to be very comfortable and a joy to play.

TOOLS:

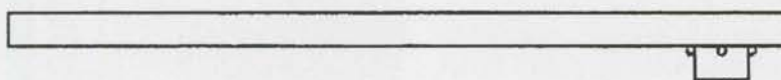
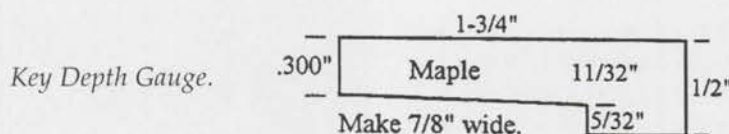
- 1 Wood Strip
33" x 3/4" x 0.500" Thick
- 1 Straightedge 33" long
- 1 Alathon Nut Driver for AN-4
- 1 Key Weight 3.5 oz
Steel block 3/4" x 3/4" x 1-3/8"
- 1 Key Depth Gauge
- 1 Sharp Height Gauge
- 1 Contact Depth Gauge
- 1 Contact Plate Gauge
- 1 Pin bending tool
- 1 Oval front pin wrench

SEE ILLUSTRATIONS

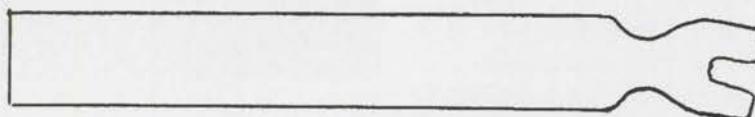
At right: Oval Front Pin Adjusting Wrench. 1/16" Thick Steel.

MATERIALS:

- 122 #1449 Center Rail Punchings 7/16" OD x 1/8" ID x 1/8" (Player Piano Company)
- 61 #6130.03 1/16" Thin Red Bushing Cloth Punchings (OSI)
- 122 #AN-4 Alathon Nuts (Klann)
- 1 .062" Red Bushing Cloth 33-3/4" x 1-5/8"
- 1 .050 Red Felt 33-1/4" x 1-5/8"



Contact Depth Gauge: Flat plastic stop key stock with Alathon nut for spacer.



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THE ETONES

Electronic Theatre Organ Owner/Enthusiasts

PAN PIPES TO MICROCHIPS: A Look at the Evolution of Organ Building

by Robert A. Miller, Dhahran, Saudi Arabia

*All things change,
nothing is extinguished . . .
There is nothing in the whole world
which is permanent.
Everything flows onward;
all things are brought into being
with a changing nature; the ages them-
selves glide by in constant movement.*

— Pythagoras, in Ovid's
Metamorphoses, book 15 (ca. 8 AD)

What we call "music" seems to be a basic human instinct and dates back to the dawn of civilization. From simple drums made of hollowed-out logs to modern orchestral instruments or digital synthesizers, it's all the same thing — just different levels of technology.

For some strange reason, whenever two or more keyboards and a pedalboard are connected to electronics (rather than pipes) there is often a hesitation or reluctance to call this instrument an "organ." It is often referred to merely as an "electronic." Well, pipes or no pipes, the electronic organ is, in fact, one of the newer branches on a very old family tree.

No one really knows who built the first "organ" or what was the motivation. However, it's not very difficult to identify the origins of the instrument: pan pipes. With a wind-supply from a simple bellows and a means of controlling the air flow to the individual pipes by a keyboard, was born the organ. Early instruments were simple because the music of the day was not terribly demanding. With the development of polyphonic music, the playing and tonal requirements placed on the organ increased. Technology kept pace and by the end of the 17th century, the art of organ building had reached a high state of maturity.

During Johann Sebastian Bach's lifetime (1685-1750) the organ was the largest and most complex mechanism in existence — the marvel of the age. Cathedrals, large churches and royal courts provided the necessary space and acoustical environment required by these, sometimes massive, mechanical devices. Baroque music, still to this day, sounds best on a mechanical-action (tracker) organ of the North German school of design — exactly as Bach himself played.

Times change, tastes change and music evolves accordingly. During the 18th century there was a great upsurge in writing and performing secular music — music for fun. Several great composers, George Frederic Handel for one, wrote numerous pieces for organ and orchestra which were considered "Top Tunes" in their day. Unfortunately, there was one slight problem: while the orchestras were highly portable, the organs were not.

Small single-keyboard "Portative" organs were built and used, but their sound tended to match their size. Even these diminutive "whistle-boxes" were somewhat fragile and difficult to move around. They could not, for example, be featured as solo instruments against an orchestra of any size and their tonal variety was severely limited. Small wonder the piano quickly became the keyboard instrument of choice where mobility was required.

Pipe organs, however magnificent their sound, are large, heavy, cumbersome to install and expensive — and they are extremely dependent on their acoustical environment (i.e. the room) for their tonal sonority. Put the largest and most excellent

pipe organ in an acoustically dead environment and you will have an equally dead and uninspired sound. Pipe organs need a live, reverberant space in which to speak. Medieval cathedrals may have great acoustics, but they rate rather low in creature comforts.

Natural reverberation is achieved by providing huge amounts of cubic-footage in rooms with hard stone floors and walls, hard, polished wooden seats and an absence of soft, sound-absorbing fabrics and materials. People, on the other hand, like carpet and nice soft cushions on which to sit. Therein lies one of the basic conflicts between the organ and the audience. Even the audience itself is part of the problem: one human being has the sound absorbing properties of an open window.

THE FIRST PIPELESS ORGANS

Reed organs, such as melodeons or harmoniums, date from the 18th century. They were a follow-on development of hand-held instruments resembling the concertina. The modern accordion comes from the same family.

Where a potential market exists, some clever person will come up with a product to fill the requirement and the reed organ is just such an invention. When air is drawn through a wooden or metal reed, the tongue of the reed will vibrate and produce a sound. This sound can be "voiced" by altering the shape of the reed and by the type of material from which it is made. Place a series of properly tuned reeds side by side on a wind chest, provide a set of keyboard controlled valves and presto, you have a portable and fairly inexpensive organ-like instru-

ment.

By the end of the 19th century, the social and economic circumstances in Europe and America created a market for home entertainment products. Electrical devices and electronics were still a few years down the road, but people loved to make music and they had the money to buy musical instruments for their homes. Pianos were slowly gaining in popularity, but there was something irresistible about the sound of an organ.

Between 1880 and 1910, the pump-organ and parlor-organ became a common fixture in tens of thousands of American homes and many evening sing-alongs were accompanied by the dulcet tones of a wheezing old Estey. Reed organs were built to larger specifications for churches — some with two manuals and a full 32 note pedalboard.

The advent of electricity had a profound effect on organs. It directly changed the building concepts of the pipe organ and indirectly contributed to the decline of the reed organ.

ELECTRIFYING EXPERIENCES

For hundreds of years, the basic design of the pipe organ had been fixed by the mechanical requirements of the instrument. The keys had to be connected to the pipe valves (pallets) by a direct linkage or tracker action. The playing mechanism must be kept as short and light in weight as possible. This is why the keyboards of mechanical action organs are always installed as part of the organ case. In the 1890s, the newly invented electro-pneumatic playing action eliminated that problem.

Electro-pneumatic key-action and stop-action enabled organ builders to expand their instruments to sizes and configurations that would have been incomprehensible to organists of the Baroque era. Electric couplers allowed many different divisions of the organ to be played from one keyboard without increasing the key pressure as was the case in mechanical organs. Electric stop-action was fast and quiet; it allowed combination pistons which could call up pre-

selected groups of stops at the touch of a button. The organ had become an extremely complex, electro-pneumatic-mechanical "Hi-Tech" instrument.

Toward the end of Victorian times, musical tastes being what they were, the tonal design of pipe organs had undergone a drastic change from the crystal clear Baroque voicing of Bach's day. Music of the Romantic Era required organs to have a lush and orchestral sound. Large, expensive mechanical player-organs called orchestrions were built by companies such as Wurlitzer and Welte — sometimes they were referred to as Nickelodeons. The sound of those air-driven jukeboxes was certainly big and bold, but the "orchestral" quality remains a matter of opinion.

LIGHTS, CAMERA, ACTION . . .

In the first decade of the 20th century a new phenomenon began sweeping the western world: the Motion Picture. By the end of World War One, huge movie palaces were being built in every town and city to entertain the public with pictures on the silver (and silent) screen. Interesting and innovative as these moving pictures shows may have been, they needed music and sound effects. A piano could provide accompanying music, but theatre owners wanted more; something spectacular, exciting and grand.

To go from the Romantic-design concert or church organ of the day to a full-blown "unit orchestra" for theatre use was not a difficult step for the organ builders — especially for those with the background and experience of the Rudolph Wurlitzer Company. Console design changed into the familiar "horseshoe" configuration and a few more bells and whistles were added. The actual "requirement" for these theatre organs lasted only about twenty years — until the advent of "talkies" in 1929 — but thankfully, these magnificent instruments are still playing and delighting audiences today.

With the exception of a few large homes and estates of wealthy individuals, the pipe organ remained firmly bolted to the timbers of

churches, concert halls and theatres. Reed organs enjoyed a popularity that lasted only a few decades and some serious advance in technology was required if organs were ever going to be made smaller and less expensive. Just such an advance happened in the early 1900s: the invention of the vacuum tube.

A CLOCKWORK ORGAN

"If pipes or reeds can produce organ sound," reasoned the musical inventors, "so can vacuum tubes." All that was needed were some oscillators, an amplifier and a few speakers.

World War One brought about technological advances in many fields including electronics. By the mid-1920s a few experimental electronic musical instruments had been built, though they were not yet known as electronic organs. Some, such as the gigantic Teleharmonium (in Berlin, Germany) were even used for public performances. At this point, small they were not, cheap they were not, but it was a step in the right direction.

In the depths of the Great Depression, a Chicago electric clock manufacturer by the name of Laurens Hammond had a warehouse full of clock parts that weren't going anywhere. Great ideas are sometimes conceived under strange circumstances, but few any stranger than this. From his ample supply of clock gears and motors was to emerge the most famous organ "brand name" in history as well as an absolutely "unique" sound. Before long the U.S. Military bought hundreds of these electric organs for use in Army and Navy chapels around the world. The name Hammond soon became synonymous with organ.

Toward the end of the 1930s several companies were hard at work developing electronic organs. Among these were: Allen, Baldwin and Wurlitzer. From the very beginning, manufacturers divided into various schools of thought on what the electronic organ should sound like. Representing the two extremes, Allen was dedicated to making an electronic that would look like, play

like and above all, sound like a pipe organ. Hammond, on the other hand, was content to build an instrument that had a superficial resemblance to an organ, but with its own distinct sound. Other manufacturers would take up positions somewhere in between.

If World War One brought us a step forward in technology, World War Two caused a giant leap and then some. 1946 dawned and we were in the age of atomic power, jet aircraft, television and computers. Needless to say, a fair amount of that technology trickled down (poured down is more like it) into the electronic organ business.

Despite the limitations of the vacuum tube, electronic organs of the 1950s improved in design and sound quality. Two and three manual church instruments were built with settable combination action, multi-channel speaker systems and even electronic percussion voices like chimes, carillon, and harp. At the smaller end of the scale, the organ was back in the parlor or living room once again. Spinnet organs came forth in droves — in every wood finish and furniture style imaginable. The electronic made it possible to have an organ anywhere there was an electrical outlet. They were not large, not heavy and best of all, not awfully expensive. Many people rejoiced at this, but among some "serious" organists and pipe organ builders there was gloom and grumbling.

DAWNING OF THE AGE . . .

By the 1960s the vacuum tube was ancient history. America was going to the Moon and transistors meant far more electronics could be packed into the console of an organ for even less money. Sales figures of electronic organs were climbing faster than NASA's rockets. This was a boom time for the electronic organ business and as in any boom time, quality was not always the watchword. Some rather dreadful instruments were built and sold, but to be fair, most were improving each year.

In a wink of time, the transistor was obsolete and replaced by the "IC" or Integrated Circuit. This paved the way for computer chips

and in the spring of 1971 Allen Organ Company introduced the next quantum leap in technology: the Digital Computer Organ.

Computers are really wonderful things because they are so delightfully dumb. They don't care what you want to do or when you want to do it. Give a computer some sound files of organ pipes, say "Play these when I tell you to," and it will perform Bach or Rock all day and night.

The organ boom-days of the 60s and 70s are long passed, life-styles have changed somewhat and home entertainment products are now so numerous as to boggle one's mind. Most recently, electronic (digital) pianos seem to be all the rage and some of them sound very impressive. Even player pianos are once again being built, but the paper roll has given way to the 3.5 inch floppy disk.

What does the future hold for the electronic organ? As long as there is a demand for "traditional" looking and sounding instruments, the external appearance can't change very much — although the insides are already down to a few very small circuit cards. We have probably reached the point where the outside woodwork costs more to build than the inside electronics.

A few musical purists look upon the electronic with disdain; this strikes me as shortsighted and foolish. In fact, the electronic may well be the pipe organ's best friend. It has taken nine-hundred years of development, but at long last we are able to have a good sounding organ in our home. These instruments are available for teaching, practicing, playing and enjoying at any time. This is the real beauty of electronic equipment: it is ready to perform at your convenience.

I do not believe that the electronic organ has ever been, is not, nor ever will be a replacement for the pipe organ. It is a unique device, born of the age of electronic technology and must, as with any musical instrument, be considered on its own merits.

How a sound is produced — blowing air through a pipe, plucking a string or by an electric current

flowing through computer circuits — is not important. The musical quality of that sound is, however, all important and on that the instrument should be judged.

•••

Bob Miller, a life-long electronic organ buff, is the Comms Supervisor for the International Airport in Dhahran, Saudi Arabia. He has, what is probably, the only three-manual theatre organ (a Conn 653) in the country.

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PIPES & PERSONALITIES



KGN console. Glenn Johnson photo

WGN Console Fire

On June 2, in the home of Greg Simanski of Burlington, Wisconsin, an arson fire destroyed the WGN three-manual Kimball console. This Kimball console was from the last theatre organ built by the company in 1942. It was built with a twin console, which was destroyed when the Kimball factory was closed in the early 1950s.

Also destroyed were a pair of Kimball violins, a Kimball Chinese gong, a Kimball sound effects machine, a grand piano and some other pipework that was in storage. Spared but badly damaged was the rest of the organ, including a two-manual Kimball console, 10 ranks of pipes with chestwork, marimba, xylophone, glockenspiel and toy counter along with their associated tremors and regulators.

Greg's home, a former one-room school house, though badly damaged will survive. Plans are being made to start rebuilding both the house and the organ once again.

MOVING?

Send Change of Address to:
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or Call 708/484-1348

News From Allen Organ Company

St. Ann's Episcopal Church, Kennebunkport, Maine, celebrated its 100th anniversary in 1992. The scenic church is located along the rugged Maine coastline, constructed from rocks from along the coast. Former President George Bush has a summer home at Walker's Point, which is in close proximity to the church. The former President regularly attends services during his retreats to Maine. The 53-stop Allen organ, which replaced a pipe organ, is installed in the rear balcony of the stone chapel. The organ also speaks in the front of the church. The summer organist is William Teague of Shreveport, Louisiana. Teague played the dedication concert on July 30, 1995.



A picturesque church with a rich history and a former president as one of its distinguished members recently installed a large two-manual Allen Organ.

Concert For Life 1995

by Jim Koller

The Concert For Life 1995 was once again a tremendous success. The third annual gala held on July 8, was hosted by congenial Jasper and Marion Sanfillipo in their lovely home, affectionately named, Place de la Musique in Barrington Hills, Illinois. It presented Lyn Larsen, Carlo Curley, and surprise artist Simon Gledhill.

Lyn's concert, totally unlike his program at the ATOS National Convention in Detroit, presented songs familiar to us all, and yet with a common denominator. Could we guess it? After a lengthy intermission, and time well spent (I might add!), Lyn returned for the second half and let the proverbial "cat outta da bag!" All tunes were written the year of Lyn's birth; only he didn't tell us what year.

Carlo took his turn on the bench playing light semi-classics. His comments or mini-libretto on each selection presented was whimsical and thought provoking. This reviewer

found his two favorite pieces written by Richard Wagner, *Tristen & Isolde* and "Ride of the Valkries." Each were played with each side of the volume spectrum. Amazingly, the first was done with stops so quiet that you could hear a pin drop. The latter was played with great crescendo practically causing your bones to vibrate like the tremors installed in the organ. Both were thrilling to the senses!

As a tradition, Lyn likes to pull surprises! What better item up his sleeve than to be treated to none other than Simon Gledhill. His cameo included an appropriate selection; Rodgers & Hammerstein's medley from *Carousel*. The effects Simon created were envisioned of the actual soundtrack from the movie score, especially "The Carousel Waltz." His final number was Mikhail Glink's "Russian & Ludmilla Overture." It had been heard earlier in the week at the convention. Just the same, it was great hearing it again! Incidentally, be on the look-out when it comes out. Simon mentioned that he had just signed on the dotted line with

Musical Contrasts to produce his next compact disc on this enormous instrument and promises to include *Carousel* as part of the menu.

As a tearful farewell until next year, Lyn finished the program with what is now considered to be this event's theme song, "My Hopeful Heart."

L to R: Marian Sanfilippo, Carlo Curley, Lyn Larsen, Simon Gledhill, Jasper Sanfilippo. Bo Hanley photo



spectacular featuring songs of World War II, the jazz years of the 50s and some late Broadway musicals. On Friday evening, he treated the full house to a scary rendition of Andrew Lloyd Webber's *Phantom of the Opera*. Through all the fog, the audience watched a caped figure rise from the catacombs (basement storage area). The stage was shrouded in black gauze and many, many lighted candles. As our very able

soloist, Cabot Rae, sang the beautiful songs, the chandelier came crashing to the stage with gasps from the audience. We hope the viewers across the country saw that beautiful organ in the corner of the screen.

The organ is also used by the Mansfield Symphony and Choral Society, Children's Theatre Foundation and other groups. It is always nice to hear the Wurlitzer accompaniment for the various productions that we present. *Virginia White*



Composer David Raksin and Chris Elliott at the Stanford Theatre, Palo Alto, California. The Stanford Theatre's recent series titled "Hollywood Composers — Great Film Scores 1933-1953" is believed to be the first major film festival ever dedicated to the classic Hollywood film score. It honored ten famous composers. David Raksin, who composed nearly 100 film scores including *Laura*, *Forever Amber* and the incomparable score to *The Bad and The Beautiful*, wrote a special booklet for the festival recalling his relationships with such greats as Max Steiner, Erich Wolfgang Korngold, Miklos Rozsa, Alfred Newman, and Bernard Herrmann. Mr. Raksin was interviewed at the theatre by David W. Packard, President of the Stanford Theatre Foundation. *Forever Amber* and *Laura*, two famous films scored by David Raksin, were shown. Chris Elliott, who is featured weekly at the Stanford Theatre, performed numerous Raksin selections before and after the films.

Renaissance Theatre in Mansfield, Ohio

June 17 turned out to be a very special occasion for the Renaissance Theatre and our Mighty Wurlitzer pipe organ. Here at the theatre in Mansfield, we host the Annual Miss Ohio Pageants. This year we were televised live in nine cities in the state of Ohio plus coast to coast coverage via a Cable Network over 37 various stations throughout the United States.

Jeff Michaels, a "talented church organist and virtuoso on the keyboard" was brought in to write the production numbers. He spent a week here with the crew making accompaniment tapes for the dance routines and interlude numbers played between the contestant's offerings.

He played our 3/20 Wurlitzer each evening for a dramatic patriotic



Jeff Michaels at the Renaissance Wurlitzer

Adventures Down Under

Yes, there is life in the theatre organ world outside of the U.S.A. And in fact, it seems to be having considerable success in discovering and encouraging new young talent, as we have been in our ATOS youth competition the past few years. In addition, the Australian organ clubs seem to be thriving, in contrast to some of our clubs here in the states. So it occurred to us that the once-in-a-lifetime retirement trip we had been looking forward to, might well be spent on a trip to the convention in Melbourne, Australia, to combine a great pleasure journey with a quest for ideas to bring home. We took our young friend, Daniel Parks, who shares our love of theatre organ, with us and the whole experience was a great education and adventure for us all.

We found Australia to be much bigger, more diverse and fascinating than we had expected. Space doesn't allow us to expound on the wonders



L to R: John Seng, Glenyce Wooster, Heath Wooster, Bill Schumacher, Cliff Bingham, Neil Palmer, Rob Gliddon

of tropical Cairnes and the Great Barrier Reef, or visiting Koalas and Kangaroos, or sight-seeing in Sydney (thanks to Rob Gliddon, our host and super tour-guide). But while in Sydney, we were treated to the bonus of a concert with Neil Jensen at the Orion Centre. The well-organized TOSA, N.S.W. Division group met before the concert for a "stand-up" sandwich lunch and then set everything up for the afternoon concert. Besides a record shop, a ticket booth, and refreshment stand, they sold tickets for door prizes (would you believe that I won one?) — all great ideas! After the concert, we were guests of the board at a Chinese dinner!



Chris McPhee, Rosemary McPhee, Jim Clausen, Shirley Clausen, Daniel Parks.

Our next stop was in Adelaide where we were met by the McPhees just in time for the South Australian TOSA monthly Club Night at the Capri Theatre with its 4/25 Wurlitzer — by far our favorite Australian organ. This group really encourages its young people, and Club Night featured several of them, including Ryan Heggie, who was a runner-up in this year's ATOS youth competition. He not only plays the

organ well, but accompanied a jazz combo of his school mates, on the piano. The final artist of the evening was Chris McPhee (1993 ATOS competition overall winner) who traded Club Night engagements, so he could play for us! The McPhees were splendid hosts for our time in Adelaide, turning over their bedroom to us and dropping everything to show us around. A "must-see" is John Thiele's Balmoral Regent Theatre — a small replica of the defunct Adelaide Regent, complete with fixtures, draperies, seats and marble staircase taken out when the theatre was gutted and turned into a shopping center.

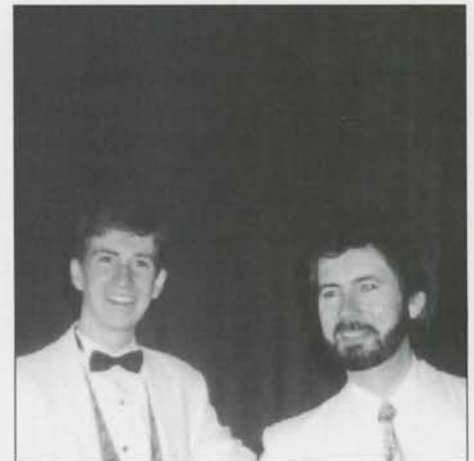
Then on to the convention! The Adelaide conventioners chartered a bus for the trip and stay in Melbourne with John Slater as the volunteer (and well-qualified) driver. What a great way to get acquainted with some wonderful people — we all stayed at the same hotel and traveled together to all the events and more. (Australian conventions do not ordinarily provide buses for transportation, as we do here.) We had a good variety of concerts at the Malvern Town Hall, the Dendy Cinema and the Moorabbin Town Hall, with such artists as Tony Fenelon and John Atwell (spectacular!), Heath Wooster (last year's ATOS Intermediate competition winner), and David Johnson, Ray Thornley, Chris McPhee, several Junior artists and our own John Seng.

A special treat was a visit to the Majestic Melbourne Regent, now under renovation, and to Julian Arnold's factory where the Wurlitzer

from the former San Francisco Granada Theatre (last in action in Portland, Oregon as the Vollum Studio Wurlitzer) is undergoing restoration before installation in the Regent this Fall. What a marvelous venue this will be!

Other events included open consoles and a banquet with ballroom dancing accompanied by Gordon McKenzie on the Malvern Compton Organ along with a Combo — great fun! The young people — Chris McPhee, Kylie Mallett (this year's ATOS Senior competition winner) and Heath Wooster really took Daniel under their wings and made him feel at home. In fact, we all hated to see the Adelaide group head for home — they felt like family to us — but we stayed behind to fly out later for Sydney and home.

There were several "after-glow" events including a visit to a lovely Victorian home in Geelong, where we heard the first Wurlitzer to be shipped by the factory to Australia. It is a wonderful-sounding instru-



Chris McPhee (left), and Roy Thornley.

ment which we understand had no Tibias originally.

We heartily recommend a trip to Australia and especially to their national convention which will be in Sydney next year, or to the grand opening of the Regent later in the year — we're seriously considering a return visit ourselves! In the meantime we're full of ideas to try out here at home to encourage young people and to increase interest in and support for the theatre organ in general — and isn't that what ATOS is all about?
Shirley Clausen

Oakland Paramount Celebrates Gaylord Carter's 90th Birthday

Thunderous applause greeted the theatre organist Gaylord Carter when the curtain rose at the Oakland Paramount last Saturday night. Fans packed the theatre to celebrate the 90th birthday of the Dean of Silent Film Accompaniment. Carter and his protégé Chris Elliott shared the stage, reminiscing about Carter's experiences in the entertainment business and showcasing their talents on the Mighty Wurlitzer and its duet console.

Paramount General Manager Peter Botto was on hand to announce the publication of Carter's autobiography, *The Million Dollar Life of Gaylord Carter*. The book, published by the Paramount, chronicles Carter's life from childhood through his successful show business career of 73 years to date. Admirers lined up for over an hour after the performance for a book signing with the legendary performer.

Carter graced the Paramount stage demonstrating the skills that won him a place in the Theatre Organists Hall of Fame and earned him the American Theatre Organ Society's Organist of the Year Award in both 1962 and 1994. Carter and Elliott alternated accompanying silent comedy shorts including Buster Keaton's classic *One Week*, Charlie Chaplin as *The Immigrant*, and Harold Lloyd as *Billy Blazes, Esq.* and in *Never Weaken*.

At the age of 17, Carter was "discovered" by comedian Harold Lloyd while accompanying one of Lloyd's films at the Seville Theatre in Inglewood, California. Lloyd recommended Carter for the house organist position at Los Angeles' famed Million Dollar Theatre. At the end of the silent film era, Carter took his talents on the air where he played for a number of radio shows, including the popular *Amos 'n Andy Show*. His television credits include *The Bride and Groom Show* and his own show, *Everybody Sing With Gaylord*. For 10 years he created fan excite-



Chris Elliott and Gaylord Carter at the Oakland Paramount. Marty Sohl photo

ment playing for Los Angeles Lakers, Blades and Kings games at the Sports Arena and the Forum. In 1960, Carter almost single-handedly created the modern revival of silent films with his sparkling live organ accompaniment.

Last Saturday's audience experienced a rare event in today's movie world of explosive special effects in Dolby stereo sound. The Oakland Paramount continues to present silent classics with theatre organ accompaniment, including a coming Halloween presentation of the 1925 horror film *Phantom of The Opera* starring Lon Chaney, Sr., with popular House Organist, Jim Riggs.

Veteran Organist Honored

Veteran silent movie organist Bill Wright (I'm the other Wright!) was honored recently when the Monrovia, California, City Council awarded him a certificate of appreciation and a nomination as Monrovia Senior of The Year in line with their Older American Recognition program.

In Bill's salad days he was the organist at the famed Kansas City Midlands Theatre where he played overtures (with the pit orchestra), accompanied vaudeville performers, and played sing-alongs.

Many years later Sandy Fleet hired him to play organ in one of his southern California coastal restaurants. Bill was amazed when he discovered the organ in the restaurant was the same large Robert-Morton

he had played so many years ago in Kansas City. After the eatery closed the organ was purchased and returned to Kansas City where it was installed in a suitable hall by enthusiasts. Who was waiting to play it? Bill Wright!

Pushing 90, Bill still plays in church on Sundays. *Stu Green*

Father's Day at Towe Ford

He's back! Tom Thompson, long time International Concert Artist for the Hammond Organ Company selected Father's Day to present a delightfully diverse program to over 300 enthusiastic people. He of course played on the ATOS 3/16 Wurlitzer that has been installed at the Towe Ford Museum in Sacramento.

Tom's program included an array of solo selections and a short sing-along, complete with authentic theatre lantern slides. Tom introduced a long time friend, Peter Clark, from one of the Michigan symphonies. Together, Peter and Tom played two of the Mozart French Horn Concertos. But the real highlight of the program was when Tom played "On The Trail" from Ferde Grofe's Grand Canyon Suite, accompanied by beautiful slides of the canyon trip.

Tom Thompson was the worldwide touring artist for the Hammond Organ Company during the late 60s and 1970s, then moved into top management of that company. During those early days with Hammond, Tom was at home in

Sacramento where he played for five years on the 4/16 Robert-Morton at the old Carl Greer Inn. now after an extended sabbatical when Tom played only at the Christian Science Church in Carmel, California, and the Unity Church in Sacramento, he has now turned his full attention once again to theatre pipe organ. His first step back was at the invitation of the Sierra Chapter's 30th Anniversary celebration last year (by the way, Tom played for the Chapter's first meeting 30 years ago, so this was a return engagement). After prodding from many of those at this celebration, Tom is up and playing concerts once again. Based on all the renewed interest, Tom has been approached by and signed a contract with Classical West Records to produce a CD album that will be available in September.



Tom Thompson at the Towe Ford Wurlitzer.

The Father's Day program was one of a series of Wurlitzer concerts sponsored by the Towe Ford Museum under the direction of Jeanne Blau and hosted by Sierra Chapter member Dave Sauer. A group of artists presents a one hour concert each Sunday afternoon in the spring and fall. Tom will be appearing in that series again in October and for the ATOS Sierra Chapter on November 11.

