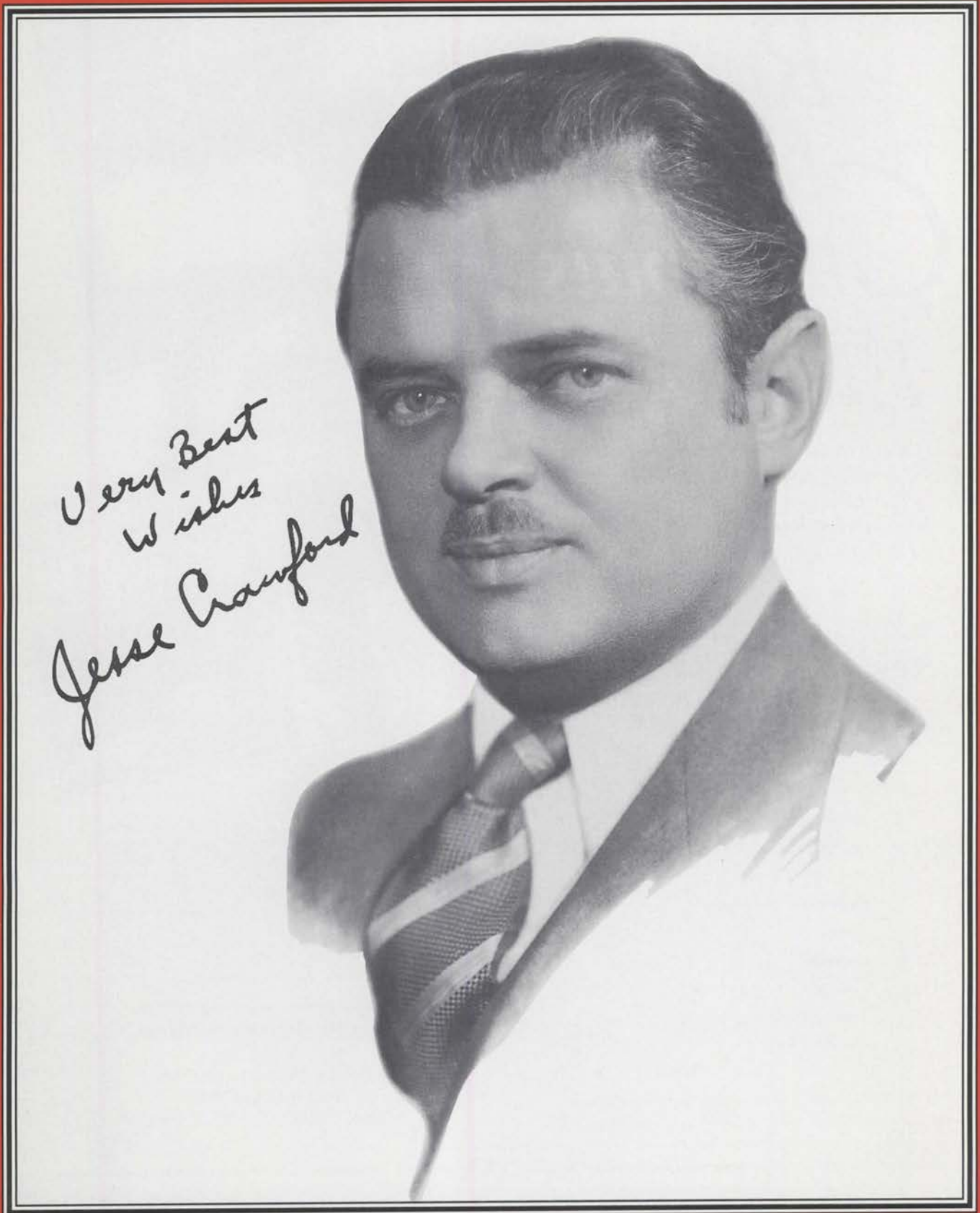


Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

November/December 1995



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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 37, NUMBER 6

NOVEMBER/DECEMBER 1995

PRESIDENT: STEPHEN L. ADAMS
EDITOR: GRACE E. MCGINNIS
EXECUTIVE SECRETARY: RICHARD SKLENAR

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Cover photo:
Stephen Ross
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ATOS National Membership is \$25.00 per year (\$30.00 outside the USA), which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies of current issues \$2.50. Make check or money order payable to ATOS, and mail to ATOS Membership Office, P.O. Box 1324, Elmhurst, IL 60126-8324. THEATRE ORGAN - ISBN - 0040-5531 (title registered U.S. Patent Office) is published bi-monthly by the American Theatre Organ Society, Inc., a nonprofit organization. Stephen L. Adams, President. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 1995. Office of publication is 5 Third Street, San Francisco, CA 94103-3200. Second class postage paid by San Francisco, CA 94103-3200 and additional mailing offices. POSTMASTER: Send address change to THEATRE ORGAN c/o ATOS Membership Office, P.O. Box 1324, Elmhurst, IL 60126-8324.

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Library of Congress Catalog Number ML 1T 334
(ISBN 0040-5531) Printed in U.S.A.

VOLUME 37, NUMBER 6
NOVEMBER/DECEMBER 1995

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Times Litho / Forest Grove, Oregon

PRESIDENT'S MESSAGE



Happy Holidays!

As you can see, this is a very special issue of THE-ATRE ORGAN.

Not only is it the centennial of Jesse Crawford's birth, but we are fortunate to feature an article by George Wright recalling this great man's contribution to the world of music.

We are also approaching the end of our fortieth year celebrating the art of theatre organ construction and performance; truly a time for reflection and dreaming. Journal editor Grace McGinnis gave us a glimpse into our roots with a reprint of the inaugural issue of *Tibia* in the September/October issue to encourage us all to appreciate these roots and the path we have followed over the years hence.

We are old enough now to become fascinated with our own history. But I would hope that this self-examination does not become a preoccupation, tempting though it might be. We must begin to look forward and chart the course of our Society into the great unknown of the next millennium. This is not an option; it is a necessity!

In this issue is a notice on how to become nominated for election to the board in 1996. If you have any inclinations toward this kind of involvement, I urge you to find this notice and follow its instructions carefully. Each year three board seats are vacated creating a necessary opportunity for evolution in the profile of the board. ATOS is hungry for leadership to carry on the best legacies of previous administrations, and it can only come from our membership. Please think seriously of becoming an active part of the bountiful years ahead.

In addition to electing three board

seats each year, all officers are appointed each year by the board. You need not hold a seat on the board to be appointed to one of these positions, so if you feel that you have the needed experience and qualifications for the position of President, Vice President, Secretary, or Treasurer, please contact me at your early convenience. I will be delighted to place your name on the ballot.
Steve Adams

Sorry For the Delay

Because of personnel changes and problems with mailing labels the last issue of the Journal was delayed in mailing. The staff of the Journal makes every effort to publish on schedule. We are sorry for any inconvenience the late arrival might have caused. If you have questions, please call me at 414/224-6442.

Alden Stockebrand, Publisher

*May
Your
Holidays be
Filled with
Music & Joy!*

YOUR
ATOS OFFICERS,
BOARD OF DIRECTORS,
AND
JOURNAL STAFF

FROM THE HEAD SHED

■ The Louisville War Memorial Commission and the Louisville Chapter of the Organ Historical Society announce the formation of The William H. Bauer Foundation for the Preservation of the Pilcher Organ at Memorial Auditorium. Mr. Bauer began the preservation effort for this organ and was an authority on the Henry Pilcher's Sons Organ Company.

The auditorium houses the 4/88 Pilcher pipe organ which was the company's greatest instrument. Henry Pilcher's Sons Pipe Organ Company was based in Louisville for many decades and was in operation until 1944 when it was purchased by the M.P. Moller Organ Company of Hagerstown, Maryland.

This fine instrument was constructed beginning in 1927 and dedicated in January of 1929 by the famous Belgian organist Charles Courboin. The organ's installation in the four corners of the room was unique for that time period and remains virtually unchanged since its dedication. However, changes to the auditorium in 1954 muted the organ's fine sound.

Because of age and neglect, the organ's complex mechanism is in danger of failure. In addition to a complete renovation of the organ, the foundation hopes to bring about changes in the structure of the room to reopen and enhance the organ's tonal egresses.

The auditorium's concert schedule will include silent movie presentations by nationally known organists from the classical and theatre organ world as well as regional organists and performers.

All donations are tax deductible and should be made out to The William H. Bauer Foundation, 3819 Jupiter Road, Louisville, KY 40218.

For more information you may call the auditorium at 502/584-4911 or the Bauer Foundation at 502/451-9593.

■ 1996 Young Theatre Organist Competition rules and regulations, the Hobbyist Division requirements, and also rules and regulations for the 1996 Scholarship Program were sent to all chapter presidents, board members, committee members, former contestants, former winners of the Scholarship Program and all new requests on August 1.

This is our twelfth year of featuring a young theatre organist competition. It is the sixth year for the Scholarship Program. The programs are expanding. Be sure and encourage any young adults in your community, local college, or your chapter to enter our competition or apply for a scholarship.

The deadline for entering the competition is March 20, 1996. The deadline for applying for a scholarship is April 15, 1996. Entries in our Hobbyist Division must be sent in by April 15, 1996.

Check with your chapter presidents for copies of the three programs. More copies are available by writing to Dorothy Van Steenkiste, 9270 Reeck Road, Allen Park, Michigan 48101.

See Dick Run. See Jane Run. Run, Run

I hope Jane and Dick are running for exercise because they cannot run for the Board of Directors. But you can run for the Board! Further on in the Journal the requirements for being a candidate are published. Take time to read them and consider whether you or another member you know should step forward and be counted. Three board members must be elected. Thanks and congratulations are due to the outgoing board members for their years of noble service. They work they have accomplished must be continued. Consider your nomination for the Board of Directors today.

*Martin Wiegand,
Nominating Committee Chairman*

Opening of Nominations for 1996 Election of Directors

NOTE: DEADLINE IS FEBRUARY 1, 1996

It is time to nominate National ATOS Board of Directors candidates for the three-years term from July 1996 through June 1998. All regular ATOS members who have maintained membership in good standing for at least the last two years are eligible for nomination and may nominate themselves or be nominated by another member, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

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

The Board usually meets only once a year during the Convention, so attendance of all Directors is necessary if the decisions and actions of the Board are to be truly responsive to the membership. In addition, Directors serve on one or more committees providing valuable input to the Board. The chairpersons of the committees are responsible for submitting a written report of their activities and recommendations prior to the annual meeting of the Board.