Pete McCluer

Announcing a New CD

by

John Ledwon

sounds of love

Selections include: **Love Is A Many-Splendored Thing, Endless Love, A Time For Us, Always And Forever, My Cup Runneth Over, Through The Eyes Of Love, We've Only Just Begun, Love Story, The Twelfth of Never, Lady, For Once In My Life, The Hawaiian Wedding Song**

A recording of twelve of the most popular wedding selections as requested during Mr. Ledwon's many years as a wedding chapel organist. Recorded on the 4/52 Wurlitzer installed in his home.

Also Available

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Includes music from: **Phantom of The Opera, Jesus Christ Superstar, Starlight Express, Joseph and the Amazing Technicolor Dreamcoat, Evita, Cats, Westside Story, Star Wars, E.T, Raider's of the Lost Ark** and more for a total of 37 selections!

This recording is reviewed in the 1995 March/April issue of *The Theatre Organ Magazine*

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Sounds of Love CD	\$19.00
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Vol. 3	\$9.00
All three volumes	\$25.00

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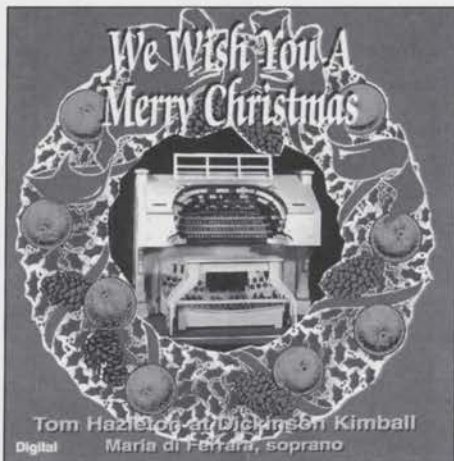
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FOR THE RECORDS

RALPH BEAUDRY, EDITOR

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

Our apologies to Guest Reviewer Ken Rosen for inadvertently omitting his By-line from the "One of a Kind" review in the last issue of the Journal.



We Wish You A Merry Christmas — Tom Hazleton

Once again it's Tom Hazleton at the 3/43 Dickinson Kimball — this time in a 65-minute program of Christmas music and with the special added attraction of Maria de Ferrara's magnificent soprano solos on four of the 14 selections!

The album contains a mixture of Christmas "pop" titles, some of the season's "classical" favorites and several appropriate, but rarely heard, selections. With only a few exceptions Tom's arrangements and registrations are fully theatrical and the Kimball organ is uniquely specified and voiced for Tom's lush, yet

robust interpretations.

The disc opens with an appropriate "Winter Wonderland" followed by a relaxed, mellow arrangement of Mel Torme's "Christmas Song." Ms. di Ferrara (also known as Tom's wife, Mimi) is heard first in a hauntingly beautiful Purvis arrangement of "Greensleeves." Following this is a tremens off but unbelievably theatrical Bach chorale and fantasia, "Good Christian Men Rejoice."

The fifth selection is titled "Santa Claus Is Comin' to Town" but includes, too, a jazzy "Frosty the Snowman" and "Rudolph, the Red, etc." Next Mimi returns with a soothingly effortless version of Yon's "Gesu Bambino."

Tom's "small world," pizza parlor version of "Jingle Bells (around the world)" is complete with bagpipes, Chinese gong and other toy counter goodies, but is immediately followed by a subtly exquisite Purvis arrangement of "Wee Lambs in the Heather." Mimi is heard again singing Handel's "Rejoice Greatly" (from *The Messiah*). Purvis' "Carol Rhapsody," the liner notes tell us, was written especially for San Francisco's famous theatre organist Floyd Wright; and it is, indeed, a quite theatrical treatment of "Silent Night," "Hark! The Herald Angels Sing" and "O Come All Ye Faithful."

Next is another tremens-on arrangement, this time of "It Came Upon a Midnight Clear" which is followed by Mimi's beautiful rendition of "O Holy Night." Langlais' impressionistic, yet quite theatrical, tone poem, "La Nativite," precedes the album's closing medley of Lewis Redner's "O Little Town of Bethlehem" and, in a rousing full organ climax, Handel's "Joy To the World."

Again the Dickinson Kimball has been beautifully recorded (with, perhaps, just a touch of added reverb for an appropriate in-theatre or in-cathedral sound). This perfect blending of organ with two fine artists makes it a recommended Christmas album for all theatre organ buffs. CD only at \$20.00 postpaid from DTOS Records, % Bob Noel, 110 Edjil Ave., Newark, DE 19713.

A Theatre Organ Christmas



A Theatre Organ Christmas — David Kopp

Hats off to our New York Chapter for their very successful efforts installing one of the nicest little 10-rank Wurlitzers ever heard in the Lafayette Theatre in Suffern, New York. And to their chapter chairman who also is the console artist on this delightful 61-minute album of 32 of the most popular and best loved Christmas tunes. (David Kopp is both a prolific arranger of music for the organ as well as organist for the New York Rangers and Knicks and resident artist at the famous LIU Wurlitzer!)

This Wurlitzer, opus 2095, started its life as a Style 150 (2/15) in the Lawler Theatre, Greenfield, Massachusetts. Since its removal from the theatre its best known, though temporary, "home" was in the late Ben Hall's Greenwich Village apartment. Dubbed the "Little Mother" (in comparison with the Paramount's "Queen Mother") Lee Erwin recorded the instrument while it was still in Hall's apartment after his untimely death. In comparing that album (Concert Records #0075) it's interesting to note that, despite the addition of five ranks, it still has that slightly husky sound it did in Hall's apartment — in fact, it still has a warm, intimate sound despite now being in an 1100 seat house.

Unlike most other organ albums of Christmas music, this one is all "pops" with the exception of two medleys (totaling just 10 minutes — and these are played with full

tremes!). Kopp has a noticeably light-hearted approach and we found a delightful, slightly jazzy flavor in several of the tunes.

Space permits just a sampling of the titles: the album opens with a bright, breezy "Santa Claus Is Coming to Town" and continues with a lullaby-like rendition of "Silver Bells," and then a full-blown theatrical arrangement of "The Christmas Song." Some of the other titles are: "The Christmas Waltz," "Winter Wonderland," "Carol of The Drum" (also known as "The Little Drummer Boy") and the album closes appropriately, with "White Christmas."

As we said, that's just a sampling of the titles but all are fully arranged and played cleanly so you could comfortably sing-along or, at least, hum-along; and the music would be a perfect accompaniment for tree-trimming or gift wrapping, or for your holiday parties, too!

Available in cassette for \$12.45 or compact disc at \$17.45 (both post-paid) from Catalog Music Supply, P.O. Box 641, Wayne, NJ 07474-0641.



The Fox Album — Simon Gledhill

For over 30 years "Introducing the Fantastic Raymond Shelley" (Columbia CS8393 - recorded in 1961) has been a cherished album in this reviewer's collection; not just for the brilliant artistry of the organist but for the glorious wrap-around sound of the Detroit Fox Theatre's magnificent Wurlitzer!

Significantly, that album's liner notes credit, as members of the

organ crew then, both Dick Clay (this new disc's producer and recording engineer) and Roger Mumbroe (who deserves tremendous credit, along with Dick Smith and the entire organ crew, for the organ's current near pristine condition.)

To capture the full sonic splendor of opus 1894 (one of only five Fox specials ever built — only it and the St. Louis instrument remain in their original "homes") in a 5000 seat auditorium is a major challenge to the recording engineer. But, thanks to modern DAT technology, we can finally enjoy the full-voiced splendor of the "Fox Sound."

Also, this album might be considered a "bonus" for this year's convention goers who heard both Jonas Nordwall and Ron Rhode at the Fox console (while Simon was featured at the Senate Theatre) for this album is a 63-minute "encore" performance of the 4/36 organ and one we can enjoy at home!

Although only 9 "cuts" are listed, this includes two lengthy medleys which brings the total tune list to 23 selections.

Simon opens with the rousing "King Kong March" and proceeds with a lush, near six minute ballad, "This Is All I Ask." The "Jerome Kern Collection" of nine selections features many of the organ's solo voices and combinations along with a variety of tempos. Included are melodies written for both Broadway and Hollywood productions including several selections from his most ambitious score, *Showboat*.

"June Night on Marlow Reach" and "The Night Was Made for Love" are delightful ballads which again show off the organ's lush ensembles. Cole Porter's "Just One of Those Things" is up tempo yet, with Simon's skill in registration, phrasing and swell pedal technique, bounces along nicely despite the room's near three-second reverberation. (The liner notes indicate this music is from *Can-Can* which is only partly true; it was written for the 1935 Broadway show Jubilee and was "appropriated" by Hollywood for Maurice Chevalier to sing in the 1960 film version of *Can-Can*!)

"A Nightingale Sang in Berkeley Square" precedes Simon's 14-minute medley of six selections from Leonard Bernstein's *West Side Story*. The disc loses with a very romantic salute to "Vienna, City of Dreams."

The fact we have two new recordings by Simon Gledhill to review in this issue of the Journal surely attests to his talents and popularity. Because both albums were recorded at about the same time, there are several duplications — "King Kong March," "Just One of Those Things" and the "West Side Medley" appear on each, but the contrasts between Wurlitzer and Barton organs (both in very reverberant rooms) makes for a fascinating comparison!

Sixteen pages of liner notes include beautiful full color photos of both the auditorium and organ console along with a wealth of information about the theatre and its organ.

Compact disc only at \$20.00 post-paid from T.V. Recording, P.O. Box 70021, Sunnyvale, CA 94088-4021.



Live At The Rialto — Simon Gledhill

Everyone who attended the 1993 ATOS Convention in Chicago will surely attest to the fact Joliet's Rialto Theatre 4/24 Barton organ was the biggest and best surprise. Why? Because members of the Joliet Area Chapter, starting in 1989, had completely rebuilt the massive instrument and their efforts (though finished just hours before Simon Gledhill's concert on July 5) had produced an organ of near perfection both mechanically and tonally!

Now we can all enjoy this profes-

sionally recorded (by Jim Stemke, Digital Sonics) live performance which, with Simon's cooperation, blessing and waiver of the usual artist's fee, is a fund-raising effort to continue improving this great organ.

Although Barton ranked fifth in total instruments produced, relatively few Bartons have been recorded; in fact, the Rialto organ has been heard on only one previous release ("Starring Mr. Kay McAbee" in 1965.)

This 2000 seat theatre, in true movie palace tradition, has one of the most satisfying "roll-around" big organ sounds to be found anywhere! And Simon's expert registrations and swell pedal technique make the room truly become part of the organ without any trace of "mud."

At 62 minutes, this cassette contains a major portion of the Gledhill concert. Aside from two medleys (each running over 16 minutes) there are eight individual numbers for a grand total of 25 selections! Simon has a balanced program of some well-loved favorites along with a sprinkling of unfamiliar items which are equally enjoyable.

Opening the cassette is the concert's console-raiser "Just One of Those Things" followed by a lush, yet surprisingly robust "These Foolish Things." Next up is the *West Side Story* medley, followed by Legrand's romantic "No Matter What Happens." The side closes with the "King Kong March."

Side two opens with the second half console raiser, the peppy "Let's Break the Good News." A lyrical "What is There to Say?" is followed by a salon-type piece, Chaminade's "Pierrette." The "Richard Rodgers Remembered" medley includes some of his best known compositions from both his Lorenz Hart and Oscar Hammerstein collaborations. For his finale, what else? "Chicago."

Do yourself, and the good people of Joliet Chapter, a real favor — this is one of the best ever recordings of a live concert — highly recommended!

Cassettes only at \$12 postpaid (15.00 outside the U.S.) from JATOE, %Lili Zuber, 13932 Citation Drive, Orland Park, IL 60461053.



On Tour With Kay McAbee

Kay McAbee is an "organists' organist!" Few other musicians deserve this accolade more than this ATOS Hall of Fame member who, by his arrangements and registrations, as well as his formidable technical skills, has both directly and indirectly influenced most of today's popular organists.

Yet, despite his 40 plus years of entertaining and teaching, this is only the fifth commercial recording Kay has released! Also, it's interesting to note that, with the exception of his early Joliet Rialto Barton album and the Detroit Fox Wurlitzer (heard on this album) his recordings have all been on relatively "obscure" instruments never recorded before or since! His first album was on the Wurlitzer in the Aurora, Illinois, Paramount Theatre and he later recorded the Wicks in the Wheeler residence in Lockport, Illinois, and, of course, the 5/28 "Roxy" hybrid in Albuquerque's Ramada Classic Inn where he has been the featured artist for the past few years.

On this cassette Kay is again heard on some "off the beaten track" instruments. Since it's an "On Tour" collection, we'll touch on the instruments, along with the selections, as they appear on this 72-minute album. All the items heard come from Kay's personal collections and are his choice of his favorite and finest moments at the console.

First up are two selections from a live 1971 concert on a rare Louisville Uniphone. It's the 3/18 in the Rivoli Theatre in Indianapolis. This organ,

one of only 20 theatre instruments built by this short-lived firm (1925-29), is described in detail in The Console of December 1966. Kay opens with a full organ rendition of "Jealousy" followed by an emotion-laden reading of the ballad "Among My Souvenirs."

Next up are excerpts from a 1962 concert at the Trio Roller Rink in Milan, Illinois. This 3/14 Barton (opus 236) came from Milwaukee's Oriental Theatre and subsequently was installed first in Cicero's Pizza Parlor in Roseville, Minnesota, later in a Twin Cities residence, and finally in the Lansing, Illinois, Pizza and Pipes! There are a generous five selections on this wonderful Barton and it's of special interest to note this performance was Dave Junchen's introduction to the theatre organ! What a glorious inspiration it must have been to that teenager who went on to become one of the foremost organ builders in the world before his recent untimely death. The selections are "Largo" from Dvorak's *New World Symphony*, "All the Things You Are," "Bill," "Song of Raintree County" and one of the most rip-roaring versions of "I Got Rhythm" on record!

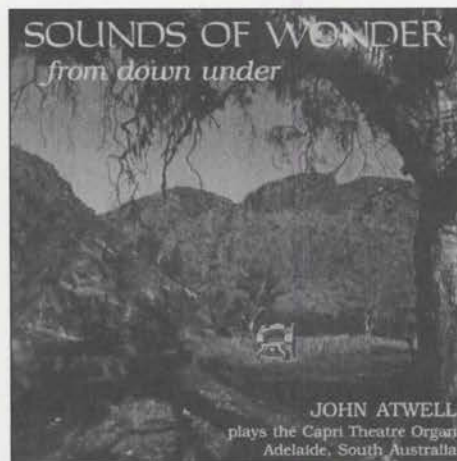
Moving to a classical instrument (for, indeed, Kay is a master in both literatures) this album has Kay playing "Clare de Lune" and Bach's "Tocatta and Fugue in D Minor" on the magnificent 3/48 Moller in Aurora's Church of God.

The fourth group is the only recording we are aware of made on the Hinsdale, Illinois, Theatre's 3/24 hybrid and we believe it dates from a 1976 or 1977 concert. "Belle of The Ball" is Kay's rousing opening number and is followed by possibly the fastest "Tritsch Träsch Polka" ever heard and, again showing his fantastic ability with a ballad, the theme from *Summer of '42*.

The program closes with a portion of a live concert in 1982 at the Detroit Fox 4/36 Wurlitzer and features "Without A Song," "Cherokee" and "Old Man River." As part of the Theatre Organ Collectors Series, we must note that, while the sound quality may not be quite as "hi-fi" as found on today's

DAT recordings, Jim Stemke has again performed a masterful job of engineering and editing these tapes to bring out the fullest possible beauty of each instrument — and the legendary artistry of Kay McAbee!

Cassette only at \$12.00 postpaid from Digital Sonic Productions, 408 Courtland Ct., Schaumburg, IL 60193.



Sounds of Wonder From Down Under — John Atwell Tony Plays Duo — Tony Fenelon

Ken Rosen, Guest Reviewer

John Atwell and Tony Fenelon, two of Australia's finest organists, have produced two of the most beautifully played CDs I have ever reviewed! From their vantage point "down under," they are influenced by both American and British styles, and are masters not only of current American theatre organ stylings, but are thoroughly versed in popular and symphonic orchestral arranging styles, as well as jazz and swing.

Both casual and discriminating listeners will appreciate their technical prowess and imagination. And, both CDs were recorded on the 4/25 mostly Wurlitzer in Adelaide's Capri Theatre.

John kicks off his CD with "The Best Things in Life are Free," which, along with "Who," Lyn Larsen's "Sounds of Wonder," and much of his "Big Apple Medley," have enough up-tempo razzle-dazzle and snapping Post Horns to please all

the Lewlyn Strozleton fans in America! "Just One of Those Things" starts out evoking the GW *Showtime* album that knocked us out as kids, then gives us intricate piano configurations against left hand melody in bravura fashion.

The "Big Apple Medley" is an eight minute overture of tunes about New York. The sounds range from the GW Pasadena studio organ of the 60s to a calliope effect which John somehow makes restrained and tasteful.

His "You Are My Heart's Delight" by Franz Lehar, also known as "Yours Is My Heart Alone," depending on the translation, shows his skill with Crawford/GW-influenced ballad stylings. In "I Love You," Cole Porter meets "Ich Leib Dich" by Grieg. Both are subdued and beautiful.

"Oxford Street" is another of those "veddy" British marches from Eric Coates, in the manner of his "Knightsbridge March," and shows off lots of snappy reeds. "On a Spring Note" is a Sidney Torch orchestral composition from his later conducting and arranging years, which John masterfully transports backward in time to come up with a flawlessly accurate Torch 78. "Lullaby of Birdland" gives us toe tapping jazz improvisations on Tuba and Trumpet, chrysoglott and marimba and, through melody couplers, piano and glock for an amazingly true recreation of the George Shearing Quintet in its heyday.

Atwell's skill in orchestral transcription, perhaps the most ambitious undertaking in theatre organ, is noteworthy for his technical mastery and understanding of the orchestral idiom. The "Valse Triste" of Sibelius is actually less dolorous and more cheerful than many orchestral versions, and John coaxes a convincing Foort traveling Moller sound from the Capri organ, in tribute to the HMV 78 disc that inspired it. "Sleeping Beauty Waltz" by Tchaikowsky alternates between current theatre organ style and Torch/MacLean, no tremolos, orchestral style with bold flourishes. The "Allegro," from the *Royal Fireworks* of Handel, is red-blooded

romantic classical organ in the Virgil Fox/Carlo Curley manner. If you think you don't like classical organ, this will win you over. Heykins' "Second Serenade" is a delightful evocation of the elegant salon orchestras heard in the palm courts at the turn of the last century.

Attention Buddy Cole fans! "East of The Sun" and "When I Fall in Love" are two of the best imaginary Cole arrangements ever, filled with soaring melodic phrasing, advanced harmonies, lush registrations, and "third hand" counter melody played by right hand thumb and left hand index finger on the middle manual, and there's even a pedal slide or two. It takes a thorough understanding of the style to come up with such convincing arrangements of tunes that Buddy never actually recorded on theatre organ, and I hope you'll forgive this reviewer for a little pride in that John tells me these arrangements grew in some small part out of late night jam sessions at my own Wurlitzer with friend Jay Rosenthal, in which we alternated sober discussions of an analytical approach to playing styles, with regaling each other with imaginary arrangements of our childhood idols.

"Love Walked In," George Gershwin's last song, ends this 67-minute album not with bombast and cymbal crashes but with Flute Celestes and Tibia in a quiet farewell.

"Tony Plays Duo" is a deceptively simple title for a CD ambitious in scope and often breathtaking in execution. Fenelon has used the digital record/playback system of the Capri organ to accompany his piano playing or add embellishments to his organ arrangements. Intelligent listeners are no doubt aware that organ-piano duet playing can be fraught with the peril of descending into interminable chains of leaden, corn-ridden fox trots. Not Tony! While he is already familiar to American organ buffs, through previous recordings and tours, as a master of American theatre organ style, he is also a superlative pianist of strength, sensitivity, and formidable technique. The impression is that of a piano soloist with a symphonic "pops" ensemble in the manner of

the Boston Pops or Hollywood Bowl orchestras.

His "Tribute to Gershwin" includes "S'Wonderful," "The Man I Love," "Liza," "Swanee" and "Strike Up the Band." This nine-minute medley is based on an arrangement he performed with the Australian Pops orchestra and his piano solos sizzle with Gershwin's own striding Tin Pan Alley style.

Other duets are a Linda Ronstadt-Nelson Riddle influenced "Skylark," a "Beatles Rhapsody" (without a hint of rock and roll) and the theme from *Somewhere In Time*. In the latter two Tony has seamlessly interwoven portions of Rachmaninoff and the effect is pure romance. Berlin's "What'll I Do" begins with mystical, magical chords on flutes and features the rarely heard verse. "Rondo Alla Turca" by Mozart is inspired by the George Wright *Encores* albums, the record that made organ buffs of countless Baby Boomers. Tony's arrangement is intricate, busy, and irresistibly toe-tapping. Completing the "duo" selections is an Australian hit, "Please Don't Ask Me" which will surely appeal to American listeners.

For solo organ Tony has arranged the entire *Carmen Suite* by Bizet and this most accessible and melodic of operas includes a rousing "Toreador's Song," very Spanish "Aragonaise," introspective "Intermezzo," amusing "Changing of the Guard" (played with Post Horn and Trumpet fanfares) and concludes with a sultry "Gypsy Dance."

Tony also includes a Buddy Cole tribute with a faithful cover of "I'll Follow My Secret Heart" from his *Modern Pipe Organ* album. Buddy's trademark Diapason counter melody and full organ open harmony will make long time Cole fans smile, and the Capri organ does a credible job of simulating Buddy's "Wurlimorton."

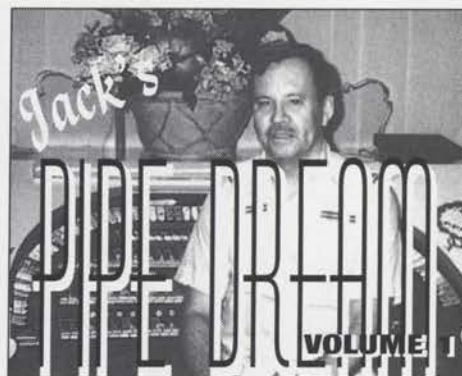
"Body and Soul," Johnny Green's finest tune, is also presented organ only, subtle and dreamy, yet rhythmic. The Liszt "Un Sospiro (Etude in E Flat)" is probably better known to many listeners in its popular version, "Song Without End." As with most Liszt, it is the ultimate in

romantic piano music that made 19th Century women swoon, some of them for Liszt, but requires prodigious technique. Tony delivers this with stunning technical mastery.

Tony also ends his 67-minute CD quietly with the 70s Anne Murray hit, "You Needed Me." The organ carries the melody while the piano weaves a rhapsodic tapestry, ending in swirls of "Stardust."

The outstanding digital audio on both CDs is by Graham Ward. Plentiful notes with both albums describe the organ, the tunes and the artists. Photos of the organ and the artists are in full color. If you own theatre organ records, you must add these to your collection!

Each album is sold separately. Each album is available in either cassette for \$12.00 or compact disc for \$20.00 (both postpaid). Special Note: Please make your check or money order payable to the artist (if you are ordering both albums please write two checks — one to each artist) and mail your order to Russ Evans, 6521 N.E. 191st Street, Seattle, WA 98155-3453.



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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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The TIBIA

JOURNAL OF THE A.T.O.E.

ROBERT HOPE-JONES—

Father of the Theatre Organ

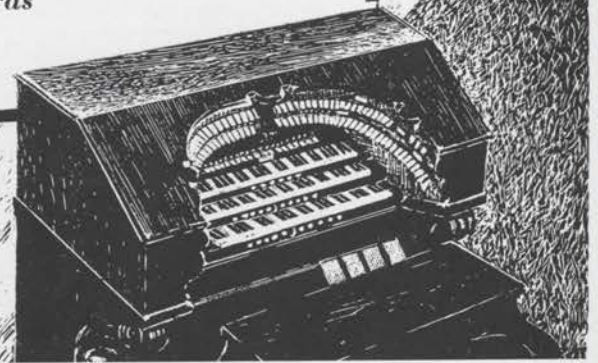
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FAMOUS ORGANS—

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Denver*

Organization and Chapter Meetings

Organ Records



Constitution and By-Laws of The American Association of Theatre Organ Enthusiasts

Preamble

ARTICLE I. The name of the Association shall be "THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS"

ARTICLE II. The Association shall be a non-profit organization devoted entirely to furthering the ideals set forth in Article III.

ARTICLE III. The purposes for which this Association is formed are: To Preserve the Tradition of the Theatre Organ, to Further the Understanding of the Instrument and its Music, and to publish a periodical to be called "THE TIBIA."

ARTICLE IV. May it be expressly stated that the use of the name of the Association (A.T.O.E.); its publication, THE TIBIA, or its letterhead must be for the good of all the group and not for personal gain and that the Officers of the local chapters will be held responsible for any such use, in poor taste, of the good name of the A.T.O.E.

The following by-laws represent the results of efforts and desires of The American Association of Theatre Organ Enthusiasts in accomplishing these objectives:

SECTION I. MEMBERSHIP

ARTICLE I. The membership of the Association shall consist of individuals interested in furthering the purposes of the Association as stated in Article III of the Preamble.

ARTICLE II. An honorary member shall be chosen by the members at the annual meeting each year who will enjoy the privileges of membership without the payment of dues for the ensuing fiscal year, and who shall serve as an honorary member of the Executive Committee with power to vote for the ensuing fiscal year.

SECTION II. MEETINGS OF MEMBERS

ARTICLE I. The policies of A.T.O.E. shall be determined at an Annual Meeting of Members, to be held at a place to be designated by the Executive Committee on the first Saturday in February of each year.

ARTICLE II. A special meeting of members may be called by the President, with the approval of the Executive Committee, and shall be called by him at the request of 10 members.

ARTICLE III. At least four (4) members of the Executive Committee and one (1) of the Executive Officers shall constitute a quorum for a meeting of the Executive Committee. The members present at an annual or special meeting of members shall constitute a quorum.

SECTION III. ADMINISTRATION

ARTICLE I. The business and property of the Association shall be administered by the Executive Committee and the Executive Officers. Meetings of the Executive Committee shall be held at least once each year immediately after the annual meeting of members, and at any other time necessary to handle the affairs of the A.T.O.E. as determined by the Executive Officers.

ARTICLE II. The OFFICERS of this Association shall consist of the President, Vice-President, Secretary-Treasurer, Editor, and seven (7) Executive Committee members.

ARTICLE III. The President, Vice-President and Secretary-Treasurer shall be elected each year at the annual meeting of the members. Three (3) members of the Executive Committee shall be elected at the annual meeting of the members held on the odd-numbered years, and four (4) members of the Executive Committee shall be elected at the annual meeting of the members held on the even-numbered years. The Editor shall be elected by the Executive Committee at its annual meeting.

ARTICLE IV. Duties of the Executive Officers and the Executive Committee.

President: 1. Preside at all meetings of the A.T.O.E., or arrange for a presiding chairman in his absence or as the situation may dictate.

2. Act as Chairman for all meetings of the Executive Committee.

3. Call together meetings of the members and those meetings of a special nature on approval of the Executive Committee.

4. To act on matters of policy and business relating to the Association and the publication when approval from the Executive Committee is impossible or the delay in obtaining such approval would result in a hardship to the best interests of the Association or publication.

5. To appoint such committees and individuals as he deems necessary in aiding him in his efforts to carry out the business of the A.T.O.E.

Vice-President: 1. To assist the President.

2. To assume the duties of the President in his absence.

Secretary-Treasurer: 1. To take care of correspondence relative to the Association.

2. To assist other officers in preparation of reports.

3. To keep account of receipts and expenditures of both the Association and the publication.

4. To sign checks and otherwise dispense the monies of the Association in payment of debts accrued by the Association and publication.

5. To report on the finances of the Association at the meetings or at the request of the President or Executive Committee.

6. To prepare written reports annually for the benefit of the members.

7. To determine the status of a Chapter as stated in Part 1. of Section IV.

Executive Committee: 1. Make decisions regarding the policy and business of the Association when a referendum to the members is not convenient. Such decisions must have the approval of the President.

Editor: 1. In general, to be responsible for the publication of the Association's periodical, THE TIBIA.

a. Obtain, edit, and prepare material for inclusion in THE TIBIA.

b. Work with the publisher in preparing the material for publication in THE TIBIA.

2. Appoint a staff to aid him in securing material for publication in THE TIBIA.

3. It shall be his right to ask for and receive reports from the Secretary-Treasurer and the various Chapters for use in THE TIBIA.

SECTION IV. CHAPTERS

Chapters may be organized by a group of at least ten (10) members subject to approval by the Executive Committee, and the provisions embodied in the following Articles:

ARTICLE I. That the request for a charter be submitted in writing and be signed by at least ten (10) members in good standing who will be members of the chapter, as determined by the Secretary-Treasurer, together with a list of the names of the members who will serve as Chairman, Vice-chairman, and Secretary.

ARTICLE II. That a copy of the minutes of each meeting be submitted to the Executive Committee on demand, together with a roster of those in attendance.

ARTICLE III. That the charter shall be issued for a period of one (1) year with automatic renewal so long as the membership in the chapter shall not be less than ten (10). The Executive Committee shall have the right to withdraw a charter if an investigation shall determine that continued existence of a Chapter's Charter is detrimental to the purposes of A.T.O.E., subject to review at the next annual meeting of members.

ARTICLE IV. Additional dues may be levied by a chapter for its own purposes after approval of the amount to be levied by the Executive Committee, subject, however, to a 2/3 majority vote of the chapter members approving the additional dues levy.

ARTICLE V. That each chapter be required to hold at least four (4) meetings each fiscal year.

SECTION V. DUES AND FINANCES

ARTICLE I. Each member shall pay to the Association's Secretary-Treasurer \$4.00 per year, which sum shall be due and payable on July 1st of each year.

ARTICLE II. The said annual dues of \$4.00 shall be the total of the member's obligation to the Association.

ARTICLE III. The membership and fiscal year of this Association shall be from the 1st day of July of each year to the 30th day of June of the following year.

SECTION VI. AMENDMENTS

ARTICLE I. These by-laws may be amended at any regular or special meeting of the Executive Committee and the Executive Officers by a majority vote.

FALL

1955

The TIBIA

JOURNAL OF THE A.T.O.E

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The Editor Notes . . .

WHAT IS COMMONLY REFERRED TO AS the "Golden Age of the Theatre Organ" ended more than a quarter century ago with the advent of sound motion pictures. As a consequence, many organists were forced to seek other pursuits as a means of livelihood. Organ consoles were covered with canvas and the instruments permitted to fall into a state of practical disrepair or sold and reassembled in private residences, in places of public worship, or in sundry auditoria. The early years of radio broadcasting were marked by many organ programs variously announced "Organ Echoes," "Console Airs," "Organ Melodies," "The Organ Speaks," "Pipes of Melody," *et cetera*. A prominent Chicago organist, now deceased, broadcast two one-hour programs daily for several years! Today, comparatively few live organ programs are available to an organ-loving public. Organ installations in broadcasting studios suffered no less a fate than their counterparts in the theatres. For over a decade few commercial recordings of theatre organs have been released by recording companies. To the younger generation, at least, the various electronic instruments have become practically synonymous with the pipe organ and there is certainly no dearth of such recordings in record shops everywhere and many of which are represented on the record jacket as the genuine instrument. Lastly, it may be pointed out that a goodly number of people have not the slightest idea what a theatre organ is or sounds like.

LIGHT ON THE HORIZON

The advent of high-fidelity recording techniques has stimulated interest in recording the theatre organ. Already a number of excellent discs have made their appearance and many record shops report difficulty in keeping adequate stocks on hand to meet popular demand. A surprisingly large number of organ enthusiasts have assembled unit organs in their homes and there are undoubtedly many others who are developing similar projects.

"ENTHUSIAST" DEFINED

The dictionary defines an "enthusiasm" as one who is "carried away by his feelings for a cause—a zealot, fanatic, devotee." I recall a friend who pointed out that his concern for the theatre organ had long ago transcended the "interest" stage and suggested that the words "infatuation" or "obsession" would more aptly describe his love of the organ. For he who embraces the "King of Instruments" as his favorite source of musical inspiration there can be no half-way point in his ardor for the organ. He recalls with nostalgia the many hours spent watching his favorite organist at the local theatre during the days of silent pictures. Perhaps it is the memory of the radio broadcasts of organ programs emanating from an organ studio, perhaps the thrill of listening again and again to certain treasured recordings. To such enthusiasts there can be no true substitute for the theatre organ.

The cessation of organ activity in the great theatres of the land and over the air waves merely served to stimulate, or whet the appetite as it were, of a group of men devoted to the organ. Prominent among these men was Alden Miller, a railroad employee of Minneapolis, Minnesota. Some years ago he engaged in the pursuit of collecting memorabilia relating to organs, organists, and recordings and he authored a newsette, at first in the form of a round-robin letter, which was variously known as the "Kinura," "Ophicleide," "Unit Orchestral Theatre Organ Magazine," "Diaphone," "Tibia" and, currently, the "Kinura Theatre Organ Digest." It was only a matter of time before the need for a national organization and a magazine devoted to the theatre organ became apparent. The idea met with approval from all quarters. "By all means, let's see what can be done—this is what all of us have dreamed of for years" expressed the consensus of the group. Thus was born "The American Association of Theatre Organ Enthusiasts" and its official publication, THE TIBIA. The fruition of a pipe dream!

We hope that this, the first issue of THE TIBIA will contribute in some measure to your own particular zest for the theatre organ. The Editor will appreciate knowing how best to serve your interests. Let us hear from you and we will strive to do our best.

The Editor

American Association of Theatre Organ Enthusiasts

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Type?

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Reports of Charter Meetings

GRAND RAPIDS, MICHIGAN

Irving Heruth of Grand Rapids, Michigan, describes as "a great success" the first meeting of his newly-formed Theatre Organ Club held Sunday, April 24, at the Michigan Theatre in Muskegan, Michigan. The organ is a 3m/8r Barton and was reconditioned by members of the Club before the organization was formed. Ted De Vlieger, a professional organist since the age of 14, played the newly restored organ for club members. Since that meeting, the group met at the Fisher Theatre in Detroit and Irv writes that still another meeting is scheduled in a private home of the Wurlitzer family located at a Roller Rink in Detroit. Comments Irv in his letter:

"Of course a lot of the people think that I'm a bit crazy, but I don't let it bother me. In fact, a good share of them haven't the slightest idea as to what a theatre organ is.

"I think in time a share of them will have a clear knowledge and understanding of the theatre organ. At present, we are trying to make arrangements with a local theatre for the use of an organ. That will enable more people from Grand Rapids to be present at our next meeting."

We are delighted with the way organophiles have responded to Mr. Heruth's call, and wish them continued success. Good going, Irvin, and we are confident that your club will expand with leaps and bounds.

SEATTLE, WASHINGTON

Pictured at right is a group of theatre organ enthusiasts in the Seattle, Washington area which—even before the birth of A.T.O.E.—has been assembling from time to time at the residence theatre organ consoles of the various individuals for happy hours of theatre organ music and the exchange of organ lore.

When these people learned that Dr. Mel Doner was coming to Seattle last February 3, they cancelled all other social plans and assembled at the basement studio of Bob Jones to greet Mel and learn more about the organization of A.T.O.E. As usual, when these TO lovers get together, an extremely interesting session is enjoyed by all. Nine of these fourteen people are fortunate in having their own theatre organs set up at home. Undoubtedly, this is one of the first groups to assemble a chapter of organ enthusiasts in the United States.

THE TRACKER

DENVER, COLORADO

JOEL KRAMER and BOB CASTLE continue their excellent presentation of the dual-console, 4m/20r *Wurlitzer* in the Paramount Theatre. After many years of silence, this organ was put back into action three years ago. Its continued daily use and the hearty applause for each interlude is proof that the present generation appreciates the theatre organ as did past generations. MAGGIE MELODY, JACK MALMSTEN, and LARRY MCNEAR have been at the console of the 3m/15r *Wurlitzer* in the Denver Theatre at various times during this year. The organ is undergoing extensive repairs with Mr. Roberts, the original installer, giving it his expert attention. The 4m/17r *Robert-Morton* in the Tabor Theatre, installed in 1921, has been sold and is being dismantled. Except for the console, this organ is still in very good condition. The late-model 2m/6r *Robert-Morton* in the Oriental Theatre is being removed. Parts of this organ are being used in a church installation locally. The 2m/18r *Wurlitzer* in the Orpheum Theatre is soon to be removed. The organ, consisting of two iden-



Standing (l to r): Dan Adamson, Mrs. Glenn White, Sr., Glenn White, Jr., Bob Coombs, Dean Botteker, Ted Leamy, Glenn White, Sr. Seated on Console Bench: Catherine Siderius, Bottom Row (l to r): Jim Collier, Ken Mayberry, Bob Jones, William Bunch, George Cole, Alden Bice

tical nine-rank *Wurlitzers*, was badly damaged in the past by water. It has not been playable for several years. The famous *Wurlitzer* in the Denver Civic Auditorium installed in 1917 at a cost of \$85,000 is now being removed and rebuilt. This 4m/35r organ is to be reinstalled in the theatre section of the soon-to-be renovated auditorium. Fred H. Muenier, local organ man who originally installed the organ, now supervises its removal. This instrument which contains three sets of 32' Diaphones is to go back in its entirety with the exception of some of the sound effects. It has been suggested that additional stops be added to make the organ suitable for "playing classical music and orchestral accompaniment." The early announcements for remodeling the auditorium suggested that the organ be junked. Public indignation prompted the formation of an advisory committee to the mayor who recommended that the Hope-Jones Unit Orchestra be saved and placed in the theatre proper where it could be used and heard to greater advantage. Mr. Muenier stated that the new installation will be "50 per cent more effective since the remodeled auditorium will not muffle its tones." All pipe organ lovers will agree with me that the citizens of Denver are wise in their decision to demand the retention of this venerable instrument.

ST. LOUIS, MISSOURI

STAN KANN is doing "three a day" at the console of magnificent 4m/36r *Wurlitzer* in the Fox Theatre. This is the only one of the five thirty-six rank *Wurlitzers* now getting a daily workout. All credit for the rehabilitation of this majestic organ must go to Stan who undertook the tremendous task of putting it back in playing condition after many years of silence. If preparing and presenting programs for his theatre audience was not enough, Stan entertains nightly at a restaurant called "Musial's and Biggie's," is regularly heard over KSD and KSD-TV, and is now rebuilding the recently acquired 3m/14r *Wurlitzer* from Loew's Theatre for installation in a restaurant. At home on unit, straight, or electric organs, Stan's ability makes a great asset to the city of St. Louis.

—Roy Gorish



Ramona Gerhard Sutton and Judd Walton (right), formerly of Minneapolis, and Mel Doner of Winona, Minnesota, share the spotlight in front of Dick Simonton's concert organ console.



Old friends meet once again—Dr. Orrin Hostetter (left) and Buddy Cole pull all stops in memory contest which goes something like this, "Remember the time that . . ."



Above: Better seen than heard—a typical gab session. Below: the entire assemblage. Left to right, top row: Bob Jacobus, Tiny James, Frank Bindt, Dave Kelley, Richard Vaughn, Gordon Kibbee, Harvey Heck, Bob Olson. Center row: Jerry Sullivan, Judd Walton, Gordon Blanchard, Archie March, Roy Booth, Ray Webber, Don George, Merle (not Oberon), Eddie Cleveland, Lloyd Darey, Buddy Cole. Seated: Marie Kibbee, Bud Wittenburg, Helena Simonton, Francis Sullivan, Ramona Gerhard Sutton, Paul Pease, Mel Doner, Dick Simonton, Orrin Hostetter, Keith McCaleb, Kenny Wright.



REPORT OF THE CHARTER MEETING

THE NIGHT OF TUESDAY, February 8, 1955, will long remain a memorable one for those who responded to pro-tem President Richard Simonton's invitation to attend a meeting in his palatial Hollywood home to participate in the formation of the "American Association of Theatre Organ Enthusiasts." Mr. Farney Wurlitzer, and many others too numerous to mention, sent their regrets in being unable to attend; Jesse Crawford was out of the city at the time. Dr. Orrin Hostetter, whom many of you will remember for his Capitol recording of "Doll Dance" and "Parade of the Wooden Soldiers" traveled from Honolulu to attend this meeting. Dr. Melvin Doner of Winona, Minnesota was runner-up for honors in the traveling department. The delegation from the San Francisco Bay area included Bob Jacobus, "Tiny" James, Frank Bindt, Gordon Blanchard, and Judd Walton. Buddy Cole, well known in America and abroad through his transcribed organ programs under the name "Edwin Le Mar" participated in the sociality, as similarly did Don George who will always be remembered for his Victor recordings of the Princess Theatre Wurlitzer in Honolulu. The fair sex was represented by Mrs. Sutton, the former Ramona Gerhard, well known staff organist and pianist of radio station WCCO, Minneapolis, Minnesota and now active TV artist in Los Angeles. Other distinguished guests representing nearly every field of theatre organ activity were present.

After a tour through Mr. Simonton's exquisite home, and inspecting his Wurlitzer project, the meeting was called to order by Judd Walton to resolve the business at hand. The following officers were elected:

President	Richard C. Simonton, 10100 Toluca Lake Avenue, North Hollywood, California
Vice President	Judd Walton, 227 Texas Street, Vallejo, California



Left: Dr. Orrin Hostetter dishes up some of the refreshments—which just possibly might be ice cream—at the Charter meeting, while Dave Kelly reaches for the cake. Center: Host and hostess for the gala occasion—President and Mrs. Richard Simonton. Right: Even the host and ATOE President must sign the guest register, even in his own home.

- Secretary-Treasurer Paul Pease, 914 Sherlock Drive, Burbank, California
- Executive Committee Buddy Cole, Orrin Hostetter, Gordon Kibbee, Richard Vaughn, Bud Wittenburg.

Next in order of business was formal action to establish THE TIBIA as the official organ of the Association. The following officers were selected:

- Editor Dr. M. H. Doner, 414 Winona Street, Winona, Minnesota
- Assistant Editor Roy Gorish, 2137 E. 16th Avenue, Apt. B, Denver 6, Colorado.

The avowed purpose of A.T.O.E. is set forth as follows:

“Organized for the purpose of preserving the tradition of the theatre organ and to further the understanding of this instrument and its music through the exchange of information.”

The Executive Committee was instructed to draft a set of by-laws defining the purposes and rules of the Association. Formal action was taken by the group to allow any who wish to enroll as charter members by payment to the Secretary-Treasurer a minimum of ten dollars, the closing date for such memberships to be set by the Committee.

Following the cessation of the business meeting, the balance of the evening was devoted to renewing friendships, meeting new friends and discussing organ lore. The photos accompanying this report describe better than words the conviviality of the group. This reporter also finds words inadequate to express appreciation of the group for the delicious refreshments served by our hosts, Mr. and Mrs. Simonton, and for making this meeting possible. As proof of the meeting's success, the last guests bid farewell at three o'clock in the morning, the Bay delegation three hours later by plane!

Thus was born A.T.O.E. Long shall we recall this memorable experience.



Above: Gordon Kibbee in unmatching dark trousers, and Orrin Hostetter in unmatched dark jack have Rich Vaughn in the middle as they listen to a tape-recorded sample of Gordon's wizardry on Vaughn's 5m Wurlitzer. Below: ATOE Executive Committee—(left to right) Judd Watson, v.p.; Bud Wittenburg; Paul Pease, sec-treas.; Richard Vaughn; Melvin Doner editor; Richard Simonton, pres.; Gordon Kibbee; Dr. Orrin Hostetter. Absent was Buddy Cole.



FATHER OF THE THEATRE ORGAN:

The Remarkable Story of Robert Hope-Jones

. . . Alexander Turner, SSB

Part One

ONE MAY BE FOR OR AGAINST, but he must concede that no organ builder ever attracted such warmth of friendship or heat of enmity as did Robert Hope-Jones. More than a generation after his death he is a live force. While much of the organ world is energetically ridding itself of his influence, a consequential other part still venerates his memory, makes pilgrimages to his works and looks wistfully back to the times when he flourished. No other organ builder so stamped an entire age—the most prolific in American organ building. The appearance of this journal is evidence of how vigorous is the interest in his works, his times, and his remarkable if quaint history.

For the theatre organ was Hope-Jones's own peculiar creation although he did not live to see the first flush of its success or to realize the glories that it would reach in the middle 'twenties. The associations did nothing to help his repute since later extravagances of the theatre organ seriously impaired its status as a vehicle for serious music.

I much prefer the terms Unit Organ and Unit Orchestra which are more accurate and comprehensive, and which properly describe instruments found in all kinds of places—churches, municipal auditoria and residences as well as theatres. It is to be hoped that the AATOE can rescue this much maligned department of organ building from the opprobrium into which it is unjustly placed, and show that it produced more than mere musical slapstick for the silent films.

What may be taken as a typical attitude of the opposition is expressed by A. Thompson-Allen in his article "The History of the Organ" which appears in *Religion in Life*, Winter, 1954-1955: "The decline and fall of the organ as a pristine musical instrument was close upon us by the end of the nineteenth and beginning of the twentieth centuries. A host of evil geniuses descended upon the field of organ building. An English electrician by the name of Robert Hope-Jones turned his attention to the organ. A new system, known as the Unit extension system (which enabled the same pipes to be used over and over again at different pitches and under the disguise of forming extra stops) deceived many foremost organists. Organs with twice the number of stops and less than half the number of pipes were extolled by high-pressure commercialism and salesmanship."

Now, as anyone familiar with the facts must know, that is a very naive statement of the case. I for one would be quite willing to leave open the question of Hope-Jones's "genius." But of his sincerity, his inalien-

able devotion to the organ and his ardent idealism, every informed organ enthusiast must certainly be aware. His tragic end was in itself sufficient evidence of these. His remarkable influence was unhappily indicated by an old associate of his who recently used Hope-Jones's macabre invention as a means to end his own misery.

"A Precocious Child"

Robert Hope-Jones was born on February 9, 1859 at Hooton Grange, Cheshire. He was a sensitive, delicate, and precocious child, unable to engage in the sports which occupied most children. His life was despaired of, but he was able to escape the rigorous English winters by journeys to the south of France. Turning to music he played occasional services at the Eastham Parish Church at the age of nine. By fourteen he had lost his father and had become voluntary organist at St. Luke's Church, Tranmere, and later at St. John's, Birkenhead. At seventeen he was apprenticed to the electrical and shipbuilding firm of Laird Brothers, working up from workman to the drafting room. Later he became chief engineer of the National Telephone Co. and several patents in telephony bore his name.

This experience was to serve him well, for the principle of low-voltage signal current which made the electric action practical was most widely applied at that time in the telephone. The initial mistake of experimenters with electric action was to overwork the electrical system. Sources of power were expensive and uncertain, and the high voltages in use caused arcing, burned out contacts, and were a fire hazard. Among the expedients devised to deal with this condition was the mercury contact in which a nail was plunged by the key into a trough of mercury—the same principle now applied to our familiar silent light switches. Hope-Jones seems to have realized the inherent impracticality of such an approach and attacked the problem from the other side: using signal currents only and leaving the heavy work to the wind pressure. Unfortunately his first pneumatic system was crude.

First Hope-Jones Organ

The first Hope-Jones organ was that which he rebuilt at St. John's, Birkenhead. Only simple hand tools were available, and the work was done by him and the men and boys of the choir in spare time—which was a greater achievement than it would be today. Raw materials came from the closest sources such as knife-

ivories which were reworked to become stop tablets. The work began in 1886, and after repeated difficulties had been met it was completed in 1892 and proclaimed to all the world as the greatest advance in the history of organ building. It contained an electrical action and many revolutionary features which Hope-Jones's inimitable showmanship demonstrated with elan. For fullest effect the console was taken out into the churchyard where, amidst the tombstones, he sat playing to an audience within the church itself!

This caused such a sensation that contracts were soon forthcoming to electrify other instruments. The promise of success made it possible for Hope-Jones to marry in 1893. His wife, the former Cecil Laurence, deserves an eternal place in the annals of organ building—not simply as the wife of an organ builder, but for the heroic services she personally performed, for her courage during the parlous times to follow, and for her wonderful loyalty through Hope-Jones's personal vicissitudes.

The Hope-Jones Organ Co. received a contract for Worcester Cathedral in 1895, where the pair spent the last hectic nights before the dedicatory recital. Five minutes before the organ was to be heard for the first time a wind trunk burst under the tremendous pressure which Hope-Jones was beginning to use. Hope-Jones rallied his men and all set struggling to tame the tornado unleashed in the crypt, while Mrs. Hope-Jones served beer and cheese all around.

Trials and Tribulations

Although trouble dogged Hope-Jones's steps continually, the company seemed to have received a substantial number of contracts. They were very seldom profitable, and Hope-Jones was already attracting both admiration and hostility. Instruments were sabotaged, usually by cutting of cables. The organ at St. George's, Hanover Square, was partially destroyed by fire attributed by Hope-Jones's friends to jealous competitors, and charged by the latter to Hope-Jones himself as an escape from the results of bad design. Ernest M. Skinner later quoted Hope-Jones's employees of the time as saying that he had done it to enlist sympathy. Despite financial backing, the company lost money. Mrs. Hope-Jones came forward splendidly as ever and gathered a dozen girls to make small parts in the factory. In 1897 the factory was unionized and amidst threats of violence the police demanded that the workers surrender either their jobs or their membership in the union. Whether Hope-Jones or the law was responsible for this, I do not know. But the company at Battersea was terminated and its properties were hastily and wastefully bundled off to Norwich where Hope-Jones and his key men joined forces with Norman and Beard. This substantial and versatile company was to sub-contract Hope-Jones work under direction, independently of its own product. There was a temperamental incompatibility between the staffs from the outset which eventually brought the association to an end. Hope-Jones retained his optimism and buoyancy throughout these trying times even though he was hounded by both creditors and unpleasant personal rumors. After months of wandering, during which he was almost homeless, another association was formed with a builder at Hereford—Eustace Ingram. It was then that the instrument at Warwick Castle was built, and his friends received

charming notes from him on crested stationary!

The reader will understand that Hope-Jones was a soloist who did not easily adjust himself to the discipline of work in concert. This, together with his costly experimentation, made business collaboration hazardous. So by 1905 Ingram also had reason to regret his partnership and to seek means of dissolving it. This was available in a most unfortunate form. Scotland Yard was notified of Hope-Jones's abnormal romantic tendencies and evidence gleaned through a peep-hole in the voicing room was adduced against him. Ingram later said he never expected Hope-Jones to move so fast. With scarcely passage money in his pocket, he and Mrs. Hope-Jones boarded ship for America.

This unhappy incident has been heatedly debated on both sides of the Atlantic. The evidence was never offered in court but its validity was vehemently maintained by both Ingram and G. A. Wales Beard who were explicit with names and places. Another previous partner, equally outraged by his business methods, denied seeing any suspicious conduct in four years of intimate association. Practically all Hope-Jones's friends stood by him. It seems incredible today, but one must remember that this was only ten years after Oscar Wilde was sent to Reading Gaol.

Journey to America

Hope-Jones's arrival in America was characteristically dramatic, though perhaps unintentional. Friends at the Austin Organ Company in Hartford learned by letter from New York that his 'long-formed plans' to visit 'the land of opportunity' had been realized. He had anticipated it for so long, and there seemed no time like the present. So he had come. The inference was that he had come at the invitation of Skinner. There were mixed reactions. An old associate, Carleton C. Michell, was now with the Austin company and realized his power as a competitor. But if he were in the company, what might not happen? Michell also feared the loss of his own authority in tonal matters. A berth was made for him as second vice-president which he relinquished a year later after contributing some improvements to the wind supply, use of imitative solo voices and bland foundation stops, the diaphones which appeared in some Austin organs of the period, and the stop-key console.

Hope-Jones then visited Harrison, an organ builder of Bloomfield, N. Jersey. But it took only one or two contracts to leave Harrison penniless and embittered.

His next connection was with the Skinner Company. Mr. Skinner, in a letter to C. A. Van Buskirk (October 18, 1932), said that he went to England especially to see the Worcester Cathedral organ, but became so disgusted when he heard some of Hope-Jones's other instruments that he did not even visit Worcester. But Hope-Jones's reputation had become so great subsequently that Skinner believed him to be an artistic success although a commercial failure. And setting aside his earlier conclusions, he took on Hope-Jones. The association lasted for fifteen months, during several of which Hope-Jones was confined to his home with rheumatic fever.

The episode with Skinner was filled with comedy and exasperation, as anyone familiar with the two person-

(Continued on page 16)

Famous Organs =

The Wurlitzer Hope-Jones Unit Orchestra in the Isis Theatre, Denver, Colorado

... Roy Gorish

THE YEAR 1915 is notable as the date when the silent movie entered its Golden Age, for in this year D. W. Griffith released his film "The Birth of a Nation" which became widely acclaimed as the world's greatest silent motion picture. This famous twelve-reel epic doomed the Nickelodeon, as the early movie houses with their two-reelers were called, and established the "feature picture." Motion pictures were nationally accepted as a preferred medium of entertainment by this time, vaudeville houses were feeling the effects of the shift, and legitimate theatres were being rented for these feature productions. The time was right for the advent of the "Movie Palace."

In Denver, the enterprising Samuel L. Baxter had already established a house with a seating capacity of 2,000 solely for the showing of motion pictures. He had come to Denver in 1906, purchased a small theatre for the showing of "flickers," progressed rapidly through the Nickelodeon-player piano stage, and finally established the Isis Theatre with music provided by an orchestra and (reportedly) a small straight organ. Located on Curtis Street, it vied with some fifteen other theatres in what was then referred to as "The Broadway of the West." This theatre soon gained much fame and recognition when late in 1914 Mr. Baxter consulted Mr. Farny Wurlitzer on the building of a Unit Orchestra.

A precedent for a Wurlitzer Hope-Jones Unit Orchestra had already been set by the installation in May of 1913 of the thirteen-rank organ in the Paris Theatre located diagonally across the street from the Isis. In addition, the Wurlitzer Company had been consulted about an organ for the Denver Civic Auditorium in the same year; however, the former was to be no rival for the newly proposed Isis organ, and the latter venture was not to see completion until the winter of 1917-18 due to considerable political discord.

Robert Hope-Jones had been dead for three months when Mr. Baxter contacted Mr. Wurlitzer and although Mr. Hope-Jones had not been actively employed as manager of the factory for a year prior to his death, one can readily see how closely his thoughts were adhered to by the Wurlitzer Company. Mr. Wurlitzer wrote to Mr. Baxter on January 4, 1915: "As regards distinctive varieties of tone color for each of the various stops, here we feel none will question our supremacy. Beyond dispute, the Unit Orchestra leads and always has led in providing extreme colors. In this connection, we venture to call attention to the fact that the variety of tone an organ yields depends much less upon the number of its stops than upon the degree of variance of each from all others." Surely, this statement is a concise explanation of the thought behind the Unit Or-

chestra where the stress is on tone color in an endeavor to emulate the orchestra.

The contract was negotiated on January 11, 1915. The price for the instrument was fixed at \$40,000. Mr. Baxter provided the necessary alterations to the building for housing the organ which brought the total expenditure to \$50,000 for the completed instrument. This amounted to the largest sum ever spent for an organ in a motion picture theatre up to that date.

Mr. Henry B. Murtaugh, who was delighting audiences on the newly-installed Wurlitzer in the Liberty Theatre, Seattle, Washington, was consulted on the specifications, and work on the theatre started immediately. The first shipment left the factory on May 22, 1915. This was followed by two more consignments on June 3rd and 4th—all by railroad from North Tona-wanda, New York.

The end product was a specification consisting of twenty-eight ranks of pipes housed in six chambers and controlled by a plain mahogany four-manual console situated mid-way in the orchestra pit, with 156 stop tablets. One of the prime reasons this organ proved a delight to both audience and organist is that they were both actually engulfed in the organ, as you will notice by the following layout.

The *Main Organ* was located on the left side, and as was the case with all the chambers, it was provided with a "tone reflector" to focus the sound most advantageously into the auditorium. This chamber contained the following ranks and percussions.

16' Tuba Horn	85 Pipes	8' Salicional	61 Pipes
16' Clarinet	73 "	8' Viol d'Orchestra	85 "
16' Horn Diapason	73 "	8' Viol Celeste	73 "
8' Open Diapason	73 "	8' Saxophone	61 "
8' Concert Flute	85 "	8' Krumet	61 "
		Chrysoglott	49 Bars

Noteworthy is the fact that the Horn Diapason was extended down to 16', called "Bass" in the Pedal. The Concert Flute did not extend down to the usual 16' Bourdon. Here, also, we notice the Saxophone and Krumet—stops usually found in the Solo Organ.

The *Foundation Organ* was situated above the pro-cenium arch and contained these ranks:

16' Diaphonic-Diapa-son	73 Pipes	Brass Drum-Tympani (large)
16' Tibia Clausa I	85 "	Snare Drum I
8' Gamba	61 "	Snare Drum II
8' Gamba Celeste	61 "	Tambourine
8' Vox Humana	61 "	Castanets
		Cymbal, Crash
		Cymbal, Band
		Triangle

The twelve lowest pipes of the Diaphonic-Diapason

extended down to 32', and were located in their own chamber above a false ceiling running lengthwise of the auditorium. Thus, this rank contained 85 pipes in all. No part of this stop was effected by tremulant. The Tibia Clausa I was unleathered.

The *Unenclosed Percussion and Effects Chamber* was also located above the proscenium arch immediately in front of the Foundation Organ with both sharing a common ornamental grill. Here was found:

Wood Harp	49 Bars	Wind Machine
Xylophone I (large scale)	37 Bars	Lightning Effect
Chimes (Tower scale)	25 Tubes	Fire Gong
Thunder Sheet		Auto Horn
Rain Machine		Steamboat Whistle
Surf Machine		Telephone Bell

The Wood Harp was a conventional Marimba without reiterating action. It was constructed in the manner of a regular instrument with divided naturals and sharps unlike the chromatic scheme later employed in organs. The Tower Chimes were the largest scale tubular chimes manufactured by Deagan. The lightning effect consisted of an intricate array of electric bulbs (the old hand-blown variety) concealed behind the ornamental grill and put into action through a series of pneumatic motors which operated electric switches. In the top of this chamber was the tone opening for the 32' Diaphone pipes.

The *Solo Organ* was on the right side, directly opposite the Main Organ. This organ was entirely straight with the ranks available on the Solo Manual only at 8' pitch—to other manuals only through coupling. Here were found:

8' Trumpet	61 Pipes	Glockenspiel	37 Bars
8' Orchestral Oboe	61 "	Xylophone II	37 "
8' Kinura	61 "	Sleigh Bells	25 Notes
8' Oboe Horn	61 "	Bells	25 Notes
8' Tibia Clausa II	61 "		
8' Quintadena	61 "		

The straight Solo Organ seems to have been standard procedure in all Wurlitzer organs of large size at this period. This scheme was abandoned in the case of the larger organ in the Civic Auditorium where the Solo Organ is unified to a degree. The Isis Solo division is identical to that of the early Style 35 of which there were several installations prior to 1915. The Bells were of the tuned door bell variety.