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

NOMINATING PROCEDURES cont.

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

1. Each nominee shall furnish a small black and white photo, together with a statement, not to exceed 150 words, including personal data, work and theatre organ experience, a short platform statement, and an evening/weekend telephone number. Statements exceeding the 150 word limit will disqualify the candidate.

2. All candidates must have their statements and photos sent by Certified Return Receipt mail to the ATOS Nominating Chairman, Martin Wiegand, 705 Pleasant Drive, Millville, NJ 08332 (609/825-0236), and arrive no later than February 1, 1996.

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

COUNTING WORDS:

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

*If you have questions,
please write or call:*

Nominating Committee Chairman,
MARTIN WIEGAND
705 Pleasant Drive
Millville, NJ 08332.
609/825-0236.

*We urge you to actively
participate
in the affairs of ATOS --
locally or nationally!*

Journal of American Organbuilding

Quarterly Publication of the American Institute of Organbuilders

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

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

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

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Asterisk denotes Board Members

LETTERS TO THE EDITOR

Dear Editor:

I was advertised to play a silent film concert by and for Wichita Theatre Organ (WTO) on October 7 at Century II Exhibition Hall in Wichita, Kansas. Through no fault of my own, they have apparently elected to engage another artist.

Months ago I was contacted by WTO and agreed to hold the date. In the past, WTO had always sent me one of their contracts. As the date for this engagement approached and their contract was not forthcoming, I sent them one of my own. On August 24 they informed me that the issue of my not permitting a computer clone recording of the live performance would prevent them from signing my contract. WTO apparently felt that paying for a live concert entitled them to record a computer clone of that concert without negotiating a separate licensing agreement and compensation for the recording. I feel that to make a computer clone of a concert is unethical unless the artist's permission, a licensing agreement, and separate compensation are all in place, as a computer clone allows an unlimited number of performances for the price of one live concert.

I very much regret any inconvenience or appearance of impropriety this event may have caused. To that end, a group of artists will be discussing this issue at the 1996 ATOS National Convention in Los Angeles this summer. We hope to come up with some guidelines so that misunderstandings of this nature can be avoided in the future.

Sincerely,
Chris Elliott
Santa Clara, California

Dear Editor:

It was interesting to read in the Metrolina section of the July/August Chapter Notes that the "Zimmer Organ Factory" is showing an electronic tone generation system. Actually, this is a product of the

Walker Technical Co. (6610 Crown Lane, Zionsville, Pennsylvania 18092), who have made many additions to church organs, including the famous Mormon Tabernacle instrument.

Walker has just begun to produce theatre ranks. Their first opus, an all-electronic 4/24 with a Wurlitzer console, uses a brand new version of their system. To my ears, this organ has pipe-quality individual voices and a stunning ensemble sound, even though installed to play into a relatively small space.

Sincerely,
Robert Gates
Mendham, New Jersey



Lisa Cox with Jonas Nordwall

Dear Editor:

I would like to share a letter received from one of our young adults that received a scholarship this year.

"Would you please forward my thanks to the Scholarship Committee for awarding me a \$500 scholarship for 1995. This award has enabled me to have extra tuition on the theatre organ. I have had a half day lesson with Jonas Nordwall this month which was wonderful. I am presently working on presenting a concert in Perth on the first of October 1995.

Mr. John Ferguson of Indianapolis U.S.A. has accepted me as a student and we are going to start with tapes going back and forth until I can get over to the U.S.A. Going into year 11 and 12 at school the trip would have

to be over the Christmas holidays. I hope to enter the ATOS competition next year. Thank you once again. — Lisa Cox (Australia)"

Our scholarship program has opened the door for many young students to continue their studies on the theatre organ, making our competition each year more outstanding.

Dorothy Van Steenkiste
Chairman of the Three Programs

Dear Editor:

Welcome from "Down Under" Auckland New Zealand, where the most gorgeous sounds emanate from our 2/13 Wurlitzer.

Our group, the Wurlitzer Organ Trust of Auckland was very hastily formed to save the "Wurli" from leaving its venue namely, Hollywood Theatre Avondale Auckland, for the instrument's private owner intended to sell the organ, which would have meant it leaving the city, however that is a long story, perhaps which your readers may like to see in a future Journal.

The purpose of this letter is to advise that the organ is now very safe in the trust care, having fund raised the capital cost in under two years, during which a number of wonderful concerts have been mounted, showcasing amongst others, from the U.S.A. Jim Riggs, Don Thompson, and from Britain Phil Kelsell, Robert Wolfe, Nicholas Martin and Chris Powell, and next season we shall have the pleasure of presenting Ron Rhode.

Our latest import was John Ledwon, eagerly awaited by the writer after reading much of his disaster and "Phoenix Arising" in the journal, and it was a great pleasure to have him with us. Before the day of the concert, we managed to maneuver John into the organ chambers for a most interesting talk on ours and organs in general, and his immediate offer of his practical help in our future plans of enlarging the console, was offered in the true tradition of ATOS.

LETTERS cont.

In that area the Trust members feel that although the writer is a member of ATOS of many years, the Trust as a whole entity should become a member of ATOS, therefore we should be pleased to receive the entry forms in due course. Kindly forward to the writer 77 Arthur Street Onehunga Auckland 67 New Zealand. Our very best wishes for the future from the Wurlitzer Trust of Auckland.

Very Cordially,
William F. Mitchelhill, Chairman
Auckland, New Zealand

Dear Editor:

I thought your readers might be interested in the activities of the Cinema Organ Society's Yorkshire District.

We are currently re-installing the 3/8 Wurlitzer ex Gaumont Oldham in the magnificent Ritz Ballroom, Brighouse (West Yorkshire). The organ was bought by the Society in the late 1960s and was for many years installed in a village hall near Harrogate. It was removed a few years ago to the Trinity Arts Centre, Pudsey, but regretfully, despite an excellent instal-

lation, we had to remove it as the premises have closed down.

The Ritz, Brighouse was built as a (Union) cinema in 1937. It became an ABC until 1961 and was then converted to a Bingo Hall, becoming a Ballroom in 1981. The original organ chambers were never occupied, and latterly were converted into dressing rooms. We have had the huge task of building new dressing rooms (over the stage) so we can have the chambers for our organ. As I write the dressing rooms are complete and the organ is beginning to go in.

In the meantime we have been holding concerts using Lawrence Whitfield's Allen organ, and guest artists from the States have included Jelani Eddington and Charlie Balogh. We are looking forward to Clark Wilson's concert in October.

As always, finance is a problem with building costs escalating so we would be delighted to receive any donations from our friends in the USA and abroad, and all such contributions will be recorded, probably on a brass plate or similar, for public display. Please send to W.G. (Bill) Hopkinson, Yorkshire District Treasurer, 27 Nab Wood Grove, SHIPLEY, West Yorkshire, BD18 4HR.

Sincerely,
David Lowe

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

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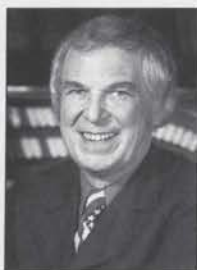
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JESSE CRAWFORD WAS BORN 100 YEARS AGO THIS DECEMBER.

Because George Wright was a dear and close friend of Jesse and Lucy Crawford, we are honored to present here his memories of the most famous theatre organist of his time. George was asked to play Jesse's funeral in 1962; Lucy specifically asked for "Dawn of Tomorrow."

ED.

STRAIGHT TALK ABOUT CRAWFORD



by George Wright

All photographs courtesy of Stephen Ross from the Simonton Collection

In the middle 1960s an organbuilder asked me about any forthcoming projects. I told him that Mrs. Crawford had granted me approval to record a memorial album of some of her late husband's recorded output. The gentleman's attitude was, "Why are you bothering to do that? No one remembers Jesse Crawford anymore." I was a bit startled, but hardly believed him. Now that we near the closing of the century, it appears to be true that hardly anyone remembers this man in the ways that I cherish.

Current opinions of Crawford's art seemed to have been formed from listening to the Decca LPs which were recorded on two different studio organs in California. In my opinion those organs were unsuitable vehicles for Crawford's style of playing. One of them was literally crammed into a resident's basement using the philosophy of six pounds in a five-pound bag. This organ was a 3/19 Wurlitzer built for

a sound stage at Paramount Studios in Hollywood. During its sound-stage tenancy some clown had the brilliant idea of replacing the four Wurlitzer strings and the English Post Horn with bland Robert-Morton strings. The Vox Humana in the Main Chamber was replaced with an ugly Robert-Morton Tibia Plena which could also be played on the Clausa unification on the Solo manual. During my early high school years this organ was dismantled, crated and stored and offered for sale for \$1100. Around 1940 the organ was bought by NBC radio for its new studios at the corner of Taylor and O'Farrell Streets in San Francisco. There it was installed by Paul Schoenstein and Charles Hershman under my supervision. In its new Southern California home the organ was augmented with a conglomeration of pipes by various builders and crowned with a dubious halo of a four-rank Wurlitzer Echo organ



which was noticeably out of balance with the rest of the organ at the other end of the room. The proud owner falsely stated that Crawford had designed the organ.

The other California organ recorded by Crawford was in the Whitney Studios in Glendale. Again, this was a hybrid conglomeration, but it had been well enough planned that there was ample room for installation and service. I played this organ during my high school days where it was in its original location in the Sequoia Theatre in Redwood City as a three-manual Robert-Morton of thirteen or so ranks. It was very loud, very good and very jazzy. In the Whitney Studio these qualities were suppressed to make it more suitable for recordings and radio programs of contemporary gospel music of that era.

Crawford was never enthusiastic about playing the Whitney organ and the recorded results demonstrate a rather cavalier approach to the undertaking. The same impression seemed to color the finished results of the basement Paramount-NBC-plus albums. That certain indescribable Wurlitzer tone color simply wasn't there for him to utilize in his unique, exquisite style.

It is my personal opinion that some of Crawford's very best playing was done at the Wurlitzer store in Chicago on the second factory installation. The first is best forgotten. The stoplist of the second has been erroneously misquoted by unknowledgeable but well-meaning organ historian. There was no Tuba there. It was really a Style D Trumpet extended to 16-foot in the Pedal. Two rather useless ranks were Aeolian and Dulciana. There was no Clarinet. I mention the 16-foot string on the Pedal because it and the other 16s were beautifully recorded by the Victor engineers from Chicago. The chimes and chrysoglott were unenclosed. In the final analysis this left Crawford with about eleven ranks which he utilized economically and most effectively.

During the years of our acquaintance and friendship the only time I ever heard Jess use the "F" word was in reference to the two-manual Wurlitzer in the New York store. Despite other opinions, this was only



a Style E with the usual two stock tremulants — Main and Vox. Crawford was obligated to use this facility because the train trip to Chicago was too costly and time-consuming with his New York Paramount Theatre duties which had to be considered. This store organ turned out to be an interim venue prior to the 1929 studio organ in the Paramount Theatre office building. Eventually, Crawford managed to finagle a regulator and tremulant for the Style E Tibia. The New York Victor engineers were, however, unable to cope with the live acoustical characteristics of the store studio. There are no 16' Pedal tones on those recordings. Only the 8' Trumpet was used. This interfered, of course, with most attempts at artistic registration — a gruesome fact that annoyed Crawford no end and brought on the usage of the aforementioned "F" word. I must say that I admired his restraint for I might have been tempted to use a more vivid and socially unacceptable vocabulary.

The completion of the Paramount Studio organ in 1929 proved to be a milestone in Crawford's recording career. This organ, by the way, was owned by Paramount Pictures Theatres, Incorporated, and not by Crawford. He had, however, the final authority over the stoplist, installation and regulation. I can personally vouch for the lack of temperature control in

the Paramount organ studio. It was a sweat box with absolutely no ventilation nor cooling. Ann Leaf and Fred Feibel told me of their extreme discomfort during broadcast and recording sessions. The same condition applied to the Chicago store where the Gene Goldkette Booke-Cadillac Hotel orchestra was crammed into the studio with Crawford for the joint recording of "Kentucky Lullaby" and "I Want to Call You My Sweetheart." The unenclosed chrysoglott made its presence known in both selections and blended beautifully with the orchestra. Crawford said that several orchestra members were affected and nearly overcome by the extreme heat and humidity.

A repossessed Wurlitzer was installed in the NBC radio studios in the Merchandise Mart in the early 1930s following Crawford's return from England. This organ was used by Crawford for his network solo organ programs, but he soon wearied of that organ and arranged to play his solos at the WENR studios with an NBC affiliation. There the organ was quite beautiful and its mellow, rich sound perfectly suited the mellow, rich Crawford style. On radio I had heard Irma Glenn, Larry Larson, Dave Bacal, Helen Westbrook and probably others play the Merchandise Mart organ, so its sound was quite familiar to me. This impression was confirmed in



1944 when NBC requested me to evaluate the organ during my journey to New York. I thought the organ sounded very thin, harsh and reedy. The Tibia was regulated to be very thin with a squealy top regulator and fluttery shallow tremulant to match. WENR was delightful as was the hybrid Wurlitzer-Kimball organ in the WGN studios — so beautifully played by Edna and Preston Sellers and Len Salvo.

I have rambled on and on about organs without getting to the heart of the matter; however, I am compelled to remember the beautiful Wurlitzer at the Empire Cinema where Crawford recorded some appealing popular songs such as "My Love Song" and "The Old Spinning Wheel." I have always felt that the British recordists for Victor Records were more competent than their American colleagues.

I first met Jesse Crawford at the Hammond practice studios in New York. He was reserved, but warm and cordial in the company of his new wife, Lucy. I was surprised when he asked me to play for them. I could tell that he was pleased, and it delighted me that Lucy invited me to dinner in their New York apartment. They had a house in a wooded section in New Jersey, but spent Mondays through Fridays in the city for the convenience of Crawford's radio soap opera and teaching schedule. He didn't demean

the soap operas as being beneath the dignity of his former stardom. A good amount of bread was being placed on the Crawford table from the good radio income. His principal professional interest was apparently centered on the Schillinger Harmony System which he had studied with the originator in the company of such persons as George Gershwin and Richard Purvis.

The apartment was comfortable and unexpectedly plain. In the small drawing room were a grand piano, a Hammond Concert Model E, two Vibratone speakers and a small dining set. We had several cocktails and one of Lucy's good dinners. The atmosphere was warm, congenial and relaxed and the young man was, of course, in seventh heaven to be in the company of his boyhood idol.

I met with the Crawfords infrequently until 1947 when I decided to delve into the Schillinger System. From then until 1951 I was a regular caller at the Crawford apartment for a lesson which invariably stretched into a brief cocktail hour or impromptu dinner.

In 1948 I dropped some of my numerous radio activities to be at the Times Square Paramount Theatre as organ soloist. During this time my lessons continued, but Crawford informed me in no uncertain terms of his complete disinterest in hearing me

perform at the theatre. He said that the storm and strife of his inseparable marital and professional careers between 1926 and 1933 at the theatre were unpleasant and better forgotten. He could never forget that Helen had remained in his place at the theatre after his resignation following a Depression era salary cut dispute. Crawford's Paramount feelings did not extend to the eighth floor organ studio where he played for NBC well into 1939. He said that he was careful to avoid the theatre stagemoor and always used the Paramount Pictures office building entrance and elevator on Broadway.

Several times I took Jess and Lucy into the wilds of Harlem to hear Charlie Stewart who played swing and jazz on a straight Model B Hammond with a Solovox which he had mounted beneath the left end of the lower manual. Charlie played with little or no vibrato and felt no need for vibratone speakers. He used the Solovox in its low 16-foot register in the manner of sultry, funky Duke Ellington orchestral tone clusters. Charlie and his wife and I had met at the Hammond practice studios. I was captivated by his original style which was very different from that of the lemmings who attempted in vain to copy Crawford or the "Tico-Tico" lady. Charlie said it was safest and advisable to take a taxi directly to his club. Jess and Lucy were genuinely impressed with Charlie's style and warm personality. Charlie, in turn, was blown away at being visited by the famous Jess. Jess always said that he respected originality in a player. The copycats turned him off. We shall go into that at greater length in an autobiographical project which I am readying for later release in another medium.

I frequently hear a comment made by little old ladies of all three genders. They complain that Crawford's recorded music was slow, funereal and devoid of anything jazzy. It may have been true that some of the old Victor 78s contained lugubrious dirges, but one must remember that Crawford was under contract to play musical material dictated by the person in charge of artists and repertoire. They had the final say-so. To refute

the mistaken impression of the L.O.L.s, I offer a brief list of some of the titles which I consider to be jazzy, or at least rhythmic:

Dancing Tambourine, High Hat, The Dance of The Blue Danube, Valencia, Barcelona, Siboney, I Love to Hear You Singing, Tip-toe Through the Tulips With Me, I'm Confessing, What Are You Waiting For, Mary?, At Sundown ...

This is, of course, an incomplete list. There may be other songs that may be jazzy in the ears of the listener. Throughout Crawford's playing there runs a thread of steady rhythmic pulse — even in the ballads and some of the very slow material. Crawford was not sloppy in the slightest about his playing on the 78s. He was, in fact, extraordinarily meticulous and demanding of his musical self. He confided in me that Victor released some material not approved by him. This material, he said, contained glaring wrong-note mistakes caused by fatigue or a hot, unventilated studio. These included "I'm Confessing" and "The Birth of Passion."



In 1951 I chose to leave New York because of my inability to face another season of intolerably humid summers and frigid winters. A vicious old crone in Florida delights in spreading the misinformation regarding my New York departure. In retrospect, I can see that I was badly overworked in radio and at the theatre and facing an attack of professional burnout. Also, I had a premonition that radio and the new

infant of television were deserting New York for the California studios. My feeling proved to be accurate and I was glad to be back in California.

In 1952 I was overjoyed to learn from the Crawfords that they would make their home in Los Angeles where Jess would establish a teaching studio at the Hammond dealer's retail store on Wilshire Boulevard. Plans were being formulated for the installation of the basement pipe organ by the self-appointed mentor. This person showered the Crawfords with unwanted attentions, but they played along with the game of new recording contracts at Decca and a superior organ for recording. Some of these events materialized, but Crawford become increasingly annoyed at being shown off socially as the principal jewel in the royal collection. By this time Lucy was completely disenchanted with the obligatory social scene and she bade Jess to go it alone.

By this time I had resumed my Schillinger instruction which had quickly been transferred from the Wilshire Boulevard studio to the

Crawford residence. They had purchased a charming, rustic cottage on Look Out Mountain Drive. There was ample extra land for a spacious garden where Lucy's green thumb quickly produced floral wonders. A small swimming pool was added where my lessons were sometimes given and where Lucy served us a delicious lunch and a powerful martini — followed by the omnipresent strong

black cigar. In retrospect, Lucy and I could tell that the cigars had caused the emphysema which led to Crawford's death.

I can only say that I came to idolize Crawford personally as well as artistically. He was kind, full of humor and undying love of good music. The shelves of the record collection were filled with a fine assortment of classical works of the best composers ranging from Shubert through Schumann, Brahms, Tchaikowski, Franck, Ravel and Debussy. It seemed that E. Power Biggs was the favorite classical organist. It was a joke that some clown took seriously and mistakenly that Crawford said his favorite organist was Lenny Dee.

The "Poet of The Organ" said it was absolutely untrue about receiving that title from a famous French composer. It was strictly grist emanating from the publicity offices of Victor Records. A number of years later Carmen Cavallaro modestly caused himself to be billed as "The Poet of The Piano."

Poet or no, how can I possibly express my feelings for such a good person and my profound respect for his unique artistry. I can only say that I was honored by his warm, sincere friendship, and that we were drawn together by music and not just by the organ which, after all, is only an instrument waiting to respond mechanically to good music performed by a good player.

*As a final remembrance
I choose a line from the
lyrics of a Crawford favorite
Irving Berlin song:*

*"THE SONG IS
ENDED
BUT THE MELODY
LINGERS ON."*

Hollywood 1995



Jesse Crawford -- "The Poet of the Organ"



Loading buses in front of the Hyatt Regency -- a "stretched out" view. Bo Hanley photo

Are You Having A Good Time?

by Madeline LiVolsi

Busy convention chairman Dorothy Van Steenkiste probably asked someone that question every day of the 40th annual convention of the American Theatre Organ Society in Detroit. I know she asked me three times! Putting together a convention involving about six hundred people, nine concert venues, more than twenty artists, and a banquet is an awesome task. Dorothy, show chairman Steve Schlesing, their convention planning committee, and members of the Motor City Chapter proved themselves quite capable of this endeavor.