The *Tuba Chamber* was also located on the right side of the theatre in a position slightly above and partially behind the Solo Organ. Herein was contained the 16' Bombarde-Tuba Mirabilis consisting of 85 pipes. This stop was voiced on 25" pressure and was not effected by tremulant. The lowest eighteen pipes had wooden resonators, but all of the pipes were reeds—not the customary Diaphonic-Bombarde. For some unfathomable reason, one lone percussion was found in this chamber—the Tom Tom. It is known that the Tom Tom, probably the first one ever used in a theatre organ, was an after-thought of Mr. Baxter's; but why locate it with the Tuba Mirabilis?

In the back of the theatre on the right side was the *Echo Organ*. Like the Solo Organ, this organ was also straight except for the Bourdon which was drawn at 16' and 8' pitches. (The entire organ, excepting the

Bourdon, was on one chest and affected by only one tremulant. Everything was voiced on 6" pressure.) Here were found:

16' Bourdon	44 Pipes	8' Vox Humana	61 Pipes
8' Horn Diapason	61 "	8' Vox Humana	61 "
8' Gamba	61 "	4' Flute	61 "
		Chimes (Class A)	25 Tubes

The 16' Bourdon and 4' Flute were independent ranks. There is no indication that the second Vox Humana was tuned as a celeste rank.

The organ was officially opened on August 4, 1915; and it was a gala affair. Mr. Wurlitzer had persuaded Henry Murtaugh to come to Denver for the opening of this organ. Carmenza Vander Lezz, employed by the Wurlitzer Company as an official demonstrator, also performed. In the audience were the principals from the Wurlitzer Company, the Mayor of Denver, and many other prominent local dignitaries. There is even the story of the pedal tones causing the fragile electric filaments in the light bulbs to break, plunging the theatre into total darkness for a period.

Mr. Murtaugh apparently remained at the Isis for some time because early newspaper accounts make reference to his daily recitals. The organ was an important and vitally needed addition to the musical life of Denver at this time—a period when organs were called upon to provide the music now available to everyone through radio, recordings, and orchestras. It was acclaimed as a great concert instrument and utilized by the Chamber of Commerce as an example of one aspect of Denver's cultural life. One Denver newspaper stated: "A feature of the city. Something that every visitor must see at least once; and every citizen will want to hear time after time." It is interesting to note that the word "recital" was always used in referring to a performance. The term "interlude" is nowhere to be found.

To quote from the various sources of publicity about the organ seems unnecessary, but two outstanding facts prove beyond any doubt the success of this instrument. Mr. Baxter felt confident that the organ was sufficient alone in its drawing power for him to give up everything else in the way of music; and because of increased



The Theatre Organ and its Tonal Design

. . . G. Edgar Gress

WHEN THE RUDOLPH WURLITZER Manufacturing Company bought out the business and patents of the bankrupt Robert Hope-Jones in April 1910, an interesting chapter in the history of American organ building was opened. Neither party could foresee just how and when it would end, much less what would be contained in the pages between. But in 1943, when Wurlitzer liquidated its pipe organ department, over two thousand of its instruments all over the world gave evidence that something had indeed been started in 1910. Moreover, several other builders had taken up the tonal mantle of Hope-Jones. Though none of these ever seriously threatened Wurlitzer's vast output figures, many—such as Marr & Colton, Kimball, Barton, and Robert Morton, as well as Compton and Christie in England—built organs of excellent quality. However, it was the Wurlitzer company which most thoroughly exploited the new tonal ideas.

The many ingenious inventions of Robert Hope-Jones are too well-known to recount in detail here; but among them may be mentioned countless features of the modern electro-pneumatic organ action, second and pizzicato touch, the unit system of tonal design, the extensive use of percussion tone in the organ, and a whole family of radically-voiced stops on high wind pressures. At any rate, almost all the distinctive features of the Wurlitzer theater organ were the work of this man—not to mention also a number of developments in the communications field, a new type of storm warning signal used by the Canadian Government, and a clever new method of committing suicide, which he himself unfortunately saw fit to use in 1914.

While Hope-Jones's inventions were originally conceived as improvements in the field of legitimate organ construction, it was left to the Wurlitzer company to adapt them to the needs of a swiftly-growing new market: the motion picture theatre. Movies in those days were all of the silent variety (indeed, the appearance of talking pictures in 1927 sounded the death knell of the theatre organ). Orchestral music to accompany them had been tried and found wanting, and it was left to the versatile unit organ to fill the gap. After all, an orchestra was tied to its score, but not so the resourceful organist who was free to improvise a running accompaniment always in keeping with the mood of the flickering images on the screen. Later the organ was used extensively as a solo instrument and so found its way into the movie palaces of the late twenties, as well as into radio stations, ballrooms, and other places of entertainment.

Artistic Value

It is unfortunate that the present-day organist usually has a low regard for the artistic merits of the theater organ and its music. While, to be sure, in many

cases such opinions were more than justified, we venture the observation that even today too much artistically valueless music is heard—in many cases played by the very same critics who consider the theatre organ beneath their dignity. To be sure, the latter instrument was useless for the performance of most of the traditional organ literature, which being largely polyphonic in texture and not relying so heavily on the element of tonal color, requires an instrument designed on the basis of contrasting manual and pedal flute and principal choruses. But certainly the careful tonal work of Wurlitzer, and less yet the excellent playing of such men as Reginald Foort, Jesse Crawford, Stuart Barrie, Richard Leibert, Quentin Maclean and many others can not so lightly be cast aside. Entertaining, often highly orchestral, and yet more often extremely romantic it was to be sure, but nevertheless always carefully thought out and eminently musical. To hear such an artist as Emil Velazco (who had studied composition with Leo Sowerby) improvise an accompaniment to a silent picture was said to be a revelation, and we are fully prepared to believe it.

Now exactly what were the tonal resources demanded by this new school of organists? They can be summarized as follows:

1. Highly characteristic primary tone colors capable of being freely mixed to provide a wealth of subtle effects.
2. The extreme flexibility offered by the unit system.
3. Rapid and responsive key, stop, and expression control.
4. Second-touch keyboards, making possible hitherto impracticable uses of counter-melodic effects.

The tonal palette of the theatre organ may be conveniently divided into two distinct classes: foundation stops, and color-producing stops. The foundation stops provide a smooth, sonorous sub-structure with which the various registers of the color-producing group blend to produce the rich, many-voiced ensemble effects typical of the theatre organ.

At this point it must be clearly understood that these diverse elements are perfectly capable of blending into a homogeneous whole, previous writers to the contrary notwithstanding. The tonal glue which makes them cohere is the free use of the tremulant or more correctly, many tremulants beating against each other in such a way that the regular, mechanical pulses of each are lost to the ear in the vibrant sound resulting. In theatre playing, the normal use of the tremulants is to keep them on all the time, taking them off only for special effects. Moreover, every rank in the organ will be affected by one tremulant or another, and many of the more important stops will have ones of their own.

This free use of the tremulant may not seem quite so

vulgar when it is observed that many other instruments—for example, the violin or the human voice—depend to a large extent on the vibrato for their most beautiful string bowed without the vibrato, the greater part of and characteristic tones. Like a high-pitched violin the theatre organ's voices tend to sound quite metallic and unsympathetic without a fairly heavy tremulant.

With this factor in mind, let us now proceed with our classification and description of the instrument's tonal resources. We shall then be in a position to consider just how they are disposed between the various divisions of the organ.

Class I. The Foundation Stops.

A. *The Tibia family.* "Sobbing 'Tibia'" tone is to the theatre organ what principal choruses are to the legitimate organ. It can be described as extremely hollow, smooth and pervading flute tone.

B. *The Diapason family.* The theatre diapason is much fuller and smoother than the traditional principal. Usually the range below is composed of diaphonic (valvular reed) pipes, which speak much more promptly than low-pitched flue pipes.

C. *The Flute family.* This group also includes the dulciana and quintadena, and provides neutral foundational accompaniment tone.

D. *The Smooth Reed family:* Tubas, Oboe Horn, French Horn. These stops are characterized by sonorous horn tone.

E. *The Full-Toned Percussions:* Piano, Marimba, and Harp Chrysoglott.

Class II. The Color-Producing Stops.

A. *The String family:* Theatre strings are generally of very keen intonation.

B. *The Brass family:* Trumpet and English Post Horn. The theatre organ trumpet has resonators of spun brass, and is a close imitation of the orchestral trumpet played *mf*. The Post Horn is a development of the Hope-Jones "Double English Horn" producing a loud, tearing sound closely resembling that of the orchestral trumpet played *ff*. It is constructed with large "duckbill" shallots and thin tongues, and serves as a dominating solo reed.

C. *The Orchestral Reed family:* Clarinet Orchestral, Oboe, Cor Anglasis, Saxophone. The Wurlitzer reed voicers turned out some amazingly characteristic stops in this group. Their Clarinet was pretty much standard. The Saxophone was a quarter-length Brass Trumpet. The Orchestral Oboe was $\frac{2}{3}$ length, of very small scale, and had Kinura type tongues and shallots. The Cor Anglasis was like the Orchestral Oboe, but of larger scale and of $\frac{1}{3}$ length. An example appears at the Fisher Theatre, Detroit, and is an excellent stop indeed.

D. *The Piquant Reed family:* Kinura, Krumet, and Musette. These bear a striking resemblance to the *schnarrwerk* of the old German baroque organ. The Kinura, having thin tongues and shallots and almost no resonators, produces a sharp, buzzing sound not unlike that of the jews'-harp. The other two stops are modifications of the first. The Krumet has full-length medium-scale cylindrical resonators and emits a hollow, wailing tone; the Musette has eighth-length cylindrical

resonators and is probably the best blender of the three.

E. *The Vox Humanas.*

F. *The Thin-Toned Persussions:* Xylophones, Bells, and Chimes.

G. *The Non-Tonal Percussions:* Drums, Traps, and various sound effects for silent picture accompaniment.

Organization

Now that we have classified and described the contents of our tonal paintbox, the next step is to see how they are organized into a useable pattern. After an examination of several hundred instruments, the writer believes that a unit organ is best balanced tonally if its pipe work is distributed as follows: 10 per cent Tibias, 10 per cent Diapasons, 10 per cent Flutes, 20 per cent Strings (half unisons and half celestes), 10 per cent Smooth Reeds, 10 per cent "Brass," 15 per cent Orchestral Reeds, 5 per cent Piquant Reeds, and 10 per cent Vox Humanas. Of course few instruments will follow these percentages exactly; but an ideal scheme of 20 ranks will be given below.

In the so-called "straight" organ, each manual controls a separate department; if enclosure in swell boxes is desired, no problems arise as to what should be contained in each. However, in the case of the unit organ, in which the entire instrument is treated as a single pool of tonal material made playable from several manuals and pedal, any division of this material into separate chambers must perforce be an arbitrary one. In his early organs, Hope-Jones used a system of five chambers patterned after the instrumental sections of the orchestra: Foundation, String, Woodwind, Brass, and Percussion. Such a scheme, however, had two serious defects. In the first place, it was impossible to control separately the volume of solo and accompaniment parts when both were played on voices of the same tonal family. Secondly, the instrument pretty much had to be located in one place, whereas most theatre organs were installed divided on opposite sides of the proscenium. It would not do to have the listeners near one side of the auditorium hear nothing but string and woodwind tone, while those on the other side were bombarded with all the foundation, brass, and percussion stops. The logical solution was to provide a representative selection of voices at each side of the theatre. This soon became standard practice.

Probably nine out of ten Wurlitzer organs are found divided fairly equally into Main and Solo chambers located on opposite sides of the building, and in the few instruments large enough for a more elaborate scheme, two more chambers are added—a Foundation to go with the Main, and an Orchestral to share the other side with the Solo. Although the tendency was to place the more colorful voices in the Solo and Orchestral chambers and the tones of the accompanimental material in the Main and Foundation, the distinction was never very clear-cut.

Sample Specification

At this point in our discussion a sample stoplist may profitably be presented.

Following the above principles in an organ of medium

(Continued on page 16)

THE SPINNING ORGANS—

THE FOLLOWING SURVEY comprises disc and tape recordings available as of August 1, 1955. Not included are repressings of old 78-rpm masters under new LP labels (Gramophone, Plymouth, Pontiac, Remington, Royal, and Varsity) on which the organist's name is either not mentioned or is stated as a *nom de plume*. These records cater largely to department store patrons and retail for less than one dollar, including the 12-in. discs. In several instances the disc jacket carries the phrase "Recorded in Europe" obviously with the design of inducing purchase by the indiscriminate buyer.

It is not the purpose of this review to comment on the merits or demerits of organ recordings, either from the standpoint of the recording technique or the musicianship of the recording artist. Not only is there wide variation in the fidelity of play-back equipment but musical preferences of individuals vary. That which appeals most favorably to one listener may be ill-received by another. The American Association of Theatre Organ Enthusiasts appreciates any activity on the part of any recording company to record the music or the organ. To such companies which have already made a commendable start in this direction we say "Thanks. Keep them coming!"

Re-issues on LP

(Released Prior to Jan., 1955)

Columbia Albums 92 and 137, featuring **DON BAKER** at the 3m/24r Wurlitzer, New York Paramount Theatre Studio are available on 10-in. CL 6037 at all record shops.

JESSE CRAWFORD, also on the Paramount Studio organ, is featured on Decca LP Albums 5058 "In a Monastery Garden;" 5059—"When the Organ Played at Twilight;" and 5381—"Lead Kindly Light," the latter a group of hymns with instrumental accompaniment.

A group of selections by **RICHARD LEIBERT**, previously issued as 78's by Victor are now available on two 12-in. Camden labels: Cal 169 "Dick Leibert at the Console" and Cal 200—"Mellow Moods." Featuring the Radio City Music Hall 3m/12r studio Wurlitzer with instrumental accompaniment the selections include a group of Strauss waltzes and standard favorites. The same label includes Cal 143 "Organ Cameos" and Cal 132 "Famous Melodies" by the late **LEW WHITE**, again a re-issue of popular favorites previously issued as singles under the Victor label.

Two choice discs by the inimitable **GEORGE WRIGHT** at the N.Y. Paramount Theatre Wurlitzer under the King label are available at all record shops. Disc #265-3 ("Always," "Stardust," "Night and Day," "Body and Soul," "Begin the Beguine," "Smoke Gets in Your Eyes") and #265-19 ("Brazil," "Blue Moon," "Español Cani," "Birth of the Blues," "Honky Tonk Train Blues," "Falling in Love with Love").

LP Recordings

(Released Prior to Jan., 1955)

The **Replica Record Co.**, 7210 Westview Dr., Des Plaines, Ill., deserves hearty congratulations for its recording efforts in behalf of the pipe organ. To quote from a leaflet distributed by the company, "Replica Records is off to a fast start and intends to hold its lead in production of fine pipe organ records. From the start it was evident that they had set a new standard for faithful reproduction of the elusive pipe organ tones. You haven't heard pipe organ music like this on records before—they simply didn't make them. With the advent of high-fidelity

equipment it's at last possible to do justice to a too long neglected musical instrument. High Fidelity magazine calls these records 'beautifully engineered' and you'll agree when you hear them. Any doubting Thomas about hi-fi's superiority over standard recording will be sent scurrying for an equipment catalog when he hears these records. This is truly hi-fi at its best. Any one of the following albums will take its place as the 'piece de resistance' of your record collection."

Replica 33X501 and 33X503 feature **LEON BERRY**, the popular organist at the Hub Roller Rink, Chicago, Illinois, at his 2m/6r unit organ. Those who like organ music embellished with traps and percussions will definitely want these recordings. **Rep. 33X500** features **BILL KNAUS** on the 3m Wurlitzer at the famed Trianon Ballroom in Chicago on a platter titled "The Latin Set," selections including "Orchids in the Moonlight," "El Choclo," "Tico Tico," "Siboney," "Brazil," "Nightingale," "Jealousy," and "Lady of Madrid." The equally popular Aragon Ballroom, where Wayne King and his orchestra rose to fame, exploits the 3m Wurlitzer by **HAL PEARL** on **Rep. 33X502**—"Dizzy Fingers," "Malaguena," "Canadian Capers," "Song of India," "Stan Takes a Holiday," "Español Cani," "Flapperette," and "Polly" and the theme from Grieg's "Piano Concerto."

The popular English organist, **H. ROBINSON CLEAVER**, whose many recordings on the English Parlophone label are well known to organ record collectors in this country, exploits the 4m/14r Wurlitzer at the Granada Theatre in Tooting, London, on three discs released by U.S. Decca: DL 5360—"The Church Organ"—includes "War March of the Priests," "Even-song," and other well known classics; DL5388 "As Time Goes By" and DL5492 "Organ Moods" are delightful groups of standard favorites.

Known to many radio listeners as "Edwin LeMar" through his transcribed organ programs and as the piano accompanist to Bing Crosby and Rosemary Clooney, **BUDDY COLE'S** organ interpretations are unique. He plays his own Robert-Morton 3m/10r organ on several of the selections in **Capitol Alb. H-206** "Moonlight Moods" and H-9002 "Organ Plays at Christmas."

A library of 150 masterpieces on twelve 12-in. records (LP101-112) is available from **The Summit Sound Systems Co.**, 917-19 E. Market St., Akron 5, Ohio. The organist is **WILLIAM MEEDER** at the console of 3m/9r Kimball of the Columbia Broadcasting System, New York City, which was originally the studio organ that the late Lew White used for many of his Victor recordings.

The early Victor pipe organ recordings of the late **THOMAS "FATS" WALLER** are prize collector's items. Two selections "I Believe in Miracles" and "Don't Try Your Jive on Me," the former recorded in this country in 1935 with a small band, the latter in London in 1938, appear on **Victor's LPT 10-in. Album**—"Swingin' the Organ." The other items on the disc are Hammond.

REGINALD FOORT needs no introduction to organ fans in America. His early recordings on the U.S. Decca label, featuring the 4m/36r Wurlitzer of the N.Y. Paramount Theatre, while no longer available, are well-remembered. Now residing in Chicago, Illinois, "Reggie" continues to thrill his organ fans with his recordings for Cook Laboratories under the label **Sounds of our Times**. Five 10-in. discs have been released, the first four featuring the 3m/17r Wurlitzer at the Mosque Civic Theatre in Richmond, Virginia, the other the 4m/36r Wurlitzer at the Fox Theatre, Detroit, Michigan. Disc #1050 includes "Hungarian Rhapsody No. 2," "Giselle Waltz," "Bells of St. Mary's," "Londonderry Air," "In a Persian Market," "Coppelia Waltz," and "Zampa Overture." #1051 offers "Orpheus Overture," "Nocturne" (Grieg), Scotch medley, "Flight of the Bumblebee," "Sleeping Beauty Waltz," "Parade of the Tin Soldiers," and "Jealousy." On #1052 are "Percussion and Pedal"—"St. Louis Blues," "Zampa Overture," "Stars and Stripes Forever," "In a Clock Factory," "Nightmare in the Mosque," Finale from "Dance of the Hours." #1053 has "Foort at the Mosque"—"Scherzo in E Minor" (Mendelssohn) "To the Spring," Prelude

Europe Calling America

. . . By Ralph Bartlett

MAY I COMMENCE by saying how much I appreciate the honour your Editors have given me, in asking me to contribute an article to the very first edition of *THE TIBIA*. I control, as some of you will already know, The Robinson Cleaver Theatre Organ Club, and its subsidiary publication *Theatre Organ Review*. My committee join me in wishing your enterprise every success, as I know that the theatre organ has a lure to the old and young alike—and at heart we are all youngsters!

Coming to organ topics, during 1954 I personally covered eighty-eight theatre organ shows in England and Scotland, from as far afield as Aberdeen in the extreme North, to Bournemouth in the sunny South. This grand total of organ solos covered the three main types of organs used in the British Isles, namely Compton, Christie, and Wurlitzer. The three main cinema circuits (Associated British Cinemas, Odeon Theatres, and Granada Theatres) were included in my visits, as well as several independent concerns.

During 1954, the position of theatre organists here in the British Isles was as follows: Associated British Cinemas have an excellent team of fifteen who tour the country, and whose welfare is controlled by a Musical Director who is himself a well known broadcasting organist. Odeon Theatres have but three organists in England, all of whom are based in the West

End of London. They also have another organist in Eire, who is extremely popular in Dublin. In the latter part of the year, Granada Theatres reduced their organ staff by three, leaving only four to tour the circuit. However, 1955 sees the three displaced organists playing on Sundays for the company, so it is now a case of "organ-ising" on Sundays as well as weekdays at several Granada houses. The number of organists employed by independent concerns is but small.

On the Continent there are numerous electronic jobs to be heard, but too few pipe organs. In Holland, however, the position is reversed, for the two main broadcasting systems have theatre organs in their studios. Germany (Hamburg) and France (Paris) also use theatre organs, but less frequently than Holland. Denmark gives occasional Wurlitzer broadcasts, but not to the extent of pre 1939. The remainder of Europe is lost as far as theatre organ music goes, so it appears that the British Isles are still the last hope in the field.

I hope you will forgive me for not mentioning one solitary organist's name, but like your organization, one must commence from the roots, and then branch forth into blossom, so that all being well, the organists will come in due time. Nevertheless, to mention all the organists over here would complete one copy of your publication, so be content, and wait for the next issue.

to 3rd Act of "Lohengrin," "In a Monastery Garden," "Light Cavalry Overture," "Wine, Women and Song," "Anvil Chorus." #1057—"Foot Pops"—"Smoke Gets in Your Eyes," "The Continental," "My Heart Stood Still," "I'll See You Again," "Night and Day," "All the Things You Are," "Blue Tango," "Lover," "My Heart Stood Still."

Two discs featuring **TRUMAN WELSH** on the Amphitheatre unit organ in Paramount, California, were released under the Broadcast label: #608—"La Rosita," "Pizzicato Polka," "La Cumparsita," "Someday," "Romance," "Frasquita's Serenade," Drigo's "Serenade," "Vilia"; #612—"I Love You," "Kiss Me Again," "Ramona," "Blue Tango," "I'll Always be in Love With You," "Smoke Gets in Your Eyes," "Mexicali Rose," "La Golondrina."

To those who are interested in hymns and sacred selections played on the "theatre" organ, the recordings of **PAUL MICKELSON** and **LORIN WHITNEY** will be of interest. A variety of discs are available from **Christian Faith Records** (4705 Elmwood Ave., Los Angeles, Cal.), and **International Sacred Records** (6404 Hollywood Blvd., Hollywood, Cal.). Most of these recordings are available from dealers in religious articles, many of whom carry good stocks of sacred recordings.

The Replica Record Company, as its first new offerings for 1955, brings more of the "stunning tonal combinations" of **LEON BERRY** on Rep. 33X505—Vol. III of "Glockenspiels, Traps, and Plenty of Pipes." Rep. 33X504 (12-in.) features **AL MELGARD**, a pioneer radio organist of Chicago at the "World's Largest Unit Organ"—the 7m Barton at the Chicago Stadium: "My Vision," "Whistling Farmer," "Drifting and Dreaming," "Barn Dance Medley," "Naughty Waltz," "Invercargill March," "Dream Train," "International Medley," "Pennsylvania Polka," "Chop Suey" and "Glide Waltz."

The organ stylings of **PAUL GARSON**, well known as organist on the popular radio serial drama "One Man's Family" and whose organ transcriptions have been widely used in radio broadcasts, are available on sixteen 12-in. **Hi-Fi** recordings from Century Studios, 5864 Hollywood Blvd., Hollywood, California.

"**GORDON KIBBEE** plays the Mighty Wurlitzer Organ" is the title of Album #7002 by **StarLite Records**, 858 Vine Street, Hollywood 38, California. Selections are: "I Could Write a

Book," "Bewitched," "Do it the Hard Way," "You Mustn't Kick it Around," "Circus on Parade," "My Romance," "Over and Over Again," "Little Girl Blue," "The Most Beautiful Girl in the World," and special arrangements of "The Continental," and "Louise." The organ is the Wurlitzer 5m/22r residence organ of Richard Vaughn.

Any of our readers who are familiar with the unique organ stylings of **GEORGE WRIGHT** on **Regent** and **King** labels are in for an unusual treat (see ad elsewhere in this issue). Comments Mr. Wright:

"I signed up with **High Fidelity** instead of a major for two good reasons. I'm allowed to choose the selections I record and they are perfectionists in the field of reproducing sound with startling realism. In short, I want to record things I like to play and I want them to sound right."

Another 12-in. disc and several 45's are being readied for release. Of the latter, R-501 is now available with the following selections: "Melody—of Love?" (Medley)—"Melody of Love," "Waltz of the Bells"; Davy was Crooked!—"The Ballad of Davy Crockett," "Yankee Doodle," "Girl I Left Behind," "Hearts and Flowers."

Five discs by **TRUMAN WELSH**, Broadcast 100 to 104 inclusive, were released.

Additional sacred recordings by **HERMAN VOSS**, are available from **Singspiration Records**, P. O. Box 1, Wheaton, Ill.

Recorded Tapes

It was inevitable that the next step for the hi-fi organ enthusiast would be tape recordings. Already several recorded tapes are available. **Omegatape 7009** features **GORDON KIBBEE** at the Vaughn 5m/22r Wurlitzer (selections cited above). It may be procured from the International Pacific Recording Corp., at either 520 Fifth Ave., New York 36, New York, or 858 Vine St., Hollywood 38, California.

The **A-V Tape Libraries, Inc.**, 730 Fifth Avenue, New York 19, N.Y., has issued an "Organ Reveries" series: #601, 602, 603, 604 by an unidentified organist.

From **High Fidelity Recordings, Inc.**, 6087 Sunset Boulevard, Hollywood 28, California, recorded tapes by **GEORGE WRIGHT** on either 15 or 7½ ips dual or single track **Hi-Fi** tape, are available, the selections as previously cited.

Profiles of Organists—Jack Thomas

AN EIGHT-YEAR-OLD BOY sitting in the First Presbyterian Church of Taylorville, Illinois, many years ago was spellbound as his eyes feasted on the gilded array of display pipes fronting the first pipe organ he had ever heard or seen. In a moment, the mighty pedal notes of the diapason and bourdon joined the manuals in the mighty paen to God, "Holy, Holy, Holy," and the die was cast once and for ever. His determination, born some forty years ago, has strengthened and his love for the organ is today stronger than ever. John R. Thomas was that boy.

His first teacher was T. L. Rickaby, now deceased, a gentle, patient teacher, for many years Organ Editor of the Etude and for some thirty years organist of that Presbyterian Church. Rickaby was patient, but insistent on a good technique and a solid grounding in theory and harmony. Several years work with "T. L." was only the beginning.

A sign across the front of the Capitol Theatre read—"A NEW \$25,000.00 MIGHTY WURLITZER PIPE ORGAN NOW BEING INSTALLED IN THIS THEATRE." There was much excitement about the new theatre and the new organ and the new organist, a very important man from St. Louis. His name was Walter Parker and the organ was a mighty nice little 2m/8rs Wurlitzer: 5 ranks, and xylophone, chimes, Glock, and traps in the Solo organ; 3 ranks, and Chrysiglott Harp in the Main organ; five pistons on the Solo, 5 pistons on the accompaniment, and 3 pedal pistons; two balanced swell pedals and all the bird calls, surf, thunder, train, et cetera on the toe studs. It was all wonderful and new to Thomas who immediately started studying with Walt

Parker. It involved doing some janitor work, organ repair work; then, as studies progressed, work as relief organist and later at this same house as feature organist.

When Parker left this house he took Thomas with him as assistant first to E. St. Louis, then St. Louis, and to Gary, Indiana. Parker left Gary to go back to St. Louis and Thomas went to Chicago—the Marshall Square, Schoenstadts Piccadilly, the Marboro. On to Detroit—the Astor, the Dexter, the Fenkell, Frank Wetzman's Avalon, the Oriole (now "Prophet Jones" negro church), the Great Lakes, and the Fisher, then came those little blue slips in the pay envelope—"The company exercises its option to terminate your contract with two weeks notice . . ." "Tawkies" were here.

1931—show business was dead. Show business? . . . all business. Thomas was working as a clerk for the Peabody Coal Company and playing again in the little Presbyterian church at Taylorville. One morning he went down to the theatre and talked to George Montray, Fox Midwest manager. Montray gruffly gave permission to work on the organ and to use it for practice. Wasn't going to spend any money, though, didn't mind burning a little juice. In two weeks the little Wurlitzer was singing sweetly and Thomas was signed up to do organ solos and community sings. Division manager McCarthy became interested and a contract was the result calling for a series of guest spots throughout the Fox Midwest circuit. Again it was "JACK THOMAS AT THE MIGHTY WURLITZER . . . THE SILVER-THROATED KILGEN . . . THE MAGNIFICENT MARR AND COLTON." The Kansas City Star station, Loew's Midland, The Fox St. Louis, The Fox Lincoln, The Fox Capitol, WTAX Springfield, WCBS. As Mark Twain said "and others too humorous to mention." One of these was the tiny three-rank Wicks at Nokomis, Illinois, where they stoked the furnace all afternoon to get the house warm enough to open and promptly at the end of the first show the local boys would go tearing out the two rear exit doors bringing an abrupt 30- to 40-degree drop in temperature. Part of one winter was enough. Also the chore of playing the lovely little 3m/10r M&C from WJR and WXYZ in Detroit to the accompaniment of about 200 cages of "Hartz Mountain Roller Canaries" (the sponsor sold the canaries by the trainload). Thomas still can't stand canaries. In fact, he just tolerates daughter Carole's parakeet. His special pets are his English Bull dog and Schnappsie, a pedigreed Dachshund.

His last theatre work was at the 4m/20r Wurlitzer at the Palace in Dallas, on which organ he still records for transcription. He teaches, (daughter Carole being one of his pupils) and tries to spend as much time as possible with his family: wife Lela, an amateur organist who enjoys her studies and two other daughters besides fifteen-year-old Carole, Jo Anne, 11 and Becky 5. Oh yes!—His hobby? playing the organ!



"Jack Thomas at the Mighty Wurlitzer!"

TONAL DESIGN OF THEATRE ORGAN

(from page 12)

size—20 ranks—we arrive at this scheme as a fair example of balanced design:

Chamber	Rank	Wind Pressure (inches)	Borrowed At:	Number of pipes:
S	Solo Tibia Clausa	15	16'-8'-4'	85
M	Tibia Clausa	10	Tc 16'-8'-4'-2 2/3'-2'	85
M	Diaphonic Diapason	15	16'-8'-4'	85
M	Horn Diapason	10	Tc 16'-8'-4'-2 2/3'-2'	97
M	Concert Flute	10	16'-8'-4'-2 2/3'-2'-1 3/5'	97
M	Flute Celeste	10	Tc 8'-4'	61
M	Salicional	10	Tc 16'-8'-4'-2 2/3'-2'	85
M	Voix Celeste	10	Tc 16'-8'-4'	73
S	Violin	10	16'-8'-4'	85
S	Violin Celeste	10	Tc 16'-8'-4'	73
S	Tuba Sonora	15	16'-8'-4'	85
S	Trumpet	10	Tc 16'-8'-4'	73
S	English Post Horn	15	Tc 16'-8'	61
M	Oboe Horn	10	8'-4'	73
S	Saxophone	10	Tc 16'-8'-4'	73
M	Clarinet	10	16'-8'	73
S	Cor Anglais	10	Tc 16'-8'	61
S	Musette	10	Tc 16'-8'	61
S	Solo Vox Humana	10	Tc 16'-8'-4'	73
M	Vox Humana	6	Tc 16'-8'-4'	73

Percussions:

M: Chrysoglott and Vibraphone; set of traps and effects.¹
 S: Chimes, Xylophone, Glockenspiel and Orch. Bells, Sleigh Bells, Marimba and Harp.
 Unenclosed: Piano & Mandolin, Master Xylophone.

Console Layout

One matter yet remains: that of the organization of manuals and registers at the console. The Wurlitzer scheme, from bottom manual to top, was as follows:

- I. *Accompaniment*—providing an equipment of stops, principally at 8' and 4' pitch, for accompanimental purposes. The drums and traps play exclusively from this manual and the pedal. A number of solo registers at 8' pitch appear on the second touch.
- II. *Great*—the ensemble manual, commanding the entire tonal contents of the organ, and useful for solo or accompanimental purposes as well. A wide selection of stops appears at 16', 8', 4', 2' and mutation pitches; also the full complement of tonal percussions.
- III. *Bombarde*—playing the dominating solo voices of the instrument at 16', 8', and 4' pitch.
- IV. *Solo*—providing a collection of the solo possibilities of the organ, chiefly at 8' pitch, as well as a group of percussions.

¹ The writer looks with disfavor on the usual practice of locating all the non-tonal percussions in the Solo chambers. After all, these stops are used chiefly with the accompanimental part in playing and are more easily controlled if located in the same swellbox as the accompanimental flutes, strings, etc.

V. *Pedal*—equipped with a group of appropriate 16' and 8' stops useful in playing the bass line of a composition, and also operates exclusively the Cymbals, Bass Drum, and Kettle Drum on either first or second touch.

In a three-manual instrument the Bombarde would be omitted, and in a two-manual organ the Solo would also be left out, the Great, however, taking its name. Thus a two-manual's keyboards are named Accompaniment and Solo, though the Solo is really more like a Great.

As must be obvious, couplers are of little use in an instrument in which virtually every voice plays at several pitches on each manual and in the pedal, and so even in large theatre organs few of them are really needed except for sheer playing convenience.

And so we come to the end of our discussion. We have traced the development of the theatre organ, defined and classified its tonal equipment, and seen how its resources are organized for action.

The writer hopes that this brief treatment will be of use to designers of unit instruments and will aid them in achieving well-organized tonal schemes. The importance of such organizations cannot be over-estimated. On them depends whether an organ will easily do what its player wants it to do, or whether it will be an individualist with a one-track mind, suitable for specialized use only and constantly frustrating the attempts of an organist to use it effectively in the performance of all types of music.

FATHER OF THE THEATRE ORGAN

(from page 7)

alities might expect. Hope-Jones was hired as a salesman according to Mr. Skinner, but that title could scarcely have described Hope-Jones's estimate of himself. One incident will illustrate. Skinner was chosen to build the organ at St. John's Cathedral, New York, but on the understanding that Hope-Jones would have no part in the project. Technicalities held up delivery to Skinner of the contract, but he wired the good news to the factory and then took the train to Boston. When he arrived the next day he read in the papers that the contract had been given to the Skinner Company because of the admiration of the cathedral authorities for the work of Hope-Jones. Skinner was not willing to concede any virtue whatever, and very little originality to Hope-Jones's work. According to him the Skinner magnet and electric action were taken over by Hope-Jones who claimed them for his own, and the suitable bass was invented by Skinner to comply with one of Hope-Jones's contracts.

Hope-Jones brought in three contracts while with Skinner. The last was for Park Church, Elmira, N. Y. and with it, the curtain goes up on the real story of the Hope-Jones organ, and of his own colorful, fascinating and highly controversial career in the United States.

(To be continued)

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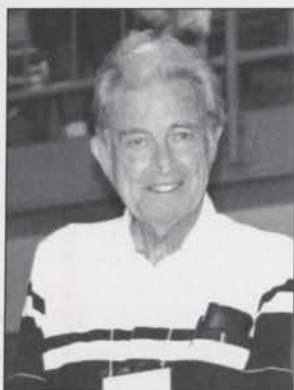
A.T.O.E. WELCOMES YOU!

This first issue of *THE TIBIA* is proof of an organized interest in the theatre organ. Many of us have pursued our organ interests as a hobby, with little or no overt attempt to seek out others who, lacking a library of recorded organ music or not having opportunities to listen to live organ programs, could easily become converts to the theatre organ and potential enthusiasts anxious to keep abreast of developments through such a publication as *THE TIBIA*. We are confident there are many persons who would welcome an opportunity to become familiar with the music of the pipe organ. The American Association of Theatre Organ Enthusiasts was born only a few months ago and has now become an energetic infant. With your help we can grow to maturity and give the theatre organ a musical status it so richly deserves.

There is still time to become a charter Member—
turn to page 2 for membership application.

Steve Singleton

CLOSING CHORD



Warren Dale Mendenhall, Jr.

One of our original theatre organ enthusiasts, a charter member of Sierra Chapter, passed away in Sacramento on June 29, 1995, after a long battle with cancer. Dale Mendenhall lived in the Fair Oaks area of Sacramento County for 44 years. A native of California, he was born December 21, 1920, in Huntington Beach and attended high school in Fullerton. In 1941 he married Maryann Erwin of La Habra. He joined the Army Air Corps in 1942 and served four years, mostly in India during World War II as an aircraft mechanic. After the war, Dale returned to his job at McClellan AFB where he worked as a maintenance supervisor. After retiring from McClellan in 1974 he spent much of his time on his favorite hobby, installing and maintaining theatre pipe organs.

Dale Mendenhall wasn't just any theatre organ enthusiast, he was a fanatic. When he joined Sierra Chapter he built an annex on his house for pipe chambers and installed his own organ. His wife, Maryann, an accomplished pianist, took up the pipe organ and happily played concerts for the chapter as

well as playing for a church. The Mendenhalls were ever gracious hosts for theatre organ parties at their home and welcomed many to play their organ.

The best word to describe Dale is DRIVE. When Sierra Chapter needed to find a new home for the chapter-owned George Seaver Memorial organ, it was Dale who persuaded the Fair Oaks Park District that it needed such an installation in its park clubhouse. The Seaver organ was thus moved from Cal Expo to the Fair Oaks Clubhouse in 1982. Through his driving force and enthusiasm, Dale was responsible for getting use of the Fair Oaks Clubhouse. He became liaison with the park board and was the man with the keys, on call, to come over to the clubhouse to let members in to play the organ and trouble shoot cyphers.

In 1972 Dale directed the installation of the theatre pipe organ at Arden Pizza and Pipes restaurant. He later became the organ manager at the establishment.

Dale served two terms as chapter chairman and two terms as vice-chairman/program director for Sierra Chapter. He also served two terms as treasurer. He held dual membership with NorCal. He was well-known throughout the organization serving as national vice-president and treasurer during his time on the National Board of Directors. He determined that Sierra Chapter would host the West Coast Regional Convention in 1992. He secured national approval and spearheaded the project through to the end.

He was responsible for our partnership with the Towe Ford Museum. Ten years ago he started negotiations with the Towe Ford "family" to consider putting a theatre pipe organ in the newly established museum. He negotiated with the national board to consider installation of an organ for public use in the museum. He even led the search for the organ. It took awhile, and Dale's constant dedication to achieve that goal, brought about today's installation of the ATOS-owned Wurlitzer theatre organ being enjoyed in the Towe Ford Museum

in Old Sacramento. Indeed he was so determined to have a pure Wurlitzer that he donated his own Wurlitzer console and Wurlitzer parts to the project. This organ had its premiere at the 1992 West Coast Regional Convention.

Dale was also instrumental in promoting Young Organist Competitions. He saw to it that Sierra Chapter sponsored several young people and that they had opportunity to practice on a pipe organ and record tapes for their entries.

Another name for Dale Mendenhall was "Mr. Checkbook." He started the "Gold Star" memberships for those who donated 100 dollars toward purchase of the George Seaver memorial Organ. He was first to donate to the Clyde Derby Scholarship Fund. Dale earned many honors — a reserved seat at the Towe Ford Museum, Honorary Member of The Year in 1991, honorable mention at the 30th anniversary celebration of Sierra Chapter in November — but the members of Sierra Chapter can never thank him enough for his many contributions to the cause.

Dale is survived by his wife Maryann and his three children, six grandchildren, and two great-grandchildren. He will be long remembered by all his theatre organ friends. A Dale Mendenhall Memorial Fund has been established for the express purpose of restoring the piano in the Wurlitzer at the Towe Ford Museum. Checks should be made out to ATOS with a notation at the bottom: Mendenhall Memorial Fund. Mail to Alden Stockebrand, Treasurer, American Theatre Organ Society, 2030 E. Lafayette Place, Milwaukee, WI 53202-1370. *Barbara and Beverly Harris*

Tom Gnaster

The theatre organ world lost one of its very talented members on May 23, when Tom Gnaster passed away. Gnaster, 43, was a life-long resident of Chicago heights, Illinois, and taught organ and piano for many years. He studied music at Chicago's American Conservatory of Music,

and was awarded a Bachelor of Music degree in piano performance, organ, and conducting.

While at the conservatory, Gnaster studied piano with William Browning from 1967 through 1971, and went on to further study the viola, and voice coaching with Ann Pereko. He later fell in love with the theatre organ, and studied with two great masters, Kay McAbee and John Seng. Tom had four recordings to his credit, with the first LP recording, "A Young Man's Fancy" recorded on the Wheeler Wicks theatre organ in Lockport, Illinois. His second recording, "Tea For Two," was recorded on the Rivoli Unifone organ in Indianapolis, Indiana, and "Together For The First Time" recorded on the Thomaston Opera House organ in Connecticut. His final compact disc recording, "Top Hat" was recorded on the Granada Theatre Barton in Kansas City, Kansas.



Tom Gnaster

Tom's musical style was original, and he always played with great feeling. For many years a church organist, he also conducted the North Shore Symphony Orchestra during summer rehearsals, and was piano accompanist for several local orchestras. Tom was known for his piano and organ duets with Grace Bamonti, a life-long friend, pianist, and owner of Savoia's Restaurant in Chicago Heights. Tom and Grace would love to perform on the piano and organ for patrons, and also performed for many local events. Tom and Kay McAbee also played piano and organ duets in Chicago and

Milwaukee.

Tom performed on the famous Chicago Theatre Wurlitzer when Frank Sinatra re-opened the Chicago Theatre to a sold-out house, and later shared billing with Janet Leigh and June Allison in Buffalo, New York, and Los Angeles. He last performed publicly at the 1993 convention for the ATOS, when he played the lobby piano at the Joliet Rialto and Chicago Theatres.

Tom's love for the art of cooking was well known, and many wonderful dinner parties and social gatherings showed his flare for fine cooking and dining. His unique music styling, wonderful personality, and incredible musical knowledge will be missed by all whose lives he touched.

Jim Stemke

James Paulin, Jr. 1937-1995

During his tenure at the Radio City Music Hall, from 1972 until 1977, millions heard Jimmie (Skip) Paulin play the big Wurlitzer there. He was their first black staff organist. It was a big thrill to hear him hold a pedal note on the powerful 16' Diaphone and shake the balcony until you were concerned that it might collapse. It's very sad to say he won't be playing "Cecelia" or his signature tune, "Everything's Coming Up Roses," anymore. Jimmie died on July 21, 1995, just hours after his 58th birthday.

Jimmie had a fine musical education beginning with 15 years piano instruction in his hometown of Hempstead, Long Island, New York. Following that, he studied the pipe organ with the late Dr. Hugh Giles at Mannes College of Music in New York City. Don Baker greatly influenced Jimmie's theatre organ style. Jimmie had a registration talent for selecting stops that would take the organ from ppp to FFFFF and back again by adding stops "one-at-a-time" — each making a barely perceptible difference with every addition or subtraction. He could do this on any organ: electronic, pipe, classical or theatre.

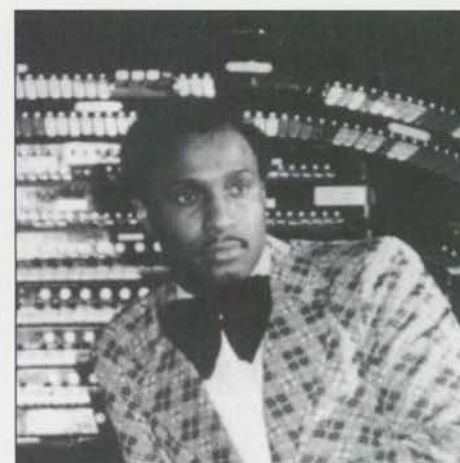
Jimmie was a member of ATOS for a long time. He was actively

involved with getting the organ playing again at Rev. Ike's "United Palace" (formerly Loew's 175th Street Theatre). He was there (along with Ben Hall, Peter Schaeble and others) when the concrete covering the orchestra pit was removed. Then the console on this magnificent Wonder Morton was free to rise again. Jimmie was Rev. Ike's organist from 1969 until 1971. Jimmie played a concert there for the 1970 ATOS National Convention in New York City. He played again for the 1976 National Convention, this time on the 4/175 Aeolian organ in the former estate of Pierre S. duPont, Longwood Gardens, in Wilmington, Delaware.

Shortly after leaving the Music Hall, Jimmie was the organist at churches in Manhattan and Brooklyn. He was also on a tour in the states of Washington and California. He played in many pizza restaurants and on the 4/16 Robert-Morton in the Carl Greer Inn at Sacramento, California.

In recent years he has been the organist and choir director at Bethel AME Church in Freeport, Long Island, New York. His choir was well known for its enthusiasm and up-tempo stylings. While there, he was responsible for acquiring and supervising the installation of an extremely large Rodgers electronic organ. Jimmie also played many concerts on theatre organs and electronic organs throughout the East Coast.

Jimmie is survived by his mother, Martha Paulin of Hempstead, New York, and his sister, Joan. *Dave Schutt*



Jimmy Paulin

CHAPTER NOTES

ALABAMA

BIRMINGHAM

PAT SEITZ: 205/591-3445

In lieu of an April chapter meeting, we gathered to help inform visitors about the Alabama Theatre and its Wurlitzer theatre organ on Sunday, April 30, for the theatre's Open House. The most popular areas with our guests were the projection booth, with restoration supervisor Richard Parker as the docent, and the Solo organ chamber, where organ crew chief Larry Donaldson presided. We introduced lots of our regular attendees (and a few folks who had never heard of a theatre organ before) to the workings of the organ, as well as its glorious sound, courtesy of house organist Cecil Whitmire.

May was once again "tutu time," with thousands of little girls dancing in recital on the stage of the Alabama. We used the organ's down time to remove the Solo manual and get the keys rebushed, and then had that manual's keys reshaped, and all four manuals leveled and the first and second touch contacts adjusted by Tom Helms in a non-phantom-time visit.

June 24 brought Atlanta's Jerry Myers to play for us, fresh from his performance on the Atlanta Fox's Moller for huge audiences at a week-long special preview of Disney's *Pocahontas*. Jerry did a wonderful show for us, including his Disney tribute of "Zip-A-Dee-Do-Dah," a few old favorites such as "Give My Regards To Broadway" and the Patsy Cline version of "Crazy," and our classical treat, Elgar's "Pomp and Circumstance." Jerry also dealt most competently with our last tour of square dancers, introducing them to the theatre organ and dismissing them after a couple of numbers to continue their tour of the theatre and

then more of Birmingham. We always seem to ask extra of our guest organists, and it speaks very well of them, individually and as a group, that they respond so graciously and do their bit so well.

Alabama Chapter folks certainly did their bit to spread the word about theatre organ this month. Birmingham hosted the National Square Dance Convention and the week of June 19-24 we toured over 1600 people through the Alabama Theatre and gave all 13 groups a brief organ show. Richard Parker, Pat Seitz, and Cecil Whitmire got to give up exercising on their stair machines and use the real thing, as they toured two to four groups a day up six flights and down six flights, talking all the way. The square dancers loved the organ — one group even got up an impromptu square dance on stage, accompanied by Cecil's best "You're A Grand Old Flag." And our three docents got lots of "Yellow Rocks" (that's a hug) from their groups.

Saving the best for last: the chapter has enticed Lew Williams to return to Birmingham and put down computer tracks for a new recording to be released next spring on cassette and compact disc. Look out for the advertising for "At Last: Lew Williams at the Alabama Wurlitzer," and make a nice long list of the people to whom you need to give a copy. Doesn't everyone you love deserve a little replayable happiness in the form of a Lew Williams recording?

ATLANTA

RICK MCGEE: 404/892-0065

A potluck summer picnic was held in June at the estate of Mr. James Thrower and Ms. Mary Thrower. This wonderful location features two ponds, one small lake and plenty of shaded outdoor space. After a few announcements by president Rick McGee, chapter members were given a surprise entertainment feature; a Bavarian duo called "Lorelei and Schatzi" gave a spectacular preview of their coming engagement at the Helen, Georgia, Oktoberfest. Complete with accordion, clarinet, singing, and yodeling



James Thrower at the Wilcox and White.



Lorelei and Schatzi.

these two young Frauleins had the crowd clapping and singing along to popular German folk tunes. An accordion solo by Lorelei on a theme and variations of "Carnival of Venice" showed the audience that this instrument isn't too far removed from a pipe organ! Following the lunch there was an open console at the Gulbransen Rialto, then Mr. Thrower led the group in a sing-along with the lyrics displayed on a slide projector. The fun continued with members taking turns at the 100-year-old Weber grand piano and mint condition Wilcox & White pump organ. This little pump organ produces a full reed sound aided by a large room with hardwood floors.

The wheels have been set in motion to install the chapter's 4/16 Page theatre organ into a new high school performing arts auditorium. Board members Jack Sandow and James Thrower met with the architects to assist with specifications for the pipe chambers, wind lines, blower location, and pit for an organ lift. Construction of this auditorium for the new Stephenson High School of DeKalb County is already in progress.

This project officially kicked off Friday, July 21 with a fund raising

buffet dinner held at the Callanwolde mansion. Early arrivals got to hear the mansion's 3/55 Aeolian residence organ complete with roll player. Some 80 guests were treated to outstanding cuisine, catered by our own chef Bill Murdock, a silent movie *The College* starring Buster Keaton accompanied by local organist John Muri on the banquet hall's grand piano. His performance enhanced and blended with the action of the film.



John Muri at the grand piano.

The Page organ has been sitting in storage for several years. It was originally installed in the WHT studios, Chicago. This particular organ was the first of only three four-manual instruments made by the Page Organ Company.

Future chapter events will include additional Page organ fund raisers, preliminary installation work, and

theatre organ concerts. The September 17 meeting will feature Mark and Carrie Renwick at the home of Gordon and Linda Johnson. This program will feature organ and vocals of music from the 20s and 30s.

Randy Brooks



Ron Carter (left) and Bill Murdock at work.

CEDAR RAPIDS

WILLIAM PECK: 319/393-4645

Our chapter has been active following our spring spectacular with Hector Olivera. Our summer activities will have been over by the time this issue is mailed to all ATOS members. As of the deadline for this issue, CRATOS had a membership meeting in June at which time Mark Spengler of QCCATOS (Davenport, Iowa) presented a half-hour program on the 3/12 Wurlitzer at our Paramount Theatre for the

Performing Arts. We appreciated his making the trip to play for us. Following his program, there was open console and refreshments were served. Our July membership meeting is scheduled to be held at the former Iowa Theatre here in town which houses the Barton — the instrument on which Ron Rhode recorded "Corn silk." Father Joe Roost from the Des Moines area will present the program. He has given several programs for us through the years. It is always an upbeat afternoon as he enjoys the "bite" of the Barton!

The annual \$500 Ruth Kuba Scholarship was awarded this year by the board of directors to Matt Celichowski, a senior at Iowa State University. He is a relatively new member of our chapter and the board was pleased to have him as the recipient of the scholarship instituted by George Kuba several years before his death in memory of his wife. Both were members of our chapter and we are indebted to him for his thoughtfulness in making this scholarship possible for a worthy member or sibling thereof on an annual basis.

Maintenance on the Wurlitzer is an on-going project with much work having been done on the instrument. Renee Zeman (board member) and Bill Peck (chairman) deserve much credit for the amount of time spent enhancing the sound with considerable work on the swell shades.

Paul Montague and George Baldwin flew to San Francisco to attend Tom Hazleton's June concert at the Oakland Paramount. It was a most enjoyable weekend.

We will soon be gearing up for our fall spectacular with Walt Strony's artistry. He will again be playing for approximately 2500 fifth grade school children when CRATOS sponsors their visiting the Paramount for an old-time theatre organ program. Two identical programs will be offered (since the Paramount holds 1,914) on Friday, October 20. Our spectacular will be held on October 22. We look forward to Walt's return engagement with anticipation as the school fifth graders really are attentive and we

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know his program for our spectacular will be received well as it has been on his previous concerts given here. The first time he performed on our Wurlitzer, he was a high school student! He and his parents came when we asked him to play for a membership meeting. From that first time, we have always enjoyed his performances for us in Cedar Rapids. He's come a long way!

George K. Baldwin

CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

EDGAR ALTHOUSE: 904/686-6388

On May 7, our chapter meeting was held at the Tampa Theatre. President Ed Althouse opened the meeting with a "Thank you" to John Bell, theatre director, for opening the theatre for our use. He then greeted members and guests. More than 80 people were present and guests were asked to introduce themselves. Those present for the first time were highly impressed with the theatre's whimsical interpretations of classical design elements — Italian Renaissance, Greek Revival, Spanish Byzantine, Baroque, with the theatre/stage area resembling a Mediterranean courtyard at night. Tampa Theatre, designed by noted architect John Ebersson, is listed on the National Register of Historic Places, as well as a member of the League of Historic American Theatres.

A short business meeting was held and Cliff Shaffer was introduced as artist for the day on the Tampa Mighty Wurlitzer. Cliff, who has played for us before, started out with "That's My Desire," followed by "My Blue Heaven," "That Old Feeling," special arrangement by Rosa Rio of "Whispering," a dedica-

tion for Mother's Day, "My Mother's Eyes." Attendees wanted to hear more, so Cliff's encore was "As Time Goes By."

Cliff Shaffer is from Rockford, Illinois. He first heard the sounds of a 4/17 Barton pipe organ at the Coronado Theatre with Gaylord Carter at the console when he was about five years old. That did it and his parents purchased a Hammond organ so he could start organ lessons. When he moved to Florida, he joined our CFTOS, is a Tampa Theatre organist and is studying with Rosa Rio.

Al Hermanns conducted his mini-workshop. Open console followed and everyone enjoyed hearing the different music techniques. The large buffet setting with various types of tasty finger foods, furnished by members was a nice Mother's Day treat.

The June 11 meeting was held at the former Kapok Tree Restaurant in Clearwater which closed several years ago but was purchased and is now the home of Classic Keyboards, a division of Thoroughbred Music, Inc. Now known as the Kapok Pavilion with 87,000 square feet, Classic Keyboards has various rooms featuring the new product lines of Yamaha, a complete line of Young Chang products, digital pianos and keyboards by Korg, Technics, Roland and more. There were beautiful Grandfather clocks and areas of every kind of musical instruments.

President Ed Althouse opened the session thanking Classic Keyboards for letting us meet there and welcoming over 45 members and guests. When the meeting ended, Ed introduced Marlon Scott as artist of the day. Marlon spoke about how com-



Cliff Shaffer at Tampa Theatre Mighty Wurlitzer. Alex Zeman photo

puters have become a wonderful thing in the electronic organs for many of us who cannot have theatre pipe organs in our homes. He opened his program on the Yamaha EL90 with "Some Enchanted Evening," "Trolley Song" theatre pipe organ sound, "Amazing Grace" classical theatre sound, live band sound for "Moonlite Serenade," "Foggy Day In London Town," and "Them There Eyes." Then he played various melodies on the EO25. After minutes of loud applause he went back to the EL90 with a medley of tunes from *Phantom of The Opera*.

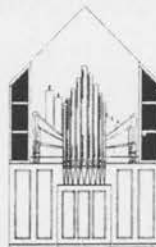
Marlon Scott moved to Tampa Bay area in 1981, originally a Portsmouth, Ohio, native. He received his formal training in keyboard from Marshall University in Huntington, West Virginia, with Dr. Robert Wolff. He has performed many concerts for the AGO; concerts on the Mighty Wurlitzer at the Alabama Theatre in Birmingham; served as accompanist for New York City Opera tenor Joseph Blanton. Marlon is currently the product specialist for Classic Keyboards and organist-choirmaster at the St. Andrew Lutheran Church in St. Petersburg.

John Otterson informed us of a

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Dee Lambert and Marlon Scott at Classic Keyboards. Pam Person photo

few problems with the Tampa Mighty Wurlitzer and how they were solved, plus plans for future work on the toy counter, traps and crescendo pedal. Busy John is now publishing a newsletter every two months in conjunction with his radio show "Popular Organ" which is presented every Sunday at 7:00 p.m. from Tampa. We were also informed by John about attending the Tampa Theatre for 1921 and 1924 silent movies to be shown on August 26 and 27 starring "The Best of Buster Keaton" with Jeff Weiler at the console.

In May Ron Larko reported the problem on the CFTOS Wurlitzer with the remaining four ranks has been solved by replacing the old bolts which should take care of the air leaks. The Diapason is being worked on and cable for the chimes has been purchased with installation not expected to be a problem. Work will proceed on traps, drums, etc. and should move along OK. Then work will start on the combination action which is mechanical electrical switches that involves approximately 2000 connections. Even though Ron left for the summer months up

north, other dedicated member workers will continue to work on the organ. We certainly look forward to the next meeting there.

Al Hermanns held two-hour workshops on the Tampa Mighty Wurlitzer on May 27 and June 17 which were appreciated by members who need assistance.

No chapter meetings will be held in July and August except for a board meeting in August. Some of our members will be at the National Convention and others on vacation.

Dolores Lambert

CENTRAL INDIANA CARLTON SMITH: 317/356-1240

On May 7, Tony Fenelon and John Atwell, two extremely talented musicians from Australia, whose real jobs are in the fields of biomedical and protein engineering, performed solo and together on the Baldwin concert grand piano and Manual High School's 3/26 Wurlitzer. Tony primarily played the piano, with John at the console, but both took turns at the other instrument. Many of the arrangements were Atwell's, and the variety throughout the program (in content, style, and registration) was entertaining and enlightening. They opened the program with three duet selections, "I Know That You Know," "Lover," and "Stairway to The Stars." Tony took the organ for several solos, including "I'll Follow My Secret Heart" (in the style of Buddy Cole) and "Waltzing Matilda."

Next, we were treated to a solo by John at the organ, with "When I Fall in Love" and "The Best Things in Life Are Free." (If this is true, why is it that now I have fallen in love with the theatre pipe organ, does my wallet seem to get thinner and thinner?)

Tony returned to the piano for a beautiful and virtuosic rendition of a concert study by Franz Liszt, lightly accompanied by John at the organ. John later traded places with Tony, and both did a fine job presenting a medley of Irving Berlin tunes, just before the "interval."

Returning from our short break, we enjoyed many more "treatments," or arrangements, of well-known numbers including Cole Porter's "I Love You," a medley of songs from *Carmen*, popular tunes by the Beatles, and songs "From the Big Apple." "Funiculi, Funicula" gave our artists the opportunity to show us just how effective the interplay between the organ and piano could be. A later selection, "The Way We Were," showed off the subtle, delicate side of the organ. Both artists enjoyed their stay in the states, and we sincerely hope they return soon.