The rainy weather was not ideal

upon my arrival at the Metro Airport on Thursday, June 29 — but then, acts of nature are something the convention committee could not control. The weather did improve as the week progressed, so umbrellas were no longer required (though one friend did carry hers a couple of times just as insurance!)

The Hyatt Regency Dearborn was an excellent choice for the convention headquarters. Its location afforded easy access to the highways we would travel to reach the convention programs. The Fairlane Town Center, a short walk across the parking lot, was

very convenient for shopping and dining. The Hyatt was a busy place! In addition to our ATOS group, at some time during the week the hotel was also occupied by Miss Michigan and teen-age pageant contestants, some family reunions, and three wedding receptions!

My first contact with a member of the convention committee came Thursday night while helping a friend unpack some recordings for the record store. We met Edie Teevin, a bundle of energy whose cheery disposition seemed to set the mood for the week to follow.



1995 ATOS Board Meeting -- Hyatt Regency
RVS



Gracie McGinnis and Paul Quarino at breakfast. MLV



Dave Ambory, Edie Teevin and Jim Teevin waiting on customers in the Record Shop.
BH

Bo Hanley, photographer; Frank Fordham, Dorothy Van Steenkiste
LF



Warren and Jane Tisdale visit with Steve Schlesing. PJQ



Left: Walt Strony and Paul Van Der Molen at the Senate Theatre. ws
Center: Bob Maes "pedals" his truckload of organ parts outside the Hyatt Regency ws
Right: Photographer Warren Sunkel visits with Bob Maes. TF

It was only midmorning Friday and early arrivals were already picking up registration packets and signing up for banquet tables, keeping Penny and Gil Francis and their team busy. After finding name tags and special event tickets, we took time to look through the convention booklet. Extensive information was included on artists, technicians, convention sites and organ specifications. Acknowledgment was given to the many people involved in the convention planning. A fun page at the back of the booklet had spaces for "My 10 best memories from the 40th anniversary ATOS convention." This would be a good souvenir of our week in the Detroit area.

As more people arrived during the afternoon, Edie and her staff at the record store were kept busy. An adjacent lobby area with comfortable chairs and a grand piano was also a popular place to greet old friends and start making new ones.



Wanda Carey shopping in the record store. TF



Jeff Weiler, Ken Double, Jim Riggs in the Senate Lobby. MLV

LYN LARSEN: Senate Theatre

The skies were still cloudy Friday night, but the atmosphere was bright at the Senate Theatre. The Detroit Theatre Organ Club owns and maintains the theatre and its 4/34 Wurlitzer, opus 1953. Although the theatre is not ornate, the polychromed Mayan-design organ console is definitely an eye-catcher. The DTOC brochure states that "the four main chambers of the organ are located on the stage of the theatre and face the audience." Two chambers on either side of the auditorium house the percussions and a set of pedal pipes.

Lyn Larsen said that each half of his program had a theme, and challenged us to see if we could tell what these themes were. Selections in the first part included "Cabin In The Sky," "Sentimental Journey," "Tico Tico," and "I'll Be Seeing You" (complete with the verse). Some in the audience may have guessed earlier, but Lyn didn't tell us until after the intermis-

sion that the songs in the first half were written, recorded, or made popular the year he was born. (No, I'm not going to tell!)

Songs in the second half were written by people with whom Lyn has crossed paths over the years, such as Richard Purvis, George Wright and Virgil Fox. Lyn told a story about a time when he "sort of" played "Twilight Time" for Bill Brown at Organ Stop Pizza in Phoenix. Unsure of the bridge at the time, the organist faked it with what he calls a "universal bridge." Afterwards, Bill came up to thank him — and to introduce him to Artie Dunn, who wrote "Twilight Time." Lyn played the song for us with both the right bridge and the "universal bridge." We also heard the artist's own composition, "Sounds of Wonder" — the theatre organ does fill us all with a sense of wonder.

After his program, Lyn spent some time in the record store back at the Hyatt, signing autographs, posing for photos, and visiting with friends.



Lyn Larsen taking a bow. BH

SATURDAY, JULY 1

JONAS NORDWALL: Fox Theatre



Jonas Nordwall. BH

The written word cannot aptly describe the Detroit Fox Theatre. One does not merely see this theatre, one experiences it. It's like Indiana Jones in the Temple of Theatre Organ Music! The theatre style has been referred to as "Picture Palace Gothic" and incorporates aspects of Siamese, Byzantine, Egyptian, Babylonian, and Indian design. It is a treat for the eye, from the Hindu temple columns of the

Grand Lobby to the Arabian tent ceiling and enormous chandelier of the auditorium.

Down stage center is the ornate 4/36 Fox Special Wurlitzer. As the organ lift rises, the orchestra floor is lowered, which leaves a precarious perch for the organist. With recent restoration by Roger Mumbroe and Dick Smith, seventeen ranks of the organ have been opened, as has the angle of the swell shutters. More sound now comes out of the chambers and into the theatre.

In his introduction of Jonas Nordwall, convention master of ceremonies Ken Double said that this was the Fox Theatre "the way it was meant to be." He would make the same statement again at the Ron Rhode concert, and it was true in both cases.

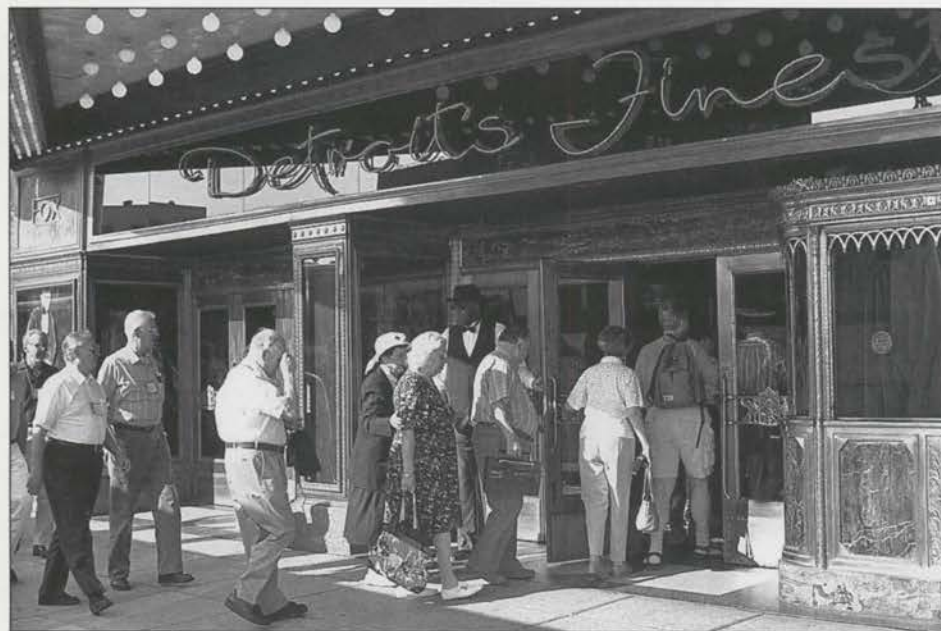
Jonas presented us with a wide range of selections that demonstrated the many sounds of the organ. We heard three vignettes from "Fireside Fancies" which showed the delicate side of the instrument. The organist had the lights brought up to show the opulence of the decor, then played the "Song of India." Later in the program,

we heard the strength of the organ as Jonas played "Orpheus In The Underworld" and his encore, "Pinball Wizard."

Left: Brian Jensen and
Butch Tegner. PJQ
Right: Madeline LiVolsi &
Jan Challender MLV



Below: Conventioneers arrive at the Detroit Fox for the Jonas Nordwall concert. WS



BH

Historic Theatre Tour

A walking tour of the historic Grand Circus Park Theatre District was available to a limited number of people after the Jonas Nordwall concert. Tour directors were Michael Hauser and Rebecca Binno. Our tour started at the Fox, where we were able to walk backstage and through the different lobbies to get a closer view of the eclectic interior. In the next block on Woodward Avenue, we stopped in at the State to see the restoration going on there. The tour continued around Grand Circus Park, where we saw the exteriors of several other theatres and heard some of their history from our tour guides. Just past the Grand Circus Theatre, we boarded buses for a short ride to the Pegasus Restaurant in Greektown. Waiters there took our "reservations for a party of ninety" in stride as we enjoyed our ethnic lunch.

SCOTT FOPPIANO: Jefferson Avenue Presbyterian Church

After lunch, we caught up with the rest of the convention at the Jefferson Avenue Presbyterian Church. The 4/68 E.M. Skinner, opus 475, 1925 was donated by the Horace E. Dodge family in his memory, and is one of the most complete church organs built during the mid-1920s.

Sitting in the back row of the church, it was sometimes difficult to hear everything Scott Foppiano said from the organ lift, so I was not able to catch the names of some of his selections as he introduced them. Making his ATOS convention debut, Scott played mainly classical pieces, which were well received by the theatre organ enthusiasts. The program also included Sousa's "Liberty Bell March," some Gilbert and Sullivan,

and "When the Organ Played at Twilight." We hope to see Scott on a convention schedule again, and perhaps we'll hear more of his theatre organ talents.



Scott Foppiano RVS

The Young Theatre Organ Enthusiasts

On Saturday, July 1, a meeting was held of the Young Theatre Organ Enthusiasts (YTOE) at 5:00 p.m. The purpose of the group is to bring together young people (35 years old, and younger) who attend the convention and who plan some of their own activities. There was a good group who attended the meeting. After some brief comments by YTOE Liaison to the ATOS Board of Directors, Jack Moelmann, the meeting was turned over to Susan Lewandowski, a member of Motor City, who had volunteered to guide the young people and help out with activities. The one activity which will be well remembered by the YTOE was their own Jam Session at the Senate Theatre after the Simon Gledhill Concert. They played for one another and had a good chance to get acquainted. This was a good chance for the young people of ATOS to get together and hopefully continue their friendships throughout the year and meet again at the next annual convention.