Bill Tandy joined us on May 21 for our chapter meeting as guests of Lafayette's Long Center for the Performing Arts. Their wonderful 3/17 Wurlitzer is the favorite of many in Indiana, and thanks to Lyn Larsen and Carlton Smith, one hears why during each program. Bill played many tunes that were not well known, such as "Kiss Mama, Kiss Papa" (in the style of a band organ), a medley of tunes made popular by Rudy Vallee, and "The Clouds Will Soon Roll By." Others included the "Repaz Band" march, "Alone" and "Cosi Cosa," as well as the complete version of "The Continental." His witty comments, lively jokes, and good-humored repartee with the audience always adds to the occasion, and we look forward to his program in the Long Center's 1995-96 season.

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June 10 brought many of us back to the Long Center for a near-sellout program featuring Ken Double at the Mighty Wurlitzer. Opening with "That's Entertainment," Ken proceeded to entertain us with many different types of music, from "Granada," to a medley of "Street of Dreams" and "The One I Love Belongs to Somebody Else," which was designed to show off the sweet, quiet sounds of the organ. Accompanying Buster Keaton's short film *One Week*, Ken used the effects (doorbells, etc.) in their appropriate places, something which many accompanists neglect.

An added part of the program was area illusionist Mark Lehmann, with an unscheduled appearance by yours truly, who finally got the opportunity to witness the "Chinese Rings" trick up close (much closer than I liked!) and then to be sawed in half. That will teach me to sit in the front row . . .

Our June meeting was held the following day, in Cincinnati, Ohio, at the home of Ron Wehmeier. We were treated to an incredible program by Barry Baker on Ron's 4/33 Wurlitzer. The music room is simply gorgeous, with wood ceiling and floor, a beautiful crystal chandelier, Tiffany lamps, four grand pianos, and of course, the organ itself. In Barry's hands, the Wurlitzer sings, dances, exults, delights, amazes, awes its listeners.

His program was, as he described it, "eclectic," containing a bit of everything, all extremely well played. Barry showed off the Steinway grand piano as well as the many percussions in a Presto in Bb by Poulenc (originally written for Horowitz). His program also included a very pretty rendition of Romberg's "Lover Come Back to Me," a great swing arrangement of "How High the Moon," and Cole Porter's "I Love Paris," which highlighted some very interesting reeds. While he played "The Slap Happy Polka" from Abbott and Costello's 1943 film *Hit The Ice*, one could just imagine Frosty the Snowman taking a pratfall while skating.

Barry's program at this wonderful home installation made for a lovely afternoon. Thank you, Ron, for your hospitality. We appreciate the opportunity to share in the enjoyment of the world's greatest musical instrument, the theatre pipe organ!

Chris Anderson

CENTRAL OHIO

STAN KRIDER: 614/837-2096

June 25 turned out to be one of those ominous, threatening days, not the least like the clear sunny weather characteristic of Ohio summers, but nonetheless, rain free. We trekked down to the Centerville area and the home of genial Bob Schmitt. Bob, as we've recorded before, has a Kimball 3/10 the chests of which are con-

tained in a single chamber to the right of the studio. The studio has not one but two player pianos, one of the reproducing type and the other harnessed directly to Bob's top manual — this coupling an addition since the chapter last visited him. Reisner magnets with brass tubes cemented to the caps connect directly with the vacuum system of the player — a simple but ingenious arrangement that accesses the piano to the organist.

We had a nice turnout for our meeting and after preliminary updates, introductions and announcements we got right down to business with host Bob Schmitt presenting the musical program. Opening with Gershwin's "Of Thee I Sing" he followed with "I'll Never Smile Again," featuring his Kimball's lush Tibias and remote piano. The selection "More Than You Know" featured the organ's string ranks for which Kimball is also noteworthy. In audience participation, Bob teased us with a recognition game, playing the theme song of a number of TV and radio programs, asking us to recognize the melody and the program. Our recall wasn't 100% but we got most of them. Finally we joined him in a sing-along, the lead from his player piano rolls, accompanied by Bob at the organ. Open console followed while we alternately sat and listened, socialized with dear friends and par-



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President Stan Krider takes his turn at open console. J. Polesley photo

took of refreshments. When we ventured outside that warm afternoon we were sorely tempted to shed our clothes and jump into Bob's gorgeous outdoor pool.

Our afternoon at the Schmitt's, as always, was a thoroughly enjoyable affair; we're indebted to Bob for sharing his pipes and lovely home with us.

John Polesley

CONNECTICUT VALLEY
GORDON LEWIS: 203/929-4822

Charlie Balogh returned to Connecticut to present successful concerts at Thomaston Opera House on march 4 and 5. Starting with "Clap Hands, Here Comes Charlie," he captivated the audience at both shows. His talents were evident as he presented a program that demon-



Stan Kann at Shelton High School.

strated a variety of styles in favorites that included "Sentimental Journey," "When I Fall In Love," George Wright's "Boogie," Zez Confrey's "Dizzy Fingers," "Back Bay Shuffle," "Washington Post March," and Von Suppe's "Poet and Peasant Overture." He included quite a few Big Band selections as well.

The restoration of the Opera House is progressing well as was evidenced by the newly finished, highly polished floor and the beautifully restored and reupholstered seats on the first floor. The seats were re-installed just before we arrived for Charlie's Friday practice session and we were more than a little anxious about what we'd find on Saturday afternoon but miraculously the packing materials, boxes and stray nuts and bolts were gone and the auditorium literally sparkled in its new attire.

On April 28, a team of CVTOS members put on an educational program for members of Dr. Mark Ryan's electronic keyboard and piano classes at Shelton High School. Scott Foppiano presented a rousing



Charlie Balogh at Thomaston Opera House.

45-minute program on the 3/12 Austin. Chapter President Gordy Lewis then spoke about the history of the theatre organ and handed out literature to the students.

Gathering the young people around the console, Scott then demonstrated how the various sounds are produced and answered questions. Several students sat at the console and tried their hand at playing.

Following the presentation, crew chief Norm Turner and chapter secretary Dick Simko conducted a tour of the pipe chambers. Much enthusiasm was evident among the students and several expressed a real interest in learning to play the organ.



Scott Foppiano at the Austin 3/13 at Shelton High School. Gordy Lewis photo

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Stan Kann made his first Connecticut appearance at Shelton High School on May 13. Making his stage entrance with vacuum cleaner in hand, this zany comedian and organist delighted the audience with his deadpan repartee and skillful renditions of popular songs on the 3/13 Austin.

Opening with "It's Today," (from *Mame*), he continued with "Birth of Passion," "Moonlight Becomes You," "Blue Moon," a Strauss Waltz Medley and a variety of other familiar and well-liked songs.

Following intermission, a film clip of Stan's first appearance on the Johnny Carson show was shown. This extremely funny film showed Stan and his vacuum cleaners at their comic best, leaving Carson to wonder what would happen next. The Shelton audience loved it!

Stan concluded his program with (what else?) "The Vacuum Cleaner Rag," selections from *The Phantom The Opera*, and the "Knightsbridge March."

Stan's concert marked CVTOS' last concert until September. A special "thank you" is in order to crew chiefs Norm Turner (Shelton) and John Angevine (Thomaston) for keeping the Austin and the Marr & Colton in fine playing condition.

Jane Bates

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

In late May, Cumberland Valley and the Chambersburg chapter of the American Guild of Organists presented a free public recital at the Capitol Theatre, featuring three area



Chambersburg-area organists who performed at the Capitol Theatre public recital in downtown Chambersburg, Bob Eyer, Jr. (left), Carolyn Kerlin, and Wayne Mowrey.

artists. Held in past years at an area church, the event has been extraordinarily successful, and this year for the first time showcased the chapter's Moller theatre pipe organ to an appreciative crowd of more than 300 people.

First, Carolyn Kerlin played a classical program, and was followed by Wayne Mowrey, who played selections from semi-classical to Broadway. Closing the program was Bob Eyer, Jr., who led the audience in a sing-along with projected slides and then accompanied Charlie Chaplin's *Behind The Scenes*. The audience was thrilled by the performances, and many lingered at a lobby display of promotional materials of the two organ organizations.

A few weeks later in June, about 50 chapter members and friends traveled to Thurmont, Maryland, to the homes of two hosts who always roll out the red carpet — Bob Leatherman, who owns a 2/6 Robert-Morton, and Dick Kline, with his fabulous 4/28 Wurlitzer. Open console at these instruments featured Mike Cosey, Steve Eppley, Bob Eyer, Jr., Bob Maney, Claire Reffner,



Ivan Spahr, and Jack Umholtz.

Before the music began at Dick Kline's home, Bob Eyer, Jr. treated the group to a musical tour of the organ's capabilities, and presented a mini-concert of songs in true theatre-organ style.

Bob Maney



During Cumberland Valley's visit to Dick Kline's home Francie Eyer presented Gordon Madison with a surprise birthday cake (top); the traditional boat-ride included John McBride (left), Bob Eyer, Jr., Nelson Rotz, and Mark Cooley.

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COREY E. OLSEN: 414/846-8647

July, a month of Bartola and board meeting vacations, is highlighted by two chapter events: the marriage of President Corey Olsen to Joann, and the annual trek to the National ATOS Convention. The Olsens did both! From I-do's to do-re-mi's, they harmoniously blended marriage with music. Welcome back to Milwaukee, Mr. and Mrs. Olsen!

And back to Milwaukee after the convention came these familiar organ buffs, seen at The Piper: Jack Moelmann, Jasper Sanfilippo and Madeline LiVolsi! While Jasper and Madeline enjoyed their pizza, Jack relieved Ralph Conn's break time and entertained us on the Kimball. Fitting finale, convention-goers!

Member Fred Gollnick's 2/12 Barton at his Lake Geneva home was the focal attraction at the June picnic. And in August, we're invited to Jack's Great Place On The Lake for music in the Moelmann manner. Summer . . . Linger awhile!

Dorothy Schult

DELAWARE VALLEY

HARRY LINN: 610/566-1764

April 2, we sponsored a concert at the 4/36 Grand Kimball at the Colonial Theatre in Phoenixville. About 200 members and guests came to hear Don Hansen of Staten Island perform his "no unknowns and no heavy classics, just the songs we all know and love." Don is able to bring his audience into his performance establishing a unique bond. A melodic program of show tunes and known popular music, coupled with Don's personality, artistry and registrations demonstrated the beauty and versatility of the instrument and left the audience with memories of a

most pleasant afternoon.

April 15, approximately ten members joined the New York Chapter in its "organ crawl" through the Atlantic City Convention Hall, featuring both the Midmer-Losh in the main auditorium and the Kimball in the Ballroom. Chapter members Dottie Whitcomb and Wayne Zimmerman performed at open console in the Ballroom and Wayne was one of three lucky attendees drawn to play the M-L.

April 21, several members attended the Church of The Savior in Wayne, the venue for the Philadelphia Organ Quartet's third memorable performance. The Quartet (Peter Conte, Colin Howland, Rudolph Lucente and Michael Stairs) all associates of the late Keith Chapman, organized two years ago to perform a memorial concert to honor Keith. Although primarily concert oriented, some of the presentations were theatrical in nature and honored Keith's versatility in both styles.

May 6, the chapter was the guest of Bob and Betty Molesworth at their home in New Britain. With about 40 in attendance, Bob demonstrated his collection of automatic musical instruments, many variants of organ-based sound generation. Highlight of the afternoon was open console on a theatre organ installed in a 20 seat theatre in their basement with projection booth, curtains and other amenities. The theatre organ also features several styles of automatic players. The chapter expresses its appreciation to the Molesworths for the kind hospitality.

May 7, Christ Lutheran Church in Allentown was the setting for a concert by Tom Hazleton featuring an Allen Digital Theatre Organ and the

Church's 4/70 Aeolian-Skinner/Casavant/Austin hybrid. Mr. Hazleton performed on each instrument with equal brilliance and execution, making it difficult to perceive any advantage for either instrument for comparable registration. He was assisted by George Boyer, Music Director and Organist of the Church for several duets.

May 21, the Grand Kimball at the Colonial Theatre was the scene of the chapter-sponsored concert with Candi Carley-Roth at the console. The internationally recognized star performed her first major concert since the birth of her son, Gabriel West Roth, in late December. Her vast and unusual repertoire not only thrills enthusiasts but appeals to those whose taste run to the "Country" and "Rock" genre.

May 24, for the first time since 1926 the Wanamaker Organ was heard in concert with an orchestra in the Grand Court. Then it was Charles Courboin with the Philadelphia Orchestra under Leopold Stokowski, this night it was Peter Richard Conte with the Philadelphia Youth Orchestra under Joseph Primavera.

Peter opened the program with Elgar's *Imperial March*. The orchestra provided an excellent performance of Tchaikovsky's *Romeo and Juliet Overture*, resilient with the enthusiasm of youth. The orchestra and organ then joined to perform Saint-Saens Symphony #3. Sitting in the audience on the Main Floor, the balance between the organ and orchestra approached the ideal, neither swamping the other.

After a tremendous ovation for both, a reprise was Sousa's "The Thunderer" with the organ joining in the final trio, a flashback to the

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time that Sousa's Band performed in the Grand Court with the organ. All of the organ participation demonstrated some of the versatility of the instrument, whose restoration is still progressing.

June 11, the theatre's sponsored concert at the Colonial with Don Kinnier at console and Judy Townsend as emcee was announced as the final concert at this venue. The organ is being offered for sale and at this writing, no further information is known, with the theatre expected to be sold later this year. An emotional audience showed enthusiastic appreciation for the performance which included Judy's singing and a Hand Bell rendition by Don and Judy.

June 17, in a bright, sunny Philadelphia Market Street was quiet and the concourses were deserted. But inside the John Wanamaker Department Store, in the Grand Court, things were alive and jumping as organ aficionados, many who traveled great distances, were enjoying the Second Annual Organ Day. The Wanamaker management, in cooperation with the Friends of the Wanamaker Organ, had arranged a day-long program of music and information about the instrument.

The organ is still in the midst of its restoration program but thanks to the dedication of the store personnel, it still had enough ranks available to produce some of the beautiful music of which it is capable. In the afternoon concerts, the first featuring Scott Foppiano (of Connecticut) who provided some of the best theatre organ stylings to have been elicited from the instrument, including Sousa's Liberty Bell March and particularly in the excerpts from *Gypsy*.

The closing concert featured the organ with a brass ensemble and a mixed voice choir. Peter Conte, Rudy Lucente, and Scott Foppiano shared the console for some memorable performances. Peter, Brass and Choir closed the program with the National Anthem, led by the

store's Senior Vice President, Jan M. Heppe. The only thing missing would be a large American Flag (of acoustical fabric) being unfurled from the Seventh Floor to the Third Floor.

On June 21, it was announced by the Woodward & Lothrop organization, owners of the Wanamaker Store chain, that the entire organization is being sold piecemeal as a settlement in bankruptcy, subject to court approval expected in August. The Wanamaker store at 13th & Market Streets in Philadelphia, which houses the world's largest organ is scheduled for sale to Federated Department Stores of Cincinnati, Ohio, parent of Macy's. No further details are available at this writing on the future of the establishment and particularly of the organ which is still undergoing complete restoration scheduled for completion in 1997.

On June 24, Jim and Dot Shean's house in Levittown was jumping as some 45 members and guests dropped in for an afternoon and early evening of open console, featuring a performance by Andrew Krystolpolski, at 13 the chapter's youngest member. For his final numbers he was accompanied by his father, Ron, on drums. Ron also accompanied some of the other members during open console. Jim and Dot have a 2/16 Wurlitzer installed in the house, together with a Grand Piano and their hospitality is most appreciated.

Al Derr

EASTERN MASSACHUSETTS

DONALD PHIPPS: 508/990-1214

Richard Knight Auditorium, Babson College, May 20, Pipe Organ Pops screened the winner of the First Academy Award, *Wings*, a wonderful classic silent based on aerial battles during WW1. Chad Weirick fitted the music and action perfectly as he played a terrific accompaniment to this demanding four-reeler. With one intermission this film ran over two hours as the "It" girl, Clara Bow, starred along with Charles "Buddy" Rogers, Richard Arlen and a very young, Gary Cooper. Yes, she won her man after trying before enlistment, during the war in Europe and after his triumphant return. Chad handled our Wurlitzer like a veteran of the silent film era and his large audience gave him the long applause he so richly deserved.

On May 21 we again held our "Music Madness" program to which six electronic and pipe organ clubs had one member each play about ten minutes. Connecticut Valley Chapter had a talented representative in the person of Juan Cardona, Jr., who led off with "Shaking the Blues Away," who certainly did this and followed with "From This Moment On." We enjoyed his console work so much that our club has engaged him for a meeting this fall.

The Cape Cod Organ Society had Lillian Aveni lead off with "In a Little Spanish Town," then Bob Legon opened with "Lover Come Back To Me" as he "wore the hat" of Pine Tree Chapter that afternoon. The South Eastern New England Theatre Organ Society had Dr. Alan Goodnow on our console bench play a believable "The Best Things in Life Are Free" as the first of three



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EASTERN MASSACHUSETTS cont.
 numbers. John Cook represented the South Shore Organ Society with "Dear World" as his opener. EMCATOS had John Phipps "carry the ball" with "All The Things You Are" among his contributions. There was one encore and those who know John almost certainly knew what it would be — "Auld Lang Syne." Open console was enjoyed by several while others ate finger rolls, dessert and coffee served by a caterer.

This shared event will probably be a yearly part of our scheduling as it is a fun afternoon during which all with a common interest get an opportunity to share ideas. The variety of styles of playing and registrations certainly add interest and it offers those who have only access to an electronic to experience real pipes.

Our popular President, Donald Phipps, once more kindly hosted EMCATOS, SENETOS and Pine Tree Chapter to his Phipps Marine, Machine and Pipe Organ Works in New Bedford on June 4. His constantly growing mostly Wurlitzer now is a 4/30 with upright piano, but chamber space and money will probably limit further expansion to perhaps another couple of ranks.

Before the scheduled artist, John Cook, began his program, Don presented him with an additional club check for \$500 to further his musical

education at the Boston Conservatory of Music. John graciously accepted this then swung onto the bench opening his 14-selection performance with "Dear World." Included were a fine ballad, "I've Never Said I Love You," "My Prayer" and the song of the swamp — "Chloe."

Mr. Cook's classical training was used in fine renditions of "Liberate Me," a beautiful Puccini "Oh My Dearest Daddy" (English translation) and "Allegro Maestoso."

After intermission, our artist included two *Phantom of The Opera* favorites, "Prima Donna" and "All I Ask of You" as well as the demanding 3rd movement, "On The Trail" from the Groffe *Grand Canyon Suite*. The not successful show, *Little Jesse James* did have a fine song, "I Love You," to which John gave tender treatment. A medley of four numbers associated with Thomas "Fats" Waller included the always popular "Ain't Misbehavin'."

John almost always includes a march and "El Capitan" by J.P. Sousa completed his planned program, but a standing, applauding audience had our tired organist play a great "España Cani."

Our host wished to remember the passing of Royal N. Schweiger on April 29 at age 72 after his prolonged battle with cancer. Royal was club president from 1978 through

1981 and those among us who are older members will remember him as one of our better leaders. Royal almost single-handedly kept the fine 2/14 Wurlitzer in Stoneham Town Hall functioning as a member of the Patch Memorial Theatre Organ Committee. Mr. Schweiger also hosted a series of free "brown bag" one-hour concerts for all to enjoy and also owned a Wurlitzer in his home. Royal was a very educated, brilliant, yet gentle man and will be missed by many.

Don played two appropriate numbers, "The Lost Chord" and "We'll Meet Again" with Royal's widow, Millie, among those present as was Rosalie Fucci who also was recently widowed.

Customary open console followed and much donated food, coffee and soda was enjoyed. One never goes away hungry from any event associated with EMCATOS and this was no exception. Our President had this gathering partly because we could not have our regular June meeting at Babson because the organ is "down" for additional work. Don also wanted to have us hear his new ranks and marimba on which he lavished many hours and several hundreds of dollars rebuilding. Thanks, Mr. Prez!

One of our newer members, Robert Evans, together with his wife, Sally, invited several SENETOS and we of EMCATOS to their Swansea residence on June 12 to enjoy their

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Wurlitzer opus 1893, a RJ-12 residence organ which Bob has expanded to a 2/7, and replaced the original 2hp Spencer blower with a 5hp to handle more unification.

Well known Rhode Island organist Earl Rounds did the honors at the white and gold console playing nine selections including five medleys and an encore. Earl opened his program with "That's Entertainment" and "Another Openin', Another Show." "One Morning in May" followed and this number will always be remembered as one included with Lee Erwin's programs.

Our artist has played an electronic on a cruise vessel for years and he offered "Bay Queen Overture" which is the name of the ship and consists of a conglomerate of several selections which fitted together smoothly.

The well-remembered "Firestone Hour" on radio had an opening and closing theme which Mr. Rounds nicely interpreted — "If I Could Tell You" and "In My Garden" with the organ the perfect vehicle for these.

Six selections from still popular *Showboat* were included as were three numbers in his final medley indelibly linked with WWII in England — "A Nightingale Sang in Berkeley Square," "The White Cliffs of Dover" and "We'll Meet Again."

Several kept the bench warm giving the organ a "go" while we all partook of what the Evans' called a "light supper." There were many "munchies" as well as coffee, soda and punch to make sure no one would faint from lack of sustenance. It was a light-hearted gathering of friends — a most pleasant Sunday afternoon.

Stanley C. Garniss

GULF COAST

DOROTHY STANDLEY: 904/433-4683



Ron Rhode at our 4/25 Robert-Morton in the Saenger Theatre.

Everyone wants a thunderous welcome, and Ron Rhode got one! Picture this: (see photo) a theatre full of kids for our fifth annual Kids Day; Ron at the ready for the kids and the first things you hear are cheers. Ron starts the ball rolling with a bang with the much-welcomed "Chattanooga Choo-Choo." The kids loved it! Then more

good stuff the kids identify with, a short silent comedy and the day was made. You know it is funny to see and hear kids viewing our silent film and their reactions, then to hear the adults see it that night and their reaction. Both favorable, mind you, but different. Ron picked a good program for his morning venue and even better that evening for the general public program. His affable personality, good looks and expert skill at the keyboard added up to a 100% performance. If Eliza Doolittle could have danced all night, I could have listened all night!

Then the next morning, we held our sixth annual open console. We didn't have the crowd this year we usually do, but still we had the avid fans and some kids. These youngsters seemed at ease at the console; it doesn't terrify them at all. One 10-year-old really stole the spotlight with his performance. Then too, I must mention, we have some who wanted to "play" the organ, only to find out they wanted to toot the whistles and beat the drums. Takes all kinds!

Back to Ron. No one could have had better cooperation or all around good spirit than he. Affable, kind, easy to work with and willing to go that extra mile for the good of the programs we had planned. He arranged the silent film and shipped it to us, was a delight to host, and a perfect gentleman meeting all our fans. We were fortunate he brought his latest organ release of Sigmund Romberg music. This is really GOOD.

When FM radio station WHIL called us from Mobile, Alabama, to ask that they be included in their announcement schedule and mailing lists, we were delighted, believe me. Our local stations do a good job but the more widespread we can be, the more we reach.

Our former prez and present COB, (now for the initiated you might read Chairman of the Board, which is fine; but to the uninitiated, it stands for Catches only [the] Bosh). Poor Scott, he handles so many of the "rough" spots for us. I don't know what we would do without him and don't want to find out. Anyway, he and his lovely wife, Ann, were in (the country of) Turkey during Ron Rhode's concert, so we had to bring him all up-to-date when he returned. The worst part was a situation concerning the School Kids Day. A rather unfortunate event took place and now it must be resolved. Scott, Yours Truly, and the Manager of the Saenger Theatre are meeting with the Superintendent of Schools the last week of June to resolve this situation before we make any plans for another one. When you have 1700-plus school kids in the middle school age bracket you do

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GULF COAST cont.

have one more handful. I would never suggest filling any theatre with just kids. We want them to hear the music and expose them to the organ, but not 1700 at one time. We learned the hard way!

We were fortunate that our local TV station, WEAR (see photo) asked, mind you, to let them put Ron on our local morning commentary program. Naturally we were delighted and made the necessary arrangement. Their photographer came the day before as Ron rehearsed to film audio and video of the organ. One spot featured Ron coming up from the pit — what greater glory can you see and hear? — then the rest was music. During the 6:00 a.m. live interview the next morning, they tied their filmed segment with the live segment. Added — it was GREAT and we were so pleased. Ron handled it all like the pro he is. I hope the next time he is featured on the 6:00 p.m. show. Getting to the broadcast studio at 5:45 a.m. was a task. Oh well, what we wouldn't do for the organ!

When our friends Barry Henry and Mike Fitzgerald hustle over here after work to hear Ron and our organ play, then it is all worthwhile. Plus the others who come from far and wide to hear our splendid 4/25 Robert-Morton in our restored, historical, Saenger Theatre here in Pensacola, Florida.

Our third photo is our super-wonderful technician who hails from Jackson, Mississippi, and comes all the way here to help us with our organ — the technical part, that is. This year he was faced with a slightly different job. Getting the snow out of the console. Yes, you read me right. He had to get the snow that was left in there after a Christmas program used the console for their show and part of that show was a "snow fall." Naturally, it fell in the console as well as the rest of the theatre and there it stayed until Jimmy came. A small vacuum and several hours and it was "melted." This photo shows Jimmy on the alert in the pit ready to push that button to bring Ron up for the arrival of the "Chattanooga Choo-Choo." See the button beside him on the floor?

The "crew" that helped us with Ron's program, Burt Canaday, Bob Ireland and Howard Rein, all deserve plaudits for their help. Bob has been on the ailing list but came that day to pitch in. Burt did so much we can't elaborate enough. Howard was there when we needed him. Thanks fellows.

Technician Jimmy left here in a hurry to get to Ft. Worth and a big to-do there when the weather



Above: Ron Rhode in front of TV station WEAR ready for a live interview on the station in Pensacola, Florida. At right: Our super-wonderful service technician, Jimmy Scoggins, in the pit at Saenger Theatre waiting to push the "up" button for Ron Rhode.

changed his mind. He had to skip Ft. Worth, pass on to San Francisco and so it goes with the weary traveler. He stays in such good disposition though. How does he do it?

When the board meets, we will decide on our next venture. Who knows what tomorrow brings?

Dorothy Standley

HUDSON-MOHAWK

SCHENECTADY, NEW YORK

FRANK HACKERT: 518/355-4523

The big news in the Hudson-Mohawk region is the announcement by Proctor's Theatre in Schenectady (581/346-6204) of a concert by Hector Olivera at 2:00 p.m. on Sunday, October 8, 1995. Tickets are \$12.50. The concert is surely a rare opportunity for area enthusiasts. It has been more than ten years since Mr. Olivera per-

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Our May meeting was in Proctor's Theatre.



1995-96 Chapter Officers (L to R): Fred Haupt, Maude Dunlap, Lucy Del Grosso and Frank Hackert.

formed in the Capital district and this will mark the first time that he has performed on Goldie, the fabulous 3/18 Proctor's Wurlitzer which is regarded by many as one of the finest in the Northeast.

The Hudson-Mohawk Chapter's final two meetings of the 1994-95 season were held on May 8 and June 17 in highly dissimilar settings.

Our May meeting took place in Proctor's Theatre. Members Carl and Cathy Hackert and associates presented a delightful concert with an eclectic selection of music ranging from light classics to Broadway favorites. Of particular excellence

was an arrangement by Carl of selections from Lloyd Webber's *Phantom of The Opera*. All in all, a wonderful program for our last scheduled 1994-95 meeting at Proctor's At the May meeting, the officers for the 1995-96 season were elected. The evening concluded with an open console session.

In June, members again journeyed to the home of Betty and Ted Wood for the chapter's annual

end-of-the-season picnic. Ted and Betty have a lovely home in Salem, New York, with a 3/20 Wurlitzer. Good food, a perfect day and a friendly butterfly called "Yogi" so named by four-year-old Elizabeth, daughter of Carl and Cathy Hackert, contributed to the wonderful time enjoyed by all.

Member Carl Hackert provided two opportunities for area genre listening pleasure in June. On June 4, he was a featured performer on the Tracker pipe organ with the Capital Region Music Educators' Wind Ensemble (Joseph Miller, conductor) at the historic Round Lake

Auditorium, offering the Finale from Symphony #3 by Saint-Saens. In addition, Carl was the artist at the chapter's final 1994-95 season noon-time concert at Proctor's Theatre on June 13. This was our most well-attended concert of the series, drawing an appreciative, enthusiastic audience of several hundred.

Norene Grose

JOLIET AREA

LILI ZUBER: 708/301-8072

It has been a while since our last Chapter Notes; I'll try to bring you up-to-date.

The beautiful Rialto Square Theatre in Joliet is the home of the spectacular 4/24 Barton Grande pipe organ. The newly revised Barton Grande made its debut performance, with Simon Gledhill at the console during the national ATOS convention in Chicago on July 5, 1993, after a major renovation of more than three years. Kay McAbee performed the second concert that day and also delighted the crowd. Hundreds of ATOS conventioners enjoyed the first new sounds and the performance was recorded.

Now, finally released for sale to benefit our on-going work on this fabulous instrument, we present the *Simon Gledhill Live at The Rialto* tape to the public. Our most sincere thanks to Simon for making this venture possible, we are forever grateful, as all who purchase the

Bill Blasak

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JOLIET cont.

special tape will be. I personally had the pleasure of attending Simon's concert at the Berkeley Community Theatre on April 23, bringing with me my husband Hank and my brother Frank Mansch, both JATOE members, and some California friends. As always, Simon's varied concert was greatly enjoyed by all.

Back to the Barton . . . I'm proud to announce that JATOE has paid off all of the debts incurred during our major restoration. A lot of contributions, raffles, varied donations, convention bus trips, our own cook book sales and professional artists donating their time and talent, are some of the countless ways we were able to achieve our goal to raise the many thousands of dollars to pay the many professional experts that were hired from across the country for this monumental task. Our heartfelt thanks to all of them for their time, talent, and patience.

Thanks to our past-president, Lee Maloney, for laying the ground work for this massive task and for knowing what could and should be done to transform the 4/21 Barton Grande

into a state-of-the-art computerized 4/24 Barton Grande that it is today. This could not have been accomplished without his expertise. Thanks also, to the many volunteers, too countless to name, who worked tirelessly along with the hired experts. On-going work continues, to keep our Barton tuned and in perfect voice for all to enjoy.

Frank Pellico performed on the Barton along with his group for a very successful public show produced by JATOE.

Bob Ralston performed for a public show co-produced by JATOE and the Rialto Square Theatre on May 22. More than 1100 patrons enjoyed each show.

JATOE has had many monthly socials presenting talented artists such as Jack Moelmann, Dennis Scott, Don Springer, Dave Wickerham and Gary McWithey. We also showcase our own talented members, Matt Baskerville, Bob Lough, Taylor Trimby, Don Walker, and Sam Yacono at our many socials.

We also enjoyed a summer picnic on the grounds of the Illinois Live Steamers Club, even riding the

miniature steam engines. A picnic at Lee Rajala's residence, featuring Lee on his many musical installations was a real treat.

On April 11, JATOE lost a great friend -- Charlotte Reiger. As a JATOE member, she was active and a great help to us in many ways. Charlotte and her husband, Bill, sponsored a public show last year on behalf of JATOE and donated the profits from that show to our massive debts from the restoration of the Barton Grande. We were deeply saddened upon learning of her untimely passing. Charlotte will be missed by not only JATOE, but also by the many clubs she donated her time to, and by all who knew and loved her. Our heartfelt condolences to her husband Bill and their family, Kathleen, James, Lawrence, and Leslie and three grandchildren.

Lili Zuber

LAND O'LAKES

MINNEAPOLIS/ST. PAUL

ROGER R. DALZIEL: 715/262-5086

There's one thing anyone can say about Minnesota weather: when summer arrives, it's no secret. The mild days and cool nights of spring proceed along quietly, when all of a sudden — wham! We have a string of 90+ days, and very high humidity, with little overnight relief. Even in famed International Falls (the so-called "Icebox of the Nation"), a record 93° was attained during the most recent six-day spate of hot weather. Such is life in the North Star state!

A silent comedy film festival, performed June 3 by artist Tom Wibbels on the 3/16 Wurlitzer, Style 260, Special opus 1404 at the nearby Phipps Center For The Arts, was very well received. His triple offering consisted of *You're Darn Tootin'* with Laurel & Hardy, the Keystone Kops in *Our Daredevil Chief*, and *Triple Trouble* starring Charlie Chaplin. Tom is recognized locally as a master of improvisation, with his magical dexterity on the manuals and pedals.

On June 11, chapter treasurer Mike Erie played the 2/11 Kilgen organ in a public concert in Red Wing, Minnesota, at the magnificent-



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ly restored T.B. Sheldon Auditorium. Named to the National Register of Historic Places in 1976, the auditorium was restored to its 1904 "jewel box" grandeur in 1987-88 at a cost of \$3.5 million. The 471-seat theatre — the first municipal playhouse in the country — had hosted everything from symphonies and vaudeville shows to Broadway productions in its early years. The original horse-shoe-shaped balcony was recreated, along with the vaulted inner foyer and grand staircase. Master craftsmen restored the decorative painting and plaster. Original Tiffany-type stained glass orbs, crystal chandeliers, Italian floor tile, marble columns and etched-glass windows were put back in place. After the Sheldon concert, LO'LTOS members crossed the river to nearby Prescott, Wisconsin, for cocktails and a potluck supper at the residence/chapel of Mike and his partner, Roger Dalziel, where their chapel organ was recently expanded to 17 ranks, as reported in last issue's Chapter Notes.

At their latest meeting before adjournment for the summer, the Organaires (LO'LTOS home organ guild) met at the Phipps Center, with Fred and Thelma Nagel hosting. Besides the customary open console, one of the program highlights was the duets by Jerry and Elaine Orvold. (Jerry is also the technician who maintains the 3/16 Wurlitzer in top condition). Elaine performed on the concert grand piano. (This is not the wired-in piano playable from the organ console, but a separate concert grand which can be rolled on stage from its nearby storage room, when desired.) Monthly guild meetings will be resumed in September, when everybody is back from vacation fishing trips and other summertime projects.

We've just learned about the quintet of organ personalities slated to appear next season at the Phipps Center. They comprise Lew Williams, Paul Quarino, Father James Miller, Dennis James and Charlie Balogh. Even in the Upper Midwest, we are privileged to hear some of the very best, for which we are duly grateful! *John Webster*

LOS ANGELES

SHIRLEY OBERT: 310/541-3692

Although it was his first public performance for LATOS members and friends, it was a kind of homecoming when Rob Richards played the Ross Reed Wurlitzer at Pasadena City College in May. Rob first played this 3/23 Wurlitzer when it was briefly installed in a Lansing, Michigan, pizza parlor and subsequently played it for a LATOS youth concert. He told the audience that he had been practicing 33 years for this concert! The program varied from some of the old standard tunes such as "Stardust" and "Deep Purple," to a bombastic overture to the *Phantom of The Opera*, complete with smoke! Rob's tasteful use of his "fusion" style of playing made the concert both interesting and enjoyable. There was something for everyone!

A number of LATOS members were among the supportive crowd at Plummer Auditorium in Fullerton on June 18 to hear Sean Henderson, the 16-year-old winner of the Intermediate Division at last year's ATOS Young Theatre Organist competition, play a wonderful concert



Rob Richards at Pasadena City College.
Zimfoto

sponsored by the newly formed Orange County Organ Society. Sean now makes his home in Phoenix where he is studying with Walt Strony. The Wurlitzer, originally installed as a concert instrument in 1930, was recently restored by Bob Trousdale and the largest crew I think that I've ever seen listed, with twenty one names on the list! In addition to the percussions, the now 4/34 instrument also had 13 MIDI voices.

The June LATOS event at Sexson Auditorium at Pasadena City College featured Jim Riggs from the

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LOS ANGELES cont.

Oakland Paramount. Jim attracted a nice group of fans that enjoyed his program of many songs of the first half of the 20th century.

Barry Baker will be the artist at the October 29 LATOS concert at the San Gabriel Civic Auditorium scheduled to begin at 2:30 p.m.

In closing this month, it should be noted that after a truly wonderful 1995 ATOS National Convention in Detroit, it's now time for LATOS to begin preparing for 1996 and "Pipes and Roses" in Pasadena! We hope to see all of you then! *Wayne Flottman*

MANASOTA

VERNON BLANCH: 813/755-1058

At the chapter's June meeting in the Charles Ringling mansion on the campus of The University of South Florida at Sarasota/New College, officers were elected. After the business session, Norman Arnold played several Aeolian full width rolls loaned for the occasion by Marshall Foxworthy. Then open console and delightful refreshments. Norman reported that he has been working on the presets and combination action in the relay room on the third floor. During the installation of the fire sprinkler system, the vacuum line in the crawl space under the ground floor had been "adjusted" and now leaked. He asked for volunteers to slither a hundred feet or so with a bag of tools and a flashlight to find and repair the leak. Not many hands flew up. But we are happy to report that a few days later Lanny Hunter and Burt Sahli made the dreaded trip and the vacuum is now restored. The work on the presets is greatly eased by the availability of full vacuum.

The July meeting will again be in

College Hall where open console will give eager players the chance to play the Aeolian. The combination action is now working better than it likely did 60 years ago. Many hours of tweaking and adjustment of contacts and spring tensions by Norman Arnold, Lanny and Leslie Hunter are bringing the organ into condition for the most discriminating artist to enjoy.

We are looking for a site in which to place a theatre organ. Several suggestions have been advanced, and at least one had been examined in some detail. There are many facets to be considered and as well, the owners conditions. In the meantime, we are looking into the possibility of attaching a MIDI system to the Aeolian so that the original player rolls can be preserved in another format and the organ can be played without the danger of destroying our valuable heritage.

John and Joanne Hegener, Burt and Goldie Sahli will report on the activities at the annual National Convention of ATOS in Detroit. The chapter will next meet at the Siesta Key home of Harry Lansing and enjoy hearing and playing his three-manual theatre style Conn.

Carl Walker

METROLINA

CHARLOTTE, NORTH CAROLINA
JOHN APPLE: 704/567-1066

Members and friends of MTOS had an extremely entertaining hour of music with Scott Foppiano on May 25. He performed on the 5/205 Moller at Calvary Church in Charlotte. This organ is the 13th largest in the world and is the largest organ to have been built at one time. One of its divisions is the Gospel division with a Tibia and a

Kinura. When this floating division is registered with other romantic stops, the organ can produce a theatrical sound that few classical organs can match.



Scott Foppiano at Calvary Church.

In the hands of an artist, such as Scott, this organ became a wonderful vehicle for communicating to an enthusiastic audience. His program began with the "Ocean Grove Ushers' March" by Clarence Kohlmann, a rousing piece originally written for a fleet of offering takers processing to the front of the auditorium where Robert Hope-Jones built one of his famous organs. We then heard "Barcelona" and "Through the Eyes of Love" (theme from *Ice Castles*). After this, Scott played a medley from *Aladdin*, which contained "One Jump Ahead," "A Whole New World," and "A Friend Like Me." This was a delight to hear and proved that the theatre organ can play melodic AND rhythmic music that has been recently composed. We then heard two classic theatre organ pieces — "Serenade" from *The Student Prince* and "A Broken Rosary," one of the famous Crawford stylings. The classical side of this organ was then shown in the "Chorale in E" by Cesar Franck. A wide spectrum of

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color was heard — the warm 8' foundations, color reeds, flutes, the full French sound with reeds with the use of Trumpeteria for the conclusion. Two beloved songs from *Showboat*, "Make Believe" and "Ol' Man River," struck a chord in everyone. Then Scott played "I Want to Go Back to Michigan" by Irving Berlin (a little known delightful song also on Scott's new CD at the Senate). We also heard "Harlem Nocturne" and a sprightly "Anything Goes." The program concluded with "Liberty Bell March" by Sousa — all we needed was the bell! This rousing piece brought a lengthy applause from an appreciative audience. Many favorable comments followed — especially the wonderful, unusual sounds that came from the organ and produced by a person with a gift of imagination and musicianship.

John Apple



Mike Przybylski and Lance Luce at the Redford Theatre. Dorothy Van Steenkiste photo

MOTOR CITY

DAVID AMBORY: 810/792-5899

Lance Luce and Mike Przybylski teamed up once again for a concert at the Redford Theatre on May 6. Audience response to their performance at the Redford two years ago was so great that they were brought back again. Mike's boogie-woogie stylings at the grand piano were joined by Lance's dexterity at the 3/10 Barton for an evening of music that certainly pleased the audience.

Harold Bellamy and Dorothy Van Steenkiste ventured to the state capitol in May for a grant makers' and grant seekers' seminar. Held at the Lansing Center, the keynote speaker was Governor John Engler who discussed the importance of public, pri-



Harold Bellamy and Dorothy Van Steenkiste with Michigan's Governor John Engler (center) at a grant seminar at the state capitol.

vate and nonprofit partnerships in the new government paradigm and answered questions from nonprofit leaders about the roles each sector plays in improving our communities. Harold and Dorothy also made contact with companies that issue grants throughout the year.



Roger Mumbrue, Lew Williams and John Lauter are pictured at the console of Roger's home installation during Lew's visit to Detroit in April.

Dorothy Van Steenkiste photo

Operation Blue-Sky, under the direction of Donald Martin, restoration chairman, is well under way at the Redford Theatre where the atmospheric ceiling has already been painted by the same firm that did it prior to the theatre's opening in January of 1928. The stationary clouds that have lingered above the audience since the theatre first opened are now gone. In the not-too-distant future clouds will slowly move across the ceiling causing today's patrons, not unlike audiences of the twenties to wonder, "How do they do that?"

John Steele and the Ford Motor Company Chorus will appear at the

Redford Theatre on Sunday, September 10, at 3:00 p.m. Stan Kann and his wild vacuum cleaners of yesteryear will be at the Redford on Saturday, October 14 at 8:00 p.m. Pierre Fracalanza and Steve Schlesing will appear in concert at the Redford 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.

Don Lockwood



Scott Foppiano at the New York Military Academy 4/33 Moller.

NEW YORK

DAVID KOPP: 201/335-0961

On Saturday, May 20, the New York chapter and New York Military Academy in Cornwall, New York, presented Scott Foppiano in concert at the Academy's 4/33 Moller. Scott drew upon the vast dynamic range of the big Moller (mightier than ever now that it sports a new Post Horn), to perform an exceptionally fine program. Scott opened with an obscure but rousing selection, "The Ocean Grove Auditorium Ushers' March." His well balanced program included songs from the popular Disney film *Aladdin*, and a wonderful arrangement of tunes from Cole Porter's *Kiss Me Kate*. Other highlights included the beautiful Michel Legrand movie theme, "The Summer Knows," a snappy Irving Berlin novelty tune, "I Want To Go Back to Michigan" (Perhaps Scott was trying to tell us something, having recently moved to Connecticut from the Detroit area), and an old time sing-along with the audience enthusiastically joining in. A standing ovation, shouts for more, and

NEW YORK cont.

brisk sales of his newly released CD were clear indications that the audience enjoyed Scott's performance. Thanks to the efforts of Bob Welch, Lowell Sanders and Tom Stehle, the Moller was in top form.



Jim Sales takes his turn at open console at the Long Island University/Brooklyn Paramount 4/26 Wurlitzer, while Chairman Dave Kopp looks on.

On June 4, we gathered at Long Island University in Brooklyn for open console on the 4/26 LIU-Brooklyn Paramount Mighty Wurlitzer. Members had an opportunity to play the organ and enjoy refreshments and the company of old and new friends. A board of directors and general membership meeting followed the open console session. In addition to regular items of business, a major portion of the discussion centered around the New York chapter's proposal to host a regional ATOS convention in the fall of 1997. Following a report by Biff Buttler, who had agreed to chair the convention planning committee, the board concluded that hosting a regional convention is not feasible due to the difficulty of securing access to major New York City venues, particularly Radio City Music Hall and the Beacon Theatre, as a result of cost and other factors. The board did agree to look into the possibility of hosting a national convention at a later date. *Tom Stehle*

NORTH TEXAS

IRVING LIGHT: 214/931-0305

We enjoyed the hospitality of Don Lewis and the Baldwin Family Music Center for our June meeting. With the Lakewood Theatre closed, we don't get to enjoy the beautiful sounds of our Robert-Morton when

the weather is too cold or too hot for people comfort. We are still hanging in with the theatre in the hope that someone will find it possible to operate the 1000-seat theatre and to use the organ. Our hopes were buoyed by a recent news article that indicated that one of the planned multi-screen venues in Dallas will be designed to include one 700-seat theatre. Maybe someone will see this as evidence that larger houses can still be attractive.



Don Lewis played piano/organ duet with himself for North Texas June meeting. Don Peterson photo

Don Lewis not only played host but also played a most entertaining program for our members and guests on the latest and most capacious Yamaha electronic organ, the ELX1Y. Don is justifiably excited by the capabilities of this instrument and uses its wonderfully imitative



North Texas members were guests of Baldwin Family Music Center in June.

Don Peterson photo

sounds to the greatest advantage in creating the registrations for his selections. Don subtly demonstrated the versatility of his instrument by playing a program with a diversity of music from classical to contemporary. In deference to the primary interest of this audience, he played many selections using the digitally sampled true theatre organ sounds that the Yamaha contains. Don also played a duet with himself on piano and organ, having previously digitally recorded himself playing the Yamaha. It was fun to watch the lighted buttons on the organ switching by themselves as Don played the concert grand Baldwin piano. Don put the icing on the cake by finishing his program with a medley of show tunes from *Oklahoma* and *Annie* in typical theatre organ styling.

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photo by anderson

After the concert, the audience was invited to try the Yamaha in open console. Small as it is physically, the Yamaha control system was apparently more intimidating to most of our members than a five-manual Wurlitzer.

I want to thank Don Peterson for his contributions to these notes and for his fine photography. *Irving Light*

OREGON

PORTLAND

DENNIS HEDBERG: 503/245-2759

On Saturday, June 24, about 20 members and guests made it through the light rail construction areas and attended an afternoon of good music on the 2 and 3 manual, 11 rank, mostly Wurlitzer at the Scottish Rite Temple, in downtown Portland. John Otterstedt, our vice-chairman completed the installation of the second (2 manual) console on the main floor, plus the installation of several new ranks, accompanied by a new Wurlitzer five-rank chest and some new windlines. Loren and Karen Minear provided installation assistance, voicing and the technical expertise for these latest revisions. This was a great opportunity to see and hear this magnificent installation, which has been much improved by the current revisions and additions. For the open console we utilized the new console, in order

to give it a good workout in preparation for its use in the upcoming regional convention in October. About 9 or 10 of our members played for us at the open console. On this Saturday morning some of our members attended the open console on the excellent 3/19 Wurlitzer at Uncle Milt's Pipe Organ Pizza in Vancouver, Washington, put on by the Columbia River Organ Club, as they had extended an invitation for our members to attend and we had also extended an invitation for their members to attend the open console at the Scottish Rite. *Don James*

NORTH FLORIDA

JACKSONVILLE

ELMER OSTEEN: 904/724-0694

President Elmer Osteen summoned his courage, postured himself on the organ bench and played the March program. We met at Dave Walters' home in great anticipation of what Prexy could do as the featured artist. We had heard him informally during open console, but never as featured artist. He has acknowledged that he was a great one for "playing for his own amusement" when no one was listening. We listened today with much pleasure as he displayed the results of hours of hard practice at home on his two-manual-with-third-manual-synthesizer Wurlitzer spinet and on

Dave's Conn 650 in preparation for this brief interlude of time in world history. Elmer performed as a professional, pausing between sets to make appropriate commentary about the music and to tell an anecdote or two. It was an enjoyable program. After Elmer's program Gene Stroble, Bob Reid and Dave Walters favored us with several selections. The musical entertainment was topped off with refreshments. Chalk up another enjoyable afternoon at the home of Dave Walters.

Dave Walters has been a very gracious host to our chapter. Because of the scarcity of meeting places, Dave has opened his home and has provided a well-voiced Conn 650 organ on numerous occasions. For the April meeting Dave played for us an enhanced stereo sound recording of one of our most illustrious members, the late Norm Nelson, playing on the chapter's Gulbransen D at Wesley Manor Retirement Village in May 1991. Listening to Norm brought back cherished memories and thoughts of "what might have been." During open console, Gene Stroble put on an unusual concert himself — somewhat different from past performances — exclusively cleverly arranged up tempo music. Delicious goodies were for the taking.

In May Elmer and Irma Osteen opened their home for us for an old-fashioned backyard cookout. The several hours spent under beautiful sunny skies with an abundance of delicious food at hand, prepared by Irma and Elmer, provided the perfect setting for congeniality and lively conversation. Members and friends got to really know each other. Then, as twilight approached, we moved indoors where Elmer demonstrated a computerized interactive keyboard instruction system. As we watched Elmer, the student, following instructions in playing the electronic keyboard, doing some things right and some things wrong, and being praised and corrected by this interactive system, we wondered how could anyone taking this course to its completion not learn to play the keyboard and, of course, the organ. Some system!

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NORTH TEXAS cont.

A tortuous drive in down pouring rain from Jacksonville to the beautiful Hilliard countryside, where the sky was sunny and clear, took us to the June meeting at the home of Gene Stroble. Gene reported the acquisition of 16 millimeter projection equipment as another step closer to the realization of the chapter-approved theatre organ road show which will feature silent movies accompanied by music played on Gene's Allen theatre organ. For the program Gene opened himself up to a challenge — to play requests from the audience (older generation). Yes, there were a few he could not play because he was too young to have ever heard of the selections. For the numbers he had heard sometime in the past, he adroitly arranged and played on the spot. The meeting was topped off with tasteful salads, finger foods and sinful desserts.

Erle Renwick

OHIO VALLEY

JANET PEEK-GAVIN: 606/491-3950

The return of Searle Wright to Cincinnati and the Emery Theatre 3/29 Wurlitzer was an event we had been fondly anticipating for many months. The occasion was the 10:00 p.m. "Afterglow" Concert of the AGO Region 5 Convention Tuesday, June 20. It was a private concert for only AGO Conventioneers and ATOS members.

His program for this late-night event was theatre organ music that put a light finale to the AGO convention. As part of the program he accompanied the showing of the silent picture *The Hunchback of Notre Dame* — the Lon Chaney version.

We've always considered Searle "one of us" since his years as organist and choir master of Christ Episcopal Cathedral. During the same period he was adjunct professor at the College-Conservatory of Music of the University of Cincinnati. Searle was one of two artists who played re-dedication concerts on the Emery organ in 1977. The organ originally was in the RKO Albee Theatre in Cincinnati.

In 1981 Searle joined the music faculty of the State University of New York at Binghamton. Recently he was awarded a star on the Walk-Of-Fame in Binghamton. Since leaving Cincinnati he has returned on several occasions to play concerts on the Emery Wurlitzer and has continued to be a good friend of OVC and its members.



Shamrocks galore greet OVC members at their "Spring Fling."

For three weekends in June (Friday and Saturday nights) we moved into real nostalgia with 3-D movies. The process we used took the simultaneous use of two 35mm projectors and the screen augmented with special "wings." Since two images are projected at the same time, the 3-D image can be seen only through special glasses which we made available to members of the audience.

Our chapter loves to party, but we seem to do it at regular times. Sunday, March 19, was our "Spring Fling" party at Emery. Our resident senior photographer Bob Lodder showed a silent movie taken in the early 1900s about Cincinnati's steamboats. This was very fitting as Cincinnati prepares for the third "Tall Stacks" festival in October when river boats of all sizes will be here. But back to the meeting — there was loads of organ playing sandwiched into the buffet dinner.

On June 25 our annual meeting was held at Emery with a buffet dinner served. Janet Peek-Gavin was elected to her second year as president. *Hubert S. Shearin*

ORLANDO AREA

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WAYNE TILSCHNER: 407/331-4271

Last year, in May 1994, we closed out our meeting/concert schedule for the year with a bar-b-que picnic at Ron and Mary Bower's home. This affair was so successful that our members felt we should start a tradition by closing out our meeting/concert season each year with this type of event. Therefore, this year, to carry out our new "tradition," our Annual Picnic was held on May 21 at the home of Leroy Lewis and Ted Campbell. Mother Nature graced us with her own form of air conditioning, "a gentle breeze," and a beautiful sunny day. The bar-b-que was hosted by Leroy Lewis, Ted Campbell, and Hazel Hensing, who did a fantastic job of organizing and overseeing this event. While Chef

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Ed Neilson making some minor adjustments to the relay installation.



Leroy Lewis (standing) shows Jack Doyle how to set up his "El Bando" instrument.

Warren Thomas demonstrated his culinary skills at the backyard grill, Maestro Leroy Lewis did a stupendous job playing his "El Bando" organ. During Leroy's renditions of a number of Latin and Panamanian rhythms, members Nora May and Carlyn Smart showed their talents in the art of dancing. Later, Leroy accompanied Carlyn as she very professionally performed a number of show tunes — really belting them out. A real treat! The food was delicious and plentiful. Many of our members brought outstanding main dishes and desserts. Chef Warren supplied the burgers and wieners which he cooked to perfection. In addition to the various foods, soft and not-so-soft drinks were available to quench everyone's thirst.

After everyone's appetite for food had been satisfied, Leroy announced open console for those who wished

to play and provided instruction in setting up the instrument for those not familiar with it. This event was an exciting way to end our 1994-1995 meeting/concert season. Many of our members reiterated their wish to make this an annual affair. So, it appears a "tradition" is established.

DON BAKER MEMORIAL THEATRE ORGAN Project Up-Date: During the past six months, Ed Neilson and his electronics crew, Carl Davis, John Smart, and Jim Fles have been working on a daily basis installing our Artisan Relay and Combination Action system. Along with the relay, they carefully installed the keyboard system, horseshoe, piston rails and a host of other intricate parts of our Wurlitzer.

About three weeks ago, while on a business/pleasure trip, Red Carlson of Artisan Electronics came to Orlando to help Ed with the test-

ing and programming of our system. Red was extremely pleased with the work that Ed and his electronics crew had accomplished. He stated that OATOS was the first group to install an entire system without damaging or blowing out any of the relay components. The testing of the system went extremely well and only a few minor problems were found.

OATOS is very proud of the work and results that Ed and his crew have achieved. It took literally hundreds of man hours to research, document, and finally install the system itself. The technical advice Leroy Lewis furnished to the crew was very welcome, since there was quite a bit of information about setting up a theatre pipe organ that no one else could provide.

Some months ago, the Wurlitzer console was transported from its home at Lake Brantley High School to John Smart's work area in Lake Helen. This was done to make it more convenient for the crew's many necessary trips back and forth to accomplish the numerous and varied tasks related to installation, testing, programming, etc., of the relay system. Now that these tasks are complete, it is expected that before too long the console will be moved back to the high school.

As the relay system was being installed, our crew of technicians, Warren Thomas, Leroy Lewis, Ted

Walter Strong

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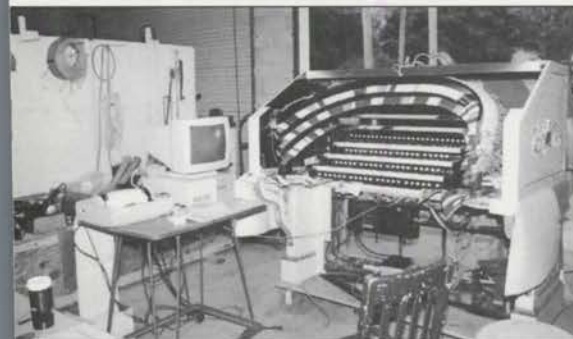
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Red Carlson of Artisan Electronics helps OATOS run diagnostic test on the relay system.



The DON BAKER Wurlitzer connected to our PC to run hardware tests.

Campbell, Jack Doyle, Kenny Wright, and Wayne Tilschner, were working on the chambers at the high school. The chests have been checked out and repaired where needed; bottom and top boards are being installed. Bottom boards are being wired to the rank driver boards, and Warren and Ted have been busy installing the regulators and winding the chests. Hopefully,

we can start loading pipes within the next few months.

It is the enthusiasm, dedication, and detailed quality work of the aforementioned individuals that has brought us through these rather agonizing years from the beginning of our project to our present state of accomplishment. It is gratifying to begin to observe visually the results of all the blood, sweat, and tears that have gone into the project thus far. And, although, the agony is not yet over, what we now see will serve to whet the enthusiasm and optimistic response of the entire membership as we push forward to accomplish our ambitious goal. We expect smooth progress on the DON BAKER Wurlitzer to continue throughout the summer months since interruptions caused by interlacing school and OATOS schedules should be minimal. And, we look forward to an exciting article in the next issue of the Journal.

Lois M. Thomson (407/282-0911)

POTOMAC VALLEY GEORGE MATHER: 703/644-1262

"Well, this certainly was a nice way to spend Fathers' Day!" It was not uncommon to hear comments like that during intermission at our June 18 program. Those fortunate enough to be at the Harris Theatre that Sunday were treated to a "three-for" special — Floyd Werle at the Wurlitzer, Ken Underwood on the drums, and vocals by Ed Lehman.

Floyd and Ken opened the first half of the program with a medley of upbeat songs called An Opener for the Sake of Opening. The songs included: "I Found a New Baby," "How About You," and "Lover," featuring a drum solo. A mixed bag of Moon Spoon Tunes followed, and as one would guess, each had the word moon somewhere in the title and included lush sounding arrangements of "Moon River" and "Moonglow," plus up-tempo versions of "Blue Moon" and "How High the Moon."

After a set of three wonderful tangos, it was time to introduce vocalist Ed Lehman. Floyd and Ed chose three very nice selections to showcase Ed's talent: "This Nearly Was

Mine," "Sunrise, Sunset," and "Who Can I Turn To?"

A medley of Richard A. Whiting compositions including "Till We Meet Again," "Louise," "Japanese Sandman," and "Beyond the Blue Horizon" closed the first half of the program.



L to R: Floyd Werle, organ; Ed Lehman, vocals; Ken Underwood, drums.

Frank D'Aquila photo

Floyd opened the second half with Harry Ruby's "Father's Day," complete with his singing the selection. Following a rousing Sousa march (a Werle trademark), Ken Underwood returned and the duo played a medley of Feline Fantasies (or as Floyd put it, "a few for and from the litter box!"), including "What's New Pussycat," "Alley Cat," "Meow Mix" (from the TV commercial, with audience participation) and "Memory" from the Broadway musical *Cats*.