Jack Moelmann



Jack Moelmann visits with Jim Keating, Mike Keating and Bob Maes at the Redford Theatre after the Tony O'Brien concert. ws



The Young Theatre Organist Enthusiasts. Susan Lewandowski photo



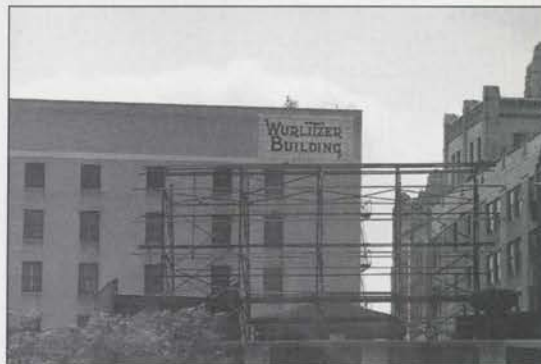
Tony O'Brien at the Redford. PJQ

TONY O'BRIEN: Redford Theatre

The Redford Theatre in this small Detroit suburb is the home of the Motor City Theatre Organ Society. Members of the group have been involved in the restoration of the theatre since the 1970s. At the time of our visit, work was being done on the Japanese figures on the walls near the organ chambers. Restoration on the 3/10 Barton was begun in 1965, with an effort to keep it as original as possible as the group continues to maintain the instrument.

Tony O'Brien is no stranger to the Redford Theatre. He made his formal public debut there at age fifteen and continues to present programs at this venue. For his convention program, Tony found some selections not often heard in theatre organ concerts. He followed the Beatles' "Yesterday" with their "Can't Buy Me Love." Music from the 1959 *Ben Hur* movie score brought back memories of this epic film. The audience especially enjoyed his variations of "Five Foot Two." As a finale, Tony showed that "Widor's Toccata" can be done on a ten rank Barton.

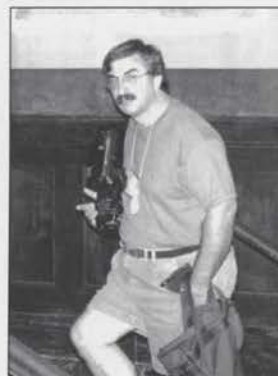
An optional jam session was held at the Redford Theatre following Tony O'Brien's concert. William Walther was host to more than a dozen individuals, all quite capable organists. David Sauer closed the evening by playing a musical tribute to Dale Mendenhall, "The Song is Ended, But the Melody Lingers On."



Wurlitzer Building. PJQ



Jonas Nordwall studying a new organ. BH



Tom Delay PJQ

SUNDAY, JULY 2

The Chapter Representatives Meeting was held in the Stanley Steamer Suite at the Hyatt Sunday morning. Steve Adams said that this would be an opportunity to report on accomplishments for the year, offer suggestions, or ask for help. Chapters were called on by region and nearly thirty representatives contributed to the meeting. An open forum followed.

The morning schedule offered several options. Those with their own transportation were invited to participate in home tours at the Dave Brewer and Roger Mumbrue residences. A workshop on keyboard rebuilding was presented by Allen Miller and Lee Erwin spoke on silent film scoring.



Gracie McGinnis speaking to the chapter representatives. BH

Immediately following intermission, presentations were made for the 1996 National ATOS Convention — "Days of Pipes and Roses" in Pasadena — and the 1995 Regional Convention in Portland, the other city of roses.



Chapter Representative Meeting. BH



Left: Ethel O'Leary, the Redford's radio contact lady.



Right: Joe Tournier at the record counter. BH



Russell Holmes, third from left, at the Redford Theatre with winners of the Young Organist Competition: Richard Hills, Kylie Mallett and Sean Henderson. ws

RUSSELL HOLMES & the Young Theatre Organist Competition Winners: Redford Theatre

Returning to the Redford Theatre Sunday afternoon, we found that the future of theatre organ music is in good hands with the young theatre organists.

Twenty-one-year-old Russell Holmes has won every division of the YTOE competitions, and was the 1994 overall winner. He has become quite a polished concert performer. His accurate forecast of the next two hours was that "It's Gonna Be a Great Day." Definitely a Disney fan, as shown in his wardrobe accessories, Russell played the "Mickey Mouse March" and "Beauty and The Beast." We also heard quite a medley of Irving Berlin songs. A lively rendition of "Aba Daba Honeymoon" led to intermission.



Left: Lee Erwin at his Silent Film Scoring Workshop. BH



Right: Hospitality Greeters - Noelle Decker, Irene and Tom FitzGerald. BH



Left: Tim Needler, Dorothy Van Steenkiste, Todd Saul. BH



Right: Allen Miller at his seminar. TF

Then it was time for this year's Young Theatre Organist Competition winners. Each played an upbeat opening number, followed by a ballad, and then a selection of their own choice. The overall winner would be chosen by the judges after all three had played.

Sponsored by the London and South of England Chapter, fourteen-year-old Richard Hills was the junior winner. His selections included "Just One of Those Things," "When You Wish Upon a Star," and a medley of songs associated with Sidney Torch.

Emcee Ken Double said of Richard's playing that "he hasn't been alive long enough to practice enough to sound like that!"

Sixteen-year-old New Zealander Sean Henderson is currently residing in Phoenix, Arizona, and was sponsored by Valley of the Sun Chapter. The intermediate winner followed "Come On, Get Happy" and "Losing My Mind" with his own arrangement of "Ride of the Valkyries."

The senior winner, at twenty-one years of age, was Kylie Mallett from the Australia/Felix Chapter. As some-



Send in the clowns - Church of Today. Layton Fordham in center.

Frank Fordham photo



Father Francis Early says Catholic Mass. LF



Inter-Denominational Church Service Sunday. Clyde and Kathleen Niles officiating. RVS

times happens at conventions, her opening number was the same as Richard's choice. "What I Did For Love" was followed by a classical piece.

All three of these young organists showed great talent, but the judges had to choose one, and they selected Richard Hills as the 1995 overall winner of the competition. Russell Holmes then returned to the console to close the program.

STEVE SCHLESING & PIERRE FRACALANZA: Church of Today

Anyone expecting a "traditional" church may have been a bit surprised Sunday evening upon entering the Church of Today, a Unity Church in Warren. A very contemporary structure, the new sanctuary was built in 1991 and has a very open feel to it.

Specially designed by Lyn Larsen, the Allen organ combines the sounds of a theatre organ with those of a classical organ. Organist Steve Schlesing said that the church was "ecumenical, with an Allen organ, a Rodgers sound module, and Yamaha speakers."

It was clear that this was not to be a convention church concert as Steve began his program with "Cabaret." We heard opera, Big Band music, ballads and movie music. Pianist Pierre

Fracalanza was featured with the organist on some of these. Following intermission, drummer Dan Maskanka accompanied Steve on "42nd Street" and "McArthur Park." Singer Laurie Meeker joined the ensemble in the latter part of the program and was featured in three numbers. All four artists participated in a lively finale of Irving Berlin music, and then the audience was invited to join in on "America."

Upon our return to the Hyatt, several conventioners remained outside of the hotel to watch the fireworks display provided by nearby Greenfield Village.



Dave Sauer imitating Arte Johnson. PJQ

MONDAY, JULY 3

Color code green, blue, or red — the dot on your name tag determined whether or not you slept in that morning. Green boarded buses at 7:45 a.m., blue left fifteen minutes later. Lucky red left at 9:30 a.m. Alternating bus loads and providing box lunches along the way was handled well by the convention committee.

Melissa Ambrose taking a bow after her third performance of the day.

BH



MELISSA AMBROSE: Baldwin Theatre

The Baldwin Theatre in Royal Oak has become home to a 2/8 Wurlitzer donated by Mert Harris in 1986. Members of Stagecrafters and the Motor City Theatre Organ Society have worked for several years to restore the organ. The Baldwin is a small theatre, but the sound is good. The organ speaks from triangular chambers.

Emcee Ken Double wondered when Melissa Ambrose (Eidson) found the time to practice — her little girl was just born May 15! Perhaps it was the new addition to the family that prompted Melissa to open her concert with "Everything's Coming Up Roses." Other selections included tunes from the 1930s, "Crazy," and some showtunes. The ballads were especially nice.

Box lunches were provided on the buses enroute to our next venue.



Pierre Fracalanza, Laurie Meeker, Don Maslanka, Steve Schlesing. BH



Barry Baker at Flint. PJQ

BARRY BAKER: Flint Institute of Music

Although Ken Double made the introductions at most of the programs, the master of ceremonies in Flint was Don Lockwood.

Originally installed in the Capitol Theatre in Flint, the 3/11 Barton was donated by Butterfield Theatres to the Flint Institute of Music. Members of the Flint Theatre Organ Club have been involved in the restoration and improvement of the organ. The instrument has a single chamber installation across the back of the stage fly space.

Barry Baker seemed to be the most reserved of all of the organists when speaking to the audience. At the console, he is a talented artist whose program demonstrated a variety of musical styles. We heard the music of Cole Porter, Rodgers and Hart, Gershwin and Romberg. Barry played a medley of songs associated with Fred Astaire. He also included some jazz and a short French classical piece.

Options

All three morning groups returned to the hotel early enough in the afternoon for conventioners to have some free time or to participate in some of the options offered. Home tours were again available, and the record store, organ display rooms, and the Organ Notes Exhibit were open. Three seminars were held.

In his Marketing Concerts seminar, Bill Coine of the Toledo Area Theatre Organ Society shared ideas on how to build an audience for theatre organ concerts.



Registration Team, Gil and Penny Francis. BH



At the shirt counter, Enid Martin, Peggy Grimshaw and Ray O'Brien (Tony's Dad). BH



University of Michigan Professor Margo Halsted, University Carillonneur
BH



Burton Tower, which contains the Charles Baird Carillon -- 55 bells, weighing 12 tons. BH

Computer Networks Group

Dave Kelzenberg, chair of the Computer Networks Committee, led a seminar on the use of computers within ATOS. The purpose of the meeting was to introduce members who are using computers and the Internet, and to demonstrate how these tools can improve the communication which exists within the organ community.

Dave talked about using electronic mail (e-mail) to talk quickly to others who are connected throughout the world. He also discussed more sophisticated means of communication, including the World Wide Web (WWW) and his own Internet e-mail list, PIPORG-L, which boasts some 800 subscribers worldwide.

Unfortunately, a late bus caused about half of the audience to arrive about a half-hour late, including two other members of the committee, Dee Williams and Mark Renwick. However, much useful information was disseminated, and in the open forum which followed the formal presentation, questions were addressed and people were educated in ways to use their computers to communicate with other on-line organ people. Dave also announced that he and new com-



Top: Dee Williams, Larry Donaldson. MLV
Bottom: Tim Versluys, Sean Henderson. MLV
Right: Emcee Don Lockwood at Dort Music Center. BH

mittee member Paul Montague will be creating an official WWW home page for ATOS, which should provide useful information about our hobby and our organization to the vast (and growing) community of users of the Web.

If you want more information about the committee's activities, or about PIPORG-L, contact Dave directly. His e-mail address is <dkelzenb@blue.weeg.uiowa.edu>.

Devtronix Computer Users Group Meeting

Dr. Dee Williams conducted the annual meeting of the Devtronix Computer Users Group. The 40 people in attendance included some new owners as well as several people needing to get information about the new system. Dee gave a history of Dick Wilcox's creation of the system and a review of the Alpha Micro (first generation), Devtronix (second), and Uniflex (third) versions and an update on the latest version 189 of the Devtronix software. A final version of the Devtronix software will be available later. The new third generation Wilcox (Uniflex) system is now available and runs on an IBM compatible computer under Microsoft Windows 95. Tim Rickman of Rickman Control Systems is the dealer for the new system. He was introduced to the group and explained the new changes and features. He answered many questions and gave a detailed explanation of the easy upgrade path for present Devtronix computer owners. This group will be renamed the Wilcox Computer Systems Users Group to include the owners and users of both the older and newer systems. We are proud to note that Dick Wilcox received the 1995 ATOS Technical Achievement Award for his work in introducing the digital (computer controlled) relay to the organ world. Congratulations Dick from all of the owners and users who enjoy the results of your time and efforts.

Jack Moelmann



Simon Gledhill beams after his concert at the Senate Theatre. WS

Monday evening was a "double feature" with Simon Gledhill at the Senate Theatre, followed by Lee Erwin at the Redford.

SIMON GLEDHILL: Senate Theatre

Though he did make playing the Wurlitzer at the Senate look easy, Simon Gledhill does not use the EZ-play music books found in shopping mall record stores, no matter what his friends say!

After taking us "Flying Down to Rio" and dancing in the Caribbean, Simon dedicated music from *Hello, Dolly* to Bob Goldstine of Fort Wayne and the Embassy Theatre. This was the most complete medley from the show that I've ever heard on the theatre organ and was a real crowd pleaser.

"There'll be bluebirds over the white cliffs of Dover, tomorrow when the world is free." The recorded voice of Vera Lynn captured everyone's attention. The singer continued with organ accompaniment, then faded away as the organ took the lead. Songs associated with Judy Garland were also featured in Simon's program. He closed with classical music based on traditional Russian themes.

LEE ERWIN: Redford Theatre

Ken Double told us that Lee Erwin accompanied a silent film when he was only thirteen years old — on the clarinet! That was over seventy years ago. Lee went on to play the organ for silent films, radio and TV. Since the 1960s, he has composed and recorded music for more than seventy films.

The film at the Redford was *The Three Ages*, Buster Keaton's first silent feature film after numerous two-reelers. It followed the romantic misadventures of the hero through the Stone, Roman and Modern (1920s) Ages. The organ accompaniment added to the fun. In addition to providing appropriate music for the film, Mr. Erwin played a medley of Gershwin tunes, then closed with "I'll See You In My Dreams."



Ken Double and Lee Erwin. BH



Redford Lobby - Helen Vogel and "knowledgeable" Virginia Duerr. BH



The audience at the Senate to hear Simon Gledhill. BH

TUESDAY, JULY 4

**JOHN LAUTER:
Michigan Theatre**



John Lauter, Joanne Queneville, singer and Jim Ellis, drummer. BH



Michigan Theatre organ technicians, Scott Smith and Scott Herpick. At Left: Russ Collins, Executive Director, Michigan Theatre. BH

We disembarked from our buses down the street and around the corner from the Michigan Theatre in Ann Arbor. The street in front of the theatre was temporarily closed to traffic due to the local Fourth of July parade. We arrived early enough to watch some of the old-fashioned parade before the scheduled 10:30 a.m. concert.

Operated by the non-profit Michigan Theatre Foundation, the Romanesque theatre is being restored to its original splendor. The 3/13 Barton has been restored and maintained by the Motor City Theatre Organ Society.

John Lauter has been the principal staff organist at the theatre since 1986, so he was quite comfortable at the console. His was a mostly upbeat program, featuring showtunes, music of the 20s, some Gershwin, and a medley from Disney's *Aladdin*. He dedicated "Moonlight Becomes You" to Ben Levy, the Michigan Theatre's organ technician. John was joined by a drummer and female vocalist for his final numbers.

An optional box lunch was provided at the theatre. A map of nearby restaurants was available for those who chose to find lunch on their own.

Upon our return from lunch, the annual membership meeting was held at the theatre. Secretary Jack Moelmann reported on actions taken at the January and June board meetings. President Steve Adams invited questions and comments from the floor. Prior to Clark Wilson's program, the mayor of Ann Arbor stopped by to welcome us to her city.



Clark Wilson at the Michigan Theatre. MLV

**CLARK WILSON:
Michigan Theatre**

Clark Wilson took command of the Barton with "March Militaire," starting softly, then building the volume. His skill at registration brought out the lovely orchestral sounds of the organ on "Love Is For the Very Young" and "Chansonette." Wilson is a fan of Burton Lane and included four numbers by the composer in his program. Bringing the music full circle, Clark closed with Bizet's "Entry of the Toreadors" and his encore was another march, "Under the Double Eagle."



Friends from Norway: John and Svanhild Johannessen. RVS

Dear Editor:

Peggy and I arrived at the beautiful Hyatt Regency Hotel in Dearborn, Michigan early afternoon on Friday, June 30, mingling with the numerous organ buffs from around the USA and England. We boarded beautiful buses at 7:00 p.m. and headed to the Senate and the Detroit Theatre Organ Society's Mighty 4/34 Wurlitzer where Lyn Larsen did a great preglow concert. What a great instrument!

The highlight of the convention was at 9:30 a.m. Saturday when Convention Emcee, Ken Double came on stage at the Fox in downtown Detroit and announced? "The Way It Was Meant To Be — The Fabulous Fox" — the world's finest, totally restored 4/36 Wurlitzer. The Jonas Nordwall concert that followed literally made goose bumps it was so exciting! Following Jonas' opener, "I Could Have Danced All Night," the entire lighting system was activated on his count of "three" and everyone awed at the beauty of the restored edifice.

Wednesday, the last official day, found us again at the Fabulous Fox at 10:00 a.m. to hear Ron Rhode at the 4/36 Wurlitzer — another wonderful concert! That evening took us to the Senate for the final concert given by Walt Strony, who certainly is no stranger to any of us "organ nuts." Standing ovations brought Walt back for more. We all hated to call an end to such a well planned and executed convention.

Sincerely,
Fay Marvin

BANQUET



Motor City President Dave Ambory greets the conventioners. BH



BOARD OF DIRECTORS: Jack Moelmann, Steve Adams, Alden Stockebrand, Dorothy Van Steenkiste, Jeff Weiler, Allen Miller, Tom DeLay, Paul Quarino, Jim Riggs. Not pictured: Bob Markworth. RVS



Father Francis Early says Grace for the Banquet. BH



John Steele entertained at the Banquet Cocktail Party and during the Banquet. LF



President Steve Adams cuts the first piece of cake. BH

The banquet, held in the Hubbard Ball Room at the Hyatt, had a "Happy 40th Birthday, ATOS" theme. Decorated with floral arrangements and candelabra, the tables were covered in the holiday colors of red, white and blue. The color scheme was

repeated in the balloons arranged about the room. John Steele provided keyboard dinner music. A three-tiered birthday cake with a tiny organ console on top was presented, and Steve Adams cut the first slice. Dinner was followed by the award presentations.

Later, many remained in the lobby area to listen to Lance Luce and Mike Pryzbylski at the organ and piano. For the real night-owls, Jack Moelmann and Scott Foppiano did a little jamming, too.



Tom DeLay presents Technical Awards. BH



Lance Luce and Mike Pryzbylski after the Banquet. BH



Jack Moelmann and Doris Erbe. MLV



Paul Quarino, Alden Stockebrand and Jack Moelmann. BH



ATOS President Steve Adams, introduces Motor City President, Dave Ambory and wife, Michele Ray and Dorothy Van Steenkiste to the left.

Dear Editor:

I have been at every convention since 1964 Niagara/Buffalo, and as many in ATOS know, I have been somewhat critical in the past over convention fare and operations, but to be fair and give credit when due, I must say that Dorothy Van Steenkiste and Motor City provided us with what I feel is the finest, bar none, of any ATOS convention ever. The organs and artists were just fabulous, and praises and bouquets are just not enough. I know national has been diligently working hard with the local hosting chapters to iron out the kinks, and I think after 40 years we may have found the formula.

I look forward to Los Angeles and can't wait for Detroit again. Thank you, all.

Sincerely,
Bob Balfour



Left:
Dorothy Van Steenkiste is Honorary Member for 1995. PJQ



Right:
David Peckham and Jeff Weiler BH



Left:
Scholarship winner Rich Lewis and Steve Adams. PJQ



Right:
Sean Henderson, Intermediate Winner. BH



Left:
Richard Hills, Junior and Overall Winner, and Steve Adams BH



Right: Kylie Mallet, Senior Winner BH



Marian and Vern Bickel PJQ



Ken Paskey, Hobbyist winner. PJQ



Juan Cordona, Hobbyist winner. PJQ



Jeff Cushing, Hobbyist winner. PJQ

Madeline LiVolsi and Larry Donaldson. PJQ



Warren Lubich and Jack Gustafson PJQ



Jack Moelmann and Lee Erwin, Organist of the Year. PHJQ



Stephen Ross accepts Hall of Fame Award for Lyn Larsen. PJQ

Our sincere thanks to the photographers:
BH - Bo Hanley
PJQ - Paul Quarino
MLV - Madeline LiVolsi
RVS - Ray Van Steenkiste
WS - Warren Sunkel
TF - Tommy Ford
LF - Layton Fordham
and others as named. ED

WEDNESDAY, JULY 5



Ron Rhode at the Fox PJQ

RON RHODE: Fox Theatre

We returned to the splendor of the Fox Theatre in downtown Detroit on Wednesday morning. It was another opportunity to feast our eyes on the C. Howard Crane design and to again hear the 4/36 Wurlitzer "the way it was meant to be."