Ed Lehman returned with a set of

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songs and then joined Floyd and Ken in a medley of patriotic songs ending with a grandiose arrangement of "God Bless America." Asking for more, the audience was treated to the rousing march "The Chimes of Liberty."

PVTOS wishes to thank Floyd Werle, Ken Underwood and Ed Lehman for a wonderful afternoon at the Harris Theatre. Thanks also to Bruce Ricker, Ken LaCapria and George Mather for engineering the lighting and George Johnson and organ crew (George Mather, Bruce Ricler and Faye Marvin) for the wonderful sounds that poured forth from the chamber grilles.

George Mather



Member Vincent Fryer at the Franklin Kimball.

PUGET SOUND

ROBERT ZAT: 206/329-1826

Kimball opus 6760 was shipped to the New Everett Theatre (Washington) in 1925. It consisted of nine ranks plus percussions and toy counter. In 1953 it was removed and installed in the main auditorium of Queen Anne High School in Seattle for a total price of \$10,000. When that school closed, the organ was rebuilt and modernized and has recently been installed in the auditorium of Franklin High School. It is today played from a three-manual classical console. On May 19, an open console night gave members an opportunity to take a turn at the instrument, which sounds wonderful in the 450-seat room.



The Evans' 3/16 Wurlitzer was ably put to the test by member Doris Cooley as ... Andy Crow accompanied her on the Yamaha Disklavier piano.



Dan Johansson experiments with the classical-looking console of the Franklin High School Kimball.

June is Home Tour Month for Puget Sound chapter, and this year members visited the home of Wesley and Beverly Spore, owners of a beautifully installed Wangerin 3/18, circa 1928, complete with Moller player unit. This is the second pipe organ the Spores have installed in their home, the first being a Wurlitzer. The instrument can be played manually or from rolls.

The second home on the tour was that of Russ and Jo Ann Evans, with a 3/16 Wurlitzer connected via MIDI to a Yamaha Disklavier piano. The Style 260 console was originally from Loew's State Theatre, Cleveland, Ohio, where it was installed in 1924. In the late 1950s it was removed, spent several years in Canfield, Ohio, and in 1966 was purchased by Don French for his Seattle home. Five years later it was installed in Steve's Gay 90s Restaurant in Tacoma, Washington, but enjoyed just two years in that location. In 1992 it was acquired by the Evanses, who totally restored the console to its original standard panel



Wesley Spore observes as Don Myers demonstrates the Wangerin organ on Home Tour Day.

design. Pipework, chests, regulators and tremolos are largely from opus 426 Style 170 (Tacoma Apollo Theatre); opus 776 Style F (North Bend, Oregon, Liberty Theatre); and opus 1022 Style B (Anacortes, Washington, Empire Theatre). A Peterson electronic relay sends piano information to a MIDI converter which in turn sends digital information to the Yamaha Disklavier piano.

Approximately 70 members toured both installations, which were open for all to play.

Jo Ann Evans

QUAD CITIES

MARK SPENGLER: 309/752-0232

Blood, sweat and tears! Those of you who have been involved in organ refurbishment know how it feels to shed them at times. And that's a feeling familiar to Mark Spengler and Jim O'Connor, our dedicated QCCATOS technicians, as they continue to perform major work on the 1928 Wicks located in the Capitol Theatre in Davenport, Iowa. Despite struggles and frustrations, the work is coming along as quickly as can be expected, considering that both Mark and Jim have regular jobs, and access to the theatre is limited to weekdays.

When this phase of the work is done, it will include installing a new windchest for the offset pedal Diapasons, and installation of 232 pipes which were recently refurbished and revoiced by the Wicks Factory. These include the Vox Humana, Kinura, Tuba, and first thirteen notes of the Tibia.

Even though work is continuing

QUAD CITIES cont.

on the organ, we were able to enjoy open console on the Wicks during our May and June meetings.

On June 25, President Mark Spengler performed a concert on the Wurlitzer at the Paramount Theatre in Cedar Rapids for CRATOS.

Our next concert is scheduled for October 15 and will feature Dave Wickerham. He will also perform a Kid's Concert for area sixth graders on October 13. After a very successful first Kid's Concert last October, we are looking forward to our second one, and are confident that it will be just as much fun for everyone involved.

Elaine Vinzant

RIVER CITY

GREGORY JOHNSON: 402/624-5655

Now that our chapter's Barton theatre organ is "up and playing" in Durand's Organ Studio at Sky Ranch Airport, we have a regular meeting place, no longer dependent on the generosity of members to invite us into their homes. Our May 21 meeting at the studio was chaired by chapter president Greg Johnson. Two of our talented organists, Maurine Durand and Lynn Lee, presented the afternoon's program of organ melodies. Some of the songs they played were "I Love Paris In The Springtime," "Bye Bye Blues," "When Day Is Done," "Stardust," and "When the Mists Have Rolled Away." Doug Krouger, a visitor from



1928 Wicks in the Capitol Theatre, Davenport, Iowa.

Lincoln, Nebraska, also treated us to some delightful music, including "That Night in Araby," and "Sweetheart of Mine."

On June 18, we again convened at Durand's Organ Studio for the election of officers and for a program. Upon our arrival we were delighted to discover new, custom-made, drapes covering the entire wall, floor to ceiling, behind the console. They were beautifully tailored by member Fern Zdan from a fabric that is transparent to sound from the swell shades behind the drapes. Bill Durand had also installed a screen for our silent films and slide shows. The drapes are on a traverse rod and soon will be motor-controlled. Our guest artist for the day was none other than Dick Zdan, who offered something "a little bit different" — a program of Dedications. For the organ crew: "We Did It Before And We Can Do It Again." For the month



Dick Zdan offered a program of timely dedications. Fern Zdan's beautiful drapes are seen behind the console.

Tom Jeffery photo

of June: "June is Busting Out All Over." For the Durand Organ Studio: "You Ought To Be In Pictures," and "If I Had a Talking Picture of You." For Sunday, "Never On Sunday" with a Latin beat showcasing the castanets and cymbal. For Father's Day: "O Mein Papa." For the Sky Ranch Airport: "The Air Force March." For the most-welcome sunshine: "24 Hours of Sunshine." Other tunes were "Estrellita" in the style of Jesse Crawford, "Put On A Happy Face," and Frankie Carle's "Sunrise Serenade" featuring the glock. We ended the afternoon with open console entertainment by Dorothy Van Buskirk and Donna Baller and with refreshments.

*Harold Kenney,
Joyce Markworth, Tom Jeffery*

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ROCKY MOUNTAIN

DENVER, COLORADO
MARIA OLIVIER: 303/678-8317

A wonderful Potluck and concert was held at George and Janet Garrison's in Widefield, Colorado, on June 25. Some 25 members and a few guests gathered in a jovial way, each bringing their favorite main dish and dessert or salad, to share with everyone. For the first time we were enjoying all this delicious food as Janet played soft background music.

A short business meeting was conducted by President Maria, first of all thanking the Garrison's for opening their spacious craft furnished home to all of us. An announcement — there will be a "meet the artists concert" with Chuck Shuckney and his student Jake Madsen in a cameo appearance, at the Well's Music Studio in Denver on July 30. Admission at the door will be \$5.00. The purpose of this concert is to promote this young artist, Jake Madsen, as a possible future professional organist!

To add a little humor to our gathering, Hal Gloystein was asked to



Janet Garrison

tell a few good stories.

Then Janet entertained us in a royal fashion, combining her talent at the Hammond Elegante and the Rodgers keyboard with her singing voice. Her opening number, "Galloping Comedians," was followed by "Granada," "Tuxedo Junction," and the beautiful "Petite Waltz." While dedicating several selections from the *Sound of Music* to her friend Maria, Janet admitted she is an entertainer and not a concert artist. Her final number was "My Way." Thank you Janet, you were great! The weather was the greatest, and we all enjoyed a terrific summer afternoon!

Carmeline Campbell

ST. LOUIS

DORIS ERBE: 314/481-1840

Our May membership meeting was hosted by John Thompson at St. John's Episcopal Church which was dedicated in 1907. John serves as the organist at St. John's and is also one of our Fox Theatre lobby organists.

The Wick's organ, originally installed in the 1920s, was rebuilt, restored, and rededicated in 1994. The console's former home was the venerable Old Cathedral on the St. Louis Riverfront.

While the organ has many characteristics of romantic church organs built in the late 19th and early 20th centuries, the restoration has minimized that tonal coloring which is no longer pleasing to late 20th century ears. The Great and Pedal divisions feature strong fundamentals which provide a classic organ sound. The Swell division, on the other hand, features some very lush strings, reeds, and tremolo which allow the organist great flexibility in playing almost all the ranges of the literature. Also, the 13 couplers increase the flexibility and choice of registrations dramatically.

To demonstrate the range and colors of the organ, John's program had a great variety and included Bach's Chorale #31 in F, a medley of Victor Herbert and Sigmund Romberg favorites, and "Pennies From Heaven."

Open console is always interesting to our member and was enjoyed by a number of organists. Delicious refreshments and lots of conversation topped off the afternoon.

Doris Erbe

SAN DIEGO

CHARLIE PORTER: 619/286-9979

What could be a better 20th birthday present than the premiere of our new 3/16 Wurlitzer pipe organ? After nearly three years of over forty volunteers restoring the organ and an "Angel List" that grew to 85 raising nearly \$20,000 our dream has come true. A very interesting note, we had donations from members who have not been active, but felt this was a much needed project.

In 1990 when we had to vacate the California Theatre and put our



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SAN DIEGO cont.

Mighty Wurlitzer in storage the clock started ticking away. Knowing several years in advance that the theatre would be torn down, we started looking at every building that seemed remotely possible for a new home. Several times it was in the dark with flashlights, but we kept persisting because we needed a home for this organ.



Organ Crew Chief Greg Breed installing last of pipework in chamber.

In the early part of 1993 we found a place that looked like a great possibility for an organ installation. A Presbyterian church on the outskirts of San Diego seemed like a perfect location. Hours were spent working with the church committees and our organ crew to see what was possible. Our membership was approached in April with all the facts and figures for a vote. The vote was unanimous and before the meeting was closed \$5,500 was pledged for the start of the project. We were off and running!

Trinity Presbyterian Church in Spring Valley has a variety of music programs and a large youth group. We hope some of them will take interest in the pipe organ. The Trinity Church members' continuing support of this project has contributed to a very smooth installation.

Our members Dr. John Dapolito, Shelly Shelton and Charlie Porter, opened their homes for work parties. Shelly was kind enough to store all the organ parts as fast as they were done until the chamber was started. We were about to run out of space when the organ chamber was started in the fall of 1994. Our organ crew chief, Greg Breed, used some



John Van Rhyn showing Charlie Porter how to adjust action on keyboards.

vacation time to build our chamber. It has become a show piece. We are so fortunate because the opening is from the choir loft so anyone can walk in and see what is going on. The minister, Randy Yenter, commented that he said the church members could not wait until the sermon was over so they could go in the chamber and see what had been done that past week.

Our organ crew has been so patient working along with the many volunteers and helping us to learn what pipe organ restoration is all about. We had our share of times when we had to take something apart and start over again but all in all we worked very well together and we appreciated our coaches. This was a real big eye opener.

John VanRhyn and Bruce Burkett were kept busy completely restoring our three-manual console that came out of the Egyptian Theatre in Hollywood. The keyboards were in good condition, but the rest is all new and the console just shines with its many new coats of lacquer.

Chris Gorsuch modified the relay and combination action that was in the California Theatre Wurlitzer. Due to selling that organ, the best pipe work was also kept and is playing in our new pipe organ. A bit of history has followed and if you close your eyes you will feel you are still hearing the California Theatre organ.

I guess now all that is left is that you come and enjoy this organ on your next trip to San Diego. Our premiere show will be October 1, 1995, with Walt Strony doing the honors at 3:00 and 6:00 p.m. shows. Trinity

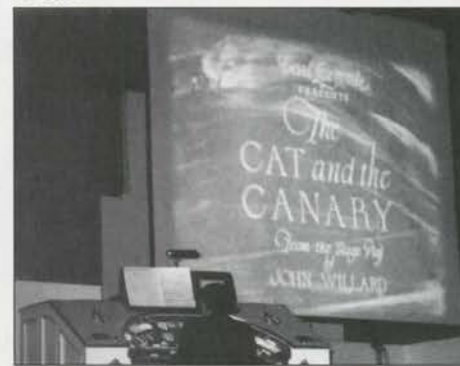
Presbyterian Church, 3902 Kenwood Drive, Spring Valley, California. For further information please call Charlie Porter at 619/286-9979 or Jackie Cornell 619/584-2315. Don't miss it!

SIERRA CHAPTER

CRAIG PETERSON: 916/682-9699

Pete and Diane McCluer hosted the Sierra chapter's annual picnic on May 21 at their ranch in Mt. Aukum. It was a beautiful day in a very green and woodsy rural setting. At last Pete's Style E Wurlitzer 2/7 is in playing order. Pete plans to have 11 ranks when he is finished with the organ. The organ was originally from the Tulare Theatre in Tulare, California.

About a dozen chapter members tried the organ out, beginning with Pete McCluer. Other members who played ranged from a beginner who had only been playing for about six months to professional level. Everyone thoroughly enjoyed the whole proceedings — including the two pet donkeys outside who received much petting from the guests. It was a great potluck picnic and Pete and Diane were wonderful hosts.



Stan Kann at the opening of the silent film. Craig Peterson photo

On May 26 it was opening night for the Dixieland Jazz Jamboree, but in spite of that competition, we had a good crowd of about 120 at the Towe Ford Museum to hear Stan Kann accompany *The Cat And The Canary*. This murder mystery which takes place in a haunted-looking mansion, was not only suspenseful, but funny. We even had a couple of bats flying through light from the projector, trying to steal the show. Stan brought along a film of the first



Bud Taylor and Stan Kann.

Craig Peterson photo



Dave Moreno at the Wurlitzer.

Pete McCluer photo



Sierra Chapter picnic.

Pete McCluer photo

time he was on the *Tonight Show* with Johnny Carson. This short subject was very funny and was full of the usual pratfalls that have become Stan's trademark. Stan's music was perfect accompaniment for the movie and he especially brought out effects on the Wurlitzer which no one else has tried. It was a thoroughly enjoyable theatre organ evening.

June 11, Sierra chapter was entertained by Don Feely from Portland, Oregon. Feely is associate organist at the Organ Grinder Restaurant. He made our Seaver Memorial Organ sound like the 3/14 which it is, rather than the 2/7 which it used to be, and local people still play it like it was. It is refreshing to hear a new organist play so creatively. He played full, round, sustained bass to make the organ sound big, but not especially loud; just full-throated to give body to the soprano melodies. The program opened with a rousing "Coming Up Roses." Next was a Rodgers and Hart "You Are Too Beautiful." He played a varied program of lesser played tunes by Andrew Lloyd Webber, George Gershwin, John Williams, Raymond Scott, and songs from *Cats* and *Aladdin*. One outstanding piece was a Latin number from the 1980s called "La Isla Bamita" which had a Tuba solo. It sounded mariachi in a minor mode. Then the violins took over the melody with a marimba background. This was interesting because our talented tech, Dave Moreno, has recently put in a new Tuba rank. Formerly he had a Trumpet rank doing the Tuba job. This new arrangement sounds much better. There is no room to relate the

full program here. The final number was the last movement from G.F. Handel's "Water Music." It was a fugue, syncopated and heavy — made the organ sound BIG orchestral. We will want Don Feely to return. *Barbara and Beverly Harris*

SOONER STATE

PAUL CRAFT: 918/492-6221

Our May meeting was an Open House at Dan and Barbara Kimes' lovely home in Broken Arrow. Dan and Barbara have been working on their remodeling/redecorating project for the past five years, and this open house was a celebration of the project's completion. Not only do they have two organs in their house for guests to enjoy, they also have a charming "Snow Village" set up in one bedroom, complete with little lighted houses, an electric train chugging around the perimeter, and even miniature ice skaters circling on an ice pond.

Some thirty-five to forty people visited during the afternoon. Music upstairs was played on the 2/4 Wicks pipe organ, by our host and one or two others. And Henry and Marian Kratt added to the festivities by dancing to Dan's playing of "Once In A While." Downstairs, meanwhile, music was played on the Gulbransen Rialto II (electronic) organ by Bonnie Duncan, Carolyn Craft, and Nancy Hubbell. The afternoon finished up on a real upbeat note (pun intended) of Gospel music duets, with Carolyn on the organ and Joyce Hatchett on the piano, and everybody singing!

We returned to Tulsa Technology Center's Broken Arrow campus for

our June meeting, this time with Dorothy Smith (your writer) on the bench of the 3/10 Robert-Morton to play the mini-concert. I had played for a wedding a few weeks earlier in my little country church in Mannford, and they said, "Sure, play your wedding music" . . . so that's what they got! Openers were two "courtin' songs" dedicated to my husband Lee, in honor of our coming 47th wedding anniversary: Ted Weems' version of "Heartaches" and "The Poor People of Paris." Then came the wedding music. This consisted mostly of popular love songs, starting with "We've Only Just Begun." Next were a couple of Elvis Presley songs, then some show tune love songs. There were a couple of hymns — "O Perfect Love" (and the only way to play it is with open harmony on the Tibias . . . isn't it?) and, by special request of the groom, "It Is Well With My Soul."

During the actual wedding, the preacher had come up to whisper that the music would have to continue for an extra fifteen minutes, "They forgot their rings and their license" . . . this after I'd already played everything I knew! So they got — and now the theatre organ program got — selections that hadn't been scheduled on the original list: "Always," "The Lord's Prayer," a favorite hymn. (I thought afterwards that I should have played "Day By Day" and "In His Time")!

I think I most enjoyed playing George Strait's beautiful "I Cross My Heart" (from the movie *Pure Country*). The Wedding March was the one from Rodgers and Hammerstein's *The Sound of Music*.

SOONER STATE cont.

Practice time, although limited, had been available on the Robert-Morton, so it had been interesting to work out different registrations on that organ. Many thanks go to Lee Lomas for not only setting up the console, but also for his patience in "listening" and making suggestions, and for his encouragement. Thanks also go to Carolyn Craft for leaving her well-thought-out registrations in the pre-sets. (A few did get changed, however — there hadn't been any just 8' voices alone, which makes for pretty tenor solos, for instance.)

Eight people played at open console, and we also enjoyed our now-expected song from Paul Craft.

Installation of the Don Kimes Memorial Post Horn on our organ is now virtually complete. Final "placement of the pipes" was done by a crew consisting of John Schwenker, J.A. Swartz, Sam Collier, Harry Rasmussen, and Lee Smith. Tuning was then done by Phil Judkins. Except for some minor adjustments, it is playable! And this makes our beast a 3/11 Robert-Morton.

We are saddened by the death, on June 25, of Leonard Dennis, husband of Katie Dennis. We extend our condolences to her and her family.

Dorothy Smith

SOUTHWEST MICHIGAN

KENNETH BUTELA: 616/649-2742

This spring we were privileged to hear three outstanding concert organists. In March Joel Gary from Grand Rapids performed on a Conn 650 theatre organ at the home of Ken and Dorothy Butela. Joel showed his expertise in playing many favorite tunes that we all enjoyed. Joel is one of the organists selected to play the newly installed theatre pipe organ in the new Grand Rapids museum.

In April we were entertained by Lee Hohner who played on his Robert-Morton theatre pipe organ which he installed in his father's home in Three Rivers, Michigan. Lee has performed at many theatres in the midwest and really showed off his professional talents once again.

Scott Smith was featured organist

for our May meeting in Albion. Scott's repertoire and his talented performance on Dr. Russell Rowan's home-installed Wurlitzer pipe organ were enjoyed by all. Scott played a medley of tunes then gave a rousing accompaniment to the Buster Keaton silent comedy *Cops*.

Many of our members have been getting around the state attending some of the concerts on restored theatre pipe organs, notably, at the old, newly restored Opera House in Grand Ledge where Walt Strony gave a vibrant recital. Scott Smith was influential in the rebuilding of that organ.

We are also planning to attend Charlie Balogh's performance at the new Public Museum of Grand Rapids where he will play the Mighty Wurlitzer that used to be the feature in his pizza parlor, Good Time Charley's. *Dorothy Butela*



Joel Gary at the Conn 650.

SUSQUEHANNA VALLEY

TERRY NACE: 717/792-1330

Susquehanna Valley Chapter coordinates the regular monthly meetings with the Strand-Capitol Performing Arts Center in York, Pennsylvania. The first Monday of the month usually "fits." June 5 was no exception. What was exceptional was the concert that evening by Barry Leshner of Easton, Pennsylvania. Having heard Mr. Leshner at both a Delaware Valley open console and the Sunnybrook Ballroom in Pottstown, chapter Vice-President Gary Collier urged him to prepare for one of the future meetings. After several practices on the Capitol Wurlitzer and a day's playing time on the Trenton War Memorial

Moller, Barry was ready.

Drawing upon his school years and proficiency on several woodwind and brass instruments, Mr. Leshner's first official concert captivated about 30 SVTOS members and guests with the musical resources of the three-chambered organ. Barry also formally introduced his copyrighted selection "Colette," a spirited 20s-style piece, much enjoyed by this writer. Susquehanna Valley wishes Mr. Leshner success as he continues playing for "breaks" at Sunnybrook and pre-movie music at the Lafayette Wurlitzer, Suffern, New York, and the Pascack Wurlitzer, Westwood, New Jersey. He might occasionally take the bench at the Atlantic City Convention Hall.

Several chapter organists and guests enjoyed open console after the concert. Even "nine-fingered" President Terry Nace took his turn at the user-friendly console. Everyone visited Emmitt Miller's goodies table for refreshments brought in by the treasurer's faithful crew.

Gary Collier



Larry Evritt will host the first meeting after the summer break at his home in Defiance, Ohio.

TOLEDO

KEVIN OBERLE: 419/474-6541

TATOS takes a regular two month summer hiatus during July and August, but with the ATOS Convention just a short 50-minute drive from Toledo, I-75 was heavily traveled from June 30 to July 6 with many TATOS members enjoying the Motor City's gracious hospitality.

President Kevin Oberle was our official representative, and Eleanor Biggs, Helen Sherman, and Harold Lewis were among the members

who attended the week-long event. Several groups car-pooled and enjoyed some of the individual concerts including the magnificent Simon Gledhill performance on Monday, July 3, and Ron Rhode's equally impressive appearance at the Fox on Wednesday.

TATOS's entrant in the Intermediate Division of the Young Theatre Organists competition, Eric Hite, was able to see Simon at the Senate and also had the opportunity to meet several nationally recognized theatre organ artists during his evening's stay in Detroit.

On Monday, July 3, Bill Coine conducted a 1-1/2 hour workshop entitled *Selling the Theatre Organ in Today's Marketplace* — a marketing communications and strategy session which was first conceived by Marion Flint. She stopped by Toledo last year on the way to the ATOS Convention in Fresno, took an interest in the TATOS marketing materials, and asked Bill if he'd share some of the concepts, ideas, and suggestions at the 1995 Convention which have made TATOS's programs so successful.

Bill published a workshop guide which was given to all attendees and conducted the strategy session which Marion arranged. Nelda Reno, Mike Hornyak, and Kevin Oberle assisted.

"This was truly a give-and-take experience," Bill remarked. "Many of those attending had some unique and excellent ideas of their own and were willing to share them with the rest of us. Certainly no one has all the answers, and what works for one may not work for another. That's what made this workshop so successful." Approximately 30 people attended the session.

Many members spent hours in the Regency Room looking over all the collateral from the various ATOS Chapters' displays which Marion brilliantly organized and arranged, and the record/tape/CD shop was a particularly favorite haunt of many. All in all, it was great having the National Convention so close to Toledo; our thanks to the Detroit hosts for doing such a terrific job.

When TATOS resumes its month-

ly schedule in September, the first meeting will take us to the home of Larry and Janet Evritt in Defiance, about an hour Southwest of Toledo. The Evritts are truly gracious hosts, and each year we look forward to our trek along the Maumee River to enjoy this outstanding 4/29 Wurlitzer home installation. Larry always has something new in store for us, and word has it that he has at least three new additions to the installation.

Just as last year, TATOS will charter a motor coach and offer round trip transportation to the Evritts from a gathering point in West Toledo for a nominal fee. The charter holds around 55 passengers and is equipped with video playback equipment. We plan to show several theatre organ tapes including the rare film footage of the former 3/11 Marr & Colton installation at the State Theatre in Toledo. All TATOS members, associates, their family and friends are invited to make the trip and share in the traditional potluck supper which follows an entire afternoon of open console.

While a date has not officially been set for the fall program, it definitely will be Bob Ralston for the third year. Bob's two previous appearances in Toledo were sell-outs, and it's been a full two years since he was last in Toledo.

VALLEY OF THE SUN

TIM VERSLUYS: 602/482-0784

English organist Paul Roberts was to have played for our Organ Stop Pizza Buffet on April 8, but due to an overseas scheduling conflict, he was unable to appear. Ron Rhode, who had just played for the chapter on March 12, graciously agreed to play again and help us with our Orpheum Theatre Organ fund-raiser at OSP.

After his opening number, Ron announced that this time the audience would determine the program by submitting requests. The wide range of requests included "Midnight Fire Alarm," "Christmas In Killarney," and "Twilight Time." Ron took a short break, but we were not without music while munching our pizza. Sean Henderson took over and played a few upbeat selections, finishing with the "Invercargil March" from his homeland. Then Ron returned to the console for some closing numbers.

Mother's Day found us at First Christian Church Fellowship Hall with Lew Williams. "My Mother's Eyes" was Lew's tribute to the day. The lovely spring weather prompted "Breezin' Along With the Breeze," "It Might As Well Be Spring," and "Spring Is Here." Other numbers saluted Ginger Rogers, World War II, and audience requests.

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Lew Williams, First Christian Church Fellowship Hall. Madeline LiVolsi photo

We returned to FCC on June 11 to hear chapter member Velma Burnham at the console. Velma was formerly a staff organist at the Capital Theatre in Flint, Michigan. Her program featured a medley from *Showboat*, music by George Gershwin, and a

selection of "happy" songs. Mrs. Burnham and her husband currently reside in Sun City West, near Phoenix. We were pleased to spotlight some of our local talent on this summer day.

We are thrilled that our chapter-sponsored young organist, Sean Henderson, was the winner in the Intermediate Division of the 1995 Young Theatre Organist Competition.

The current Organ Stop Pizza location closed the end of June in preparation for the move to the new, bigger location a few miles down the road. We will really miss listening to the Wurlitzer this summer, but look forward to the grand opening of the new installation in the fall. Mike Everitt of Organ Stop Pizza said that "the Project Information Line, 602/834-5325, will be in operation after the closing to keep you abreast of details." Madeline LiVolsi

WESTERN RESERVE

MRS. JANICE KAST: 216/531-4214

Western Reserve chapter members gathered on Sunday, May 28, for a social at the home of Patricia and John Murray. Following a short business meeting, member George Krejci entertained from the console of the beautifully restored 2/7 Wurlitzer from the Loew's Theatre in Harrisburg, Pennsylvania, with selections including "Baby Face," "Indian Love Call," and "How Great Thou Art." We ended the afternoon with open console and "munchies," and took delight in viewing Patricia's collection of ceramic cats — including one that purred when touched!

Several chapter members traveled to Canton, Ohio, for a concert by Scott Smith presented by the "Friends of the Kilgen" and the Canton Palace Theatre on Sunday, May 28. We are pleased to salute the efforts of this group and congratulate their successful series.

WRTOS presented Karl Cole in concert at the Cleveland Grays' Armory 3/17 Wurlitzer on May 20. Karl performed a beautifully varied menu of selections ranging from Roaring 20s novelties to 50s show tunes to a contemporary *Beauty and The Beast* medley. He also included hymns and classical works demonstrating his versatility. "Snub" Pollard starred in a crisp print of the silent *The Big Shot* and the sing-along gave us a chance

to join in the fun. Unfortunately, our sound system rolled over and played dead midway through the show, so the appearance of Karl's singing puppet partner Anna Chovy was replaced by a segment of audience requests to close the show.



Karl Cole at Cleveland Grays' Armory Wurlitzer. R. MacCallum photo

The first of two June gatherings was at the famed Chautauqua outdoor amphitheatre to hear the 4/93 Massey Memorial Organ in a special pre-season concert on June 4. Having received a third renovation in 1993 by Fischer Pipe Organs of Erie, Pennsylvania, this instrument is considered the largest of the five outdoor pipe organs in the U.S., valued at over \$2,000,000. Located in a 5,500-seat open air auditorium within a fabulous Victorian village on New York's Chautauqua Lake, the instrument provided one of the more unique socials we have ever had.

Several chapter members attended a June 16 screening of Chaplin's immortal *The Gold Rush* accompanied by renowned classical organist Todd Wilson at Cleveland's University Circle Church of the Covenant as part of a free admission summer series of varied artistic events. The 4/103 Aeolian-Skinner under Mr. Wilson's control never once fell short of the mark of a more "pure-bred" theatre organ, and the artist's timing and accompaniment skills were as finely tuned as the pipes themselves!

For a second June gathering, we were treated to chapter member George Steffy at the keys of the Cleveland Palace Theatre's 3/15 Kimball on Monday evening June 19. After a delightful concert in a fantastically restored theatre (actually one of four theatres in the world's largest on-going theatre complex restoration), we enjoyed plentiful open console time. Jim Shepherd

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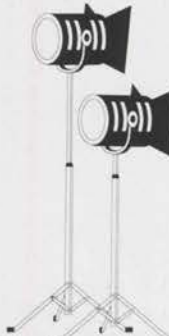
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