With Ron Rhode at the console, we were musically transported to another era. Several of his selections were written at a time when the movie palaces were in their prime. We heard novelty tunes, ballads and movie songs from the 1920s and 1930s. Some of these brought back memories of Satchmo, Bing Crosby and Ruth Etting. Sigmund Romberg was represented by "Leg of Mutton Rag" and selections from "The Desert Song." Ron played "The Green Cathedral" for Grace McGinnis, who was unable to attend his Portland concert due to illness. Considering the room he was in, Ron couldn't pass up Ketelby's "In a Persian Market." The organist brought us back to the present with "Colors of the Wind" from Disney's *Pocahontas*.

Wednesday afternoon was another



Gracie McGinnis, Steve Adams and Vern Bickel at the Fox. PJQ

opportunity to just relax, do some sightseeing, or attend optional meetings at the hotel.

Steve Adams and Paul Quarino guided a meeting of the Charter and Life Members. It was a nostalgic group that shared some of the history of ATOS, and of the organists and theatres of the past.

The Home Pipe Organ Group meeting was led by Al Sefl, editor of the Gluepot newsletter. Areas of interest were shared, as were ideas on how to keep the Gluepot up-to-date.



Jack Moelmann replacing the Roll Player at the Detroit Fox. Richard Rogers photo

Electronic Theatre Organ Owners/Enthusiasts

The ETONES met at 2:00 p.m. on Wednesday, presided over by Jack Moelmann, chairman of the ETONES. It was well attended by many members of this important special interest group, other ATOS members who were interested in finding out what it was all about, and a couple of other people who didn't have anything else to do that afternoon. There was an active interchange concerning the addition of pipe organ voices to electronic organs, computer interfaces, speaker placement, and a general interest in new products, as well as a short discussion about the group and how ATOS members can get involved and join it.

Jack Moelmann

WALT STRONY: Senate Theatre

A friend in the audience said that Walt Strony really has fun with his concerts. The audience at the Senate Wednesday night had fun, too. We heard some Gershwin, showtunes, classical pieces, and enjoyed a little humor on the side (did Simon leave some of his EZ-play music behind?). Walt had special numbers for Detroit, his Cape Cod manager, and our



Walt Strony clearing "how to" instruction books from the music rack. He thought Simon might have left them. BH

Canadian neighbors. Strony referred to the Saint-Saëns "French Military March" as a "real fun thing." Two selections that really brought out the symphonic sounds of the organ and were especially well-received were "Malagueña" and a medley from *Kismet*.



John Steele, Scott Foppiano, Tom Hazleton. ws



L to R: Al Sefl at Home Organ Seminar, Stanley Garniss, and Dick Loderhose, at the Charter Members Meeting. PJQ



L to R: Richard Hills, Lee Erwin & Greg Petty at the Senate Theatre. Petty photo



Butch Tegner, Jeff Weiler, Jim Riggs at the Senate. PJQ

Steve Adams, National President and Tim Versluys, VOTS President at the Senate Theatre.

MLV



Visiting Artists Jam Session

There was a chamber tour following the Strony concert. After the chamber tour was completed, Steve Schlesing emceed a visiting artists jam session. Ten individuals participated, including previous YTOE competition winners, some pizza parlor organists, and David Shepherd, "as heard on the BBC."



Tom Hazleton at Grand Ledge. MLV



L to R: Father Jim Miller, Father Andrew Rogers, Ralph Beaudry, Larry Donaldson at Grand Ledge. MLV



THURSDAY, JULY 6

After-Glow Events

Thursday was a day for afterglow options. It was possible to attend either one of the daytime events and still return to the hotel in plenty of time to attend a final evening program. I chose the Lansing afterglow, featuring Tom Hazleton at the Grand Ledge Opera House. Doris Erbe reports on a two-part afterglow which included breakfast and a tour at the Ford estate, and a tour of the Kughn Carail museum.

TOM HAZLETON: Grand Ledge Opera House

The Grand Ledge Opera House was built over one hundred years ago as Michigan's first roller skating venue. Since that time, it has been used as an opera house, school auditorium, movie theatre, and even a furniture store. In the 1980s, it was donated by the owners to the Grand Ledge Historical Society. The building has recently been restored by a joint effort of the Grand Ledge Area Chamber of Commerce and the historical society, with private donations.

Prior to the Hazleton program, we enjoyed a cold buffet luncheon in the relaxed, unhurried atmosphere of the Opera House. We even had time to investigate some of the craft shops in the neighborhood before returning for the concert.

The 3/20 Barton Hybrid is a composite of two lesser organs with other pipes and percussions added during restoration by the Lansing Theatre Organ Society.

The ever-droll Tom Hazleton asked all of the professional organists in the audience, on the count of three, to say "Whoops" and get it over with! Those who attended last year's afterglow at

the Kautz Winery may remember the banter between Tom and his colleagues in the front row.

Yes, Tom, you did play it last year, but everyone still enjoyed hearing the medley from *South Pacific*. Hazleton is a master at improvisations, as was demonstrated in three of his selections. His arrangement of "Mountain Greenery" was inspired by pianist Peter Nero. "As Time Goes By" was played in the style of Bach and Pachelbel. Tom promised us that during his improvisations on "The Star Spangled Banner" we would hear every rank on the organ, singly or with others — "so pay attention, there'll be a test later." Some pretty ballads, a march, and the finale from Stravinsky's *Firebird* rounded out the afternoon.

Fair Lane

Our memorable tour of Fair Lane, Henry Ford's 56-room estate, began with our being greeted by our gracious and charming Convention Chairperson, Dorothy Van Steenkiste.

Fair Lane (not the largest or most opulent house of its era) cost \$2,670,000 — a tad over Henry's original limit to the architects of \$250,000! I was fortunate to share a delicious breakfast in the private sun porch with our Motor City friends. Then Dorothy introduced our docent, Mark Braden, Manager of Business Operations; we wended our way through the tunnel connecting Fair Lane with the six-level powerhouse created by the combined genius of Henry and Tom Edison thus making the estate self sufficient. Clara Ford even had an electric launch!

The estate also included a summer house, man-made lake, gate house, pony barn, skating house, green house, root cellar, vegetable garden, maple sugar shack, a 1,000-plant

peony and 10,000-plant rose garden, a "Santa's Workshop" (with wonderful sleigh rides at Christmas), a working farm for the grandchildren built to their size, staff cottages, agricultural research facilities, and 500 bird houses to satisfy the Ford's ornithological interest. Artisans used Ohio limestone; sea green and shell white sienna marble; exquisitely carved African rose mahogany, oak and cypress; and a large stained glass window to create this lovely home. World-renowned landscape artist, Jens Jensen, transformed the plain, flat farmland creating a panoramic meadow and lake alighted along the path of summer's setting sun (referred to thereafter as Jensen's Great Meadow and Path of the Setting Sun). What an extraordinary scene!

Fair Lane even had a pipe organ! The console, an Estey, was removed; the pipes remain in the chamber; grille work in the gathering room conceals the chamber. Either Henry was born too early or we were born too late! Had Henry lived (he died in 1947) to see the founding of ATOS in 1955, I'm positive our illustrious organists and technicians would have been welcomed to Fair Lane. Would Henry have become President of ATOS? Who knows.

How does anyone comprehend Ford's singularly spectacular life and accomplishments? He was a farmer (constantly conducting experiments with the versatile soybean), mechanic, electrical engineer, racer, tycoon, folk hero, enigmatic entrepreneur, and the "hometown boy who made good!" What a multi-talented gentleman; I would love to have known him. Will Rogers said of Henry, "It will take a hundred years to tell whether he helped us or hurt us, but he certainly didn't leave us where he found us."

Doris Erbe

Carail Museum

The Carail Museum is owned by Richard Kughn, a major real estate developer and owner of The Whitney, a four-star gourmet restaurant built in 1985 by lumber baron David Whitney. Richard and his wife, Linda, are, in the truest sense of the word, collectors. Diminishing display space necessitated several moves; the Museum now occupies 50,000 square feet.

A lovely English oak bar dominates the display of a 1955 Thunderbird, an extensive Jim Beam decanter collection, music boxes, and a Scopitone from the 1950s. The Scopitone resembles a juke box except that it also shows 8mm film strips of the songs being played.

The Kughn display of 130 vintage automobiles ranks as one of our country's premier private collections; included is an 1895 Hurler (the oldest), Jimmy Cagney's 1940 Packard, General Eisenhower's Cadillac, plus Woodsy, Packards, Rolls Royces, and more. Toy trains excite people of all ages. Over 5,000 model train items are displayed; a new 1,500 square foot Standard Gauge layout operates 11 trains simultaneously. This is fabulous! A large scale layout, an operating Snow Village scene, and several original Lionel display layouts from the 50s and 60s are quite intriguing.

Throughout the complex there is a collection of 50 pedal cars: a Duesenberg, an Auburn, Buicks, and Packards. Several children's pedal cars are mounted on barber chair bases! Bicycles, model cars, cast iron toys, Tootsie Toys, Lionel products, puzzles, cap guns, automotive art, and bronze automobile sculptures are on display.

Besides all this nostalgic memorabilia, Carail has two organs and a piano.

The 2/7 Aeolian residence organ, located in the dining area, was built in 1927 for the Fruehauf family (the well known trailer people). There is only one chamber and an 18-note chime is the lone percussion. Bill Hayes, a local organ builder, restored the Aeolian and installed it in Carail in 1982.

In the car room we enjoyed Jack Moelmann's musicianship on the rare Hammond Concorde. He looked as if he thoroughly enjoyed the experience — as we all did!

The six-foot Knabe Louis XIV Grand, dating from 1926, is equipped with an Ampico "A" Reproducing Player which our friend, John Lauter, played for us. Great sound!

Carail is a unique experience. Great dedication is necessary to locate these gems and to effectuate their restoration. The neat, meaningful arrangement of the collections enhances viewing. Including Carail as an Afterglow option was an excellent decision by the Motor City Chapter.

We thank you, Dick and Linda, for a wonderful, memorable visit to your remarkable Carail Museum that allowed us to see and enjoy your many objets d'art that brought such pleasure to children and adults of a bygone era.

Doris Erbe

DENNIS JAMES: Redford Theatre

The showing of *Steamboat Bill, Jr.* at the Redford Theatre Thursday night brought the 40th anniversary ATOS convention to a close and marked the 100th anniversary of the birth of Buster Keaton. Sponsored by the Detroit Edison Foundation, the program began with a slide show, narrated by William Walther, tracing the life of the silent film legend. This was followed by a silent film clip showing organist Dennis James getting ready to come to work in 1920s style. As Dennis entered a theatre in the film, the screen darkened and Dennis, in person, walked down the aisle of the Redford to the console. Opening with "Hooray for Hollywood," he played a medley of 20s tunes and did a sing-along. Dennis told us that his score for the film was based on the original cue sheet instructions. We then settled back to listen to the theatre pipe organ as it was originally intended, to provide accompaniment to a silent film.

Finis

During the intermission at Walt Strony's concert, convention chairman Dorothy Van Steenkiste thanked Steve Schlesing for putting the convention schedule in order, "matching perfect artists with perfect venues."

The programs, the seminars, the buses, the meetings, the jam sessions, the banquet — all went well. If there were any glitches, they were small

and handled quickly by the Motor City crew. So, in answer to that often asked question ...

"Yes, Dorothy, we had a good time!"



Bob Kierspe gets a "little locomotive" information from Detroit convention bus captain Bob Weil. J. Troullias photo



Model train display. BH



Dennis James at the Redford. MLV Right: A fun addition to the Dennis James Afterglow. RVS



Will a 1931 Chrysler Dual Cowl Phaeton fit in a Boeing 747? Svanhild and John Johannessen (Norway) and George Potter (London and South England) admire this classic at Detroit's Carail Museum. J. Troullias photo

1995 ATOS AWARDS

Organist of The Year



LEE ERWIN

The 1995 ATOS Organist of The Year is certainly not a newcomer to the theatre pipe organ world. He has played theatre organ accompaniment to many silent films and has composed and recorded music for more than 70 films.

After graduating from a well-known conservatory of music here in the United States, he went to Paris where he studied with French organist, Andre Marchal.

When he returned to the United States, he became staff organist for radio WLW in Cincinnati. In 1945, he joined the music staff of CBS radio and television where he was organist, composer, and music arranger for 22 years.

ATOS commissioned him to score the music for famed actress Gloria Swanson's film *Queen Kelly*. Most of the scores composed by him were recorded at the Carnegie Hall Cinema during the many years he was staff organist there.

The ATOS Organist of The Year for 1995 is the incomparable Lee Erwin.

Hall of Fame



LYN LARSEN

The 1995 ATOS award to the Hall of Fame goes to a person who began formal music training on the piano at the tender age of 3-1/2 years. After a few years of playing the piano, he became fascinated with the tonal possibilities of the electronic organs of the day.

In the early 60s, he saw an advertisement for an organ concert which was to take place at one of the local theatres. The organ turned out to be a Wurlitzer theatre pipe organ and the organist performing was none other than George Wright. Needless to say, he decided right then and there to pursue a career playing the king of instruments.

Pursue a career he did, performing concerts all across the United States. This was followed by concerts in Canada, England, Scotland, Holland, and Australia. In addition, he was one of two organists to perform a solo concert at the famed Radio City Music Hall Wurlitzer in New York City.

He began his theatre organ recording career in 1964 and has produced over 40 recordings. He also made the only CD of theatre pipe organ music to ever rate in *Billboard* magazine's Top Ten List.

In 1992, after observing the catastrophic financial effects of both life threatening and terminal illnesses of several colleagues in the performing arts, he started a private fund, Hopeful Heart, to provide direct on-

going financial assistance to those who have enriched the world with their gifts, but who often do not get needed aid. He spends a third of his time raising money for this fund through concerts and recordings.

The 1995 member to the ATOS Hall of Fame is Lyn Larsen. (Lyn was unable to attend the banquet for the presentation of the award. It was received by Stephen Ross, President of the Los Angeles Chapter and longtime good friend.)

1995 Honorary Member



DOROTHY VAN STEENKISTE

The ATOS Honorary Member Award for 1995 goes to Dorothy Van Steenkiste. She joined ATOS in 1974, and since that time has served ATOS above and beyond the call of duty. She has been one of the greatest supporters of ATOS, its goals and objectives. She excels at theatre organ program publicity and other ideas for the public awareness of the instrument and art form.

She has served on the ATOS Board of Directors in various capacities since 1987 and served as the ATOS Vice-President from 1991-1994 and at the same time headed several committees.

She has been running the ATOS Young Theatre Organist Competition since 1988, getting artists to compete from chapters around the world, getting the judges, establishing the rules, and giving the best publicity to the program in both personal correspondence and that in the THEATRE

ORGAN. She established the Young Theatre Organist Scholarship Program and formed the Hobbyist Division of the Organist Competition Program. These programs, along with the Young Theatre Organist Competition, have instilled other forms of recognition within ATOS.

Dorothy is extremely active in the Motor City Chapter, and did an excellent job in being this year's annual ATOS Convention Chairman in Detroit, Michigan.

Life Achievement Award



George Wright Award made by Jim Riggs

To put it mildly, George Wright's contributions to the art of the theatre organ are tremendous. Through his ground-breaking recordings in the 1950s he revitalized interest in a near-lost art. He practically invented the theatre organ concert as we now know it with his legendary performances at the San Francisco Fox Theatre. His consummate skill at arranging and playing set the standards to which contemporary theatre organists still aspire. If Jesse Crawford developed the "vocabulary" for the theatre organ, George Wright turned it into Shakespeare. All of us, players and listeners alike, owe him a great debt of gratitude.

To honor a lifetime of such significant work, ATOS presented George Wright with a Life Achievement Award. The Award consisted of a beautiful Waterford crystal "Benjamin Franklin Liberty Bowl" atop a walnut base, with a brass plaque affixed reading:

*The American Theatre Organ Society
presents this
LIFE ACHIEVEMENT AWARD
to
GEORGE WRIGHT*

*in grateful recognition of his life's work,
and of his singular contribution to
the art of the theatre pipe organ.*

To George, we offer our heartfelt congratulations, thanks and best wishes.

Technical Contribution to Theatre Organs



Tim Rickman accepted the award for Richard Wilcox.

This award went to Richard Wilcox for his development of the Wilcox System for Computerized Organ Relay Control. His award was accepted by Tim Rickman.

David L. Junchen Technical Scholarship



DAVID PECKHAM

The purpose of the David L. Junchen Technical Scholarship is to help advance the professional development of a promising ATOS member who has proven a commitment to excellence in theatre pipe organ restoration, installation and maintenance. It provides means whereby he or she can attend and participate in the annual convention of the American Institute of Organbuilders.

David Peckham, this year's recipient, is associated with the L.A. Peckham & Son Pipe Organ Service since 1983. His theatre organ experience has been primarily with the redesign and ongoing improvement of several instruments in New York state. He is eager to enhance his skills in the areas of voicing and scaling, and to further his knowledge of optimal regulator/tremulant design.

Technician of The Year



BILL HANSON

Bill Hansen is known as a conservative pipe organ service man who is most noted for his TLC of the organ in the Oscar Mayer Performing Arts Center in Madison, Wisconsin. Bill also prepared the Chicago Theatre Wurlitzer for the recordings made by George Wright in 1977.

FOUR VINTAGE AWARDS were given for excellence in restoration:



BERKELEY 4/33 WURLITZER
Rudy Frey accepted for Berkeley



NEW ZEITERION 2/8 WURLITZER
Ken Duffie accepted for the New Zeiterion



CASTRO 4/28 WURLITZER
Dick Clay accepted for the Castro

SHEA'S BUFFALO 4/28 WURLITZER
Allen Miller accepted Shea's award.

PAST PRESIDENTS

Feb. 1955 - Oct. 1958.....	Richard Simonton
Oct. 1958 - July 1961.....	Judd Walton
July 1961 - July 1964.....	Tiny James
July 1964 - July 1966.....	Carl Norvell
July 1966 - July 1968.....	Dick Schrum
July 1968 - July 1970.....	Al Mason
July 1970 - July 1972.....	Stillman Rice
July 1972 - July 1974.....	Erwin A. Young
July 1974 - July 1976.....	Paul M. Abernethy
July 1976 - July 1978.....	Ray F. Snilil
July 1978 - Nov. 1978.....	Preston M. Fleet
Nov. 1978 - July 1980.....	Tommy Landrum
July 1980 - June 1981.....	Richard R. Haight
July 1981 - July 1983.....	Lois F. Segur
July 1983 - Aug. 1985.....	Rex Koury
Aug. 1985 - July 1988.....	Jack Moelmann
Aug. 1988 - July 1991.....	John Ledwon
Aug. 1991 - July 1994.....	Vern Bickel

HONORARY MEMBERS

1959	Jesse Crawford	1977	Les & Edith Rawle
1960	Fanny Wurlitzer	1978	Len Clarke
1961	Mel Doner	1979	J.B. Nethercutt
1962	Leonard MacClain	1980	Sidney Torch
1963	Eddie Dunstedter	1981	No Selection Made
1964	Reginald Foort	1982	Lloyd G. del Castillo
1965	Dan Barton	1983	Marian Miner Cook
1966	W. "Tiny" James	1984	William P. Brown
1967	Erwin A. Young	1985	Preston M. "Sandy" Fleet
1968	Richard C. Simonton	1986	Robert M. Gilbert
1969	Judd Walton	1987	Lowell C. Ayars
1970	Bill Lamb	1988	Lois Segur
1971	George & Vi Thompson	1989	John Muri
1972	Stu Green	1990	Timothy Needler
1973	Al & Betty Mason	1991	Warren D. Mendenhall
1974	Lloyd E. Klos	1992	Grace E. McGinnis
1975	Joe Patten	1993	Vern Bickel
1976	Floyd & Doris Mumm	1994	Jack Moelmann
		1995	Dorothy Van Steenkiste

Hall of Fame

Mildred Alexander
Lowell C. Ayars
Donald H. Baker
Stuart Barrie
Edward J. "Dock" Bebko
Tom B'hend
Raymond F. Bohr
Al Bollington
Dessa Byrd
Paul Carson
Gaylord B. Carter
Milton Charles
Edwin L. "Buddy" Cole
Bernie Cowham
Helen A. Crawford
Jesse J. Crawford

Francis J. Cronin
William R. Dalton
Lloyd G. del Castillo
Reginald Dixon
Edward J. Dunstedter
Lee O. Erwin, Jr.
Francis "Gus" Farney
Frederick Feibel
Mildred M. Fitzpatrick
Reginald Foort
Paul H. Forster
Dean L. Fossler
John Gart
Irma Glen
Betty Gould
Tom Grierson
Arthur Gutow
John F. Hammond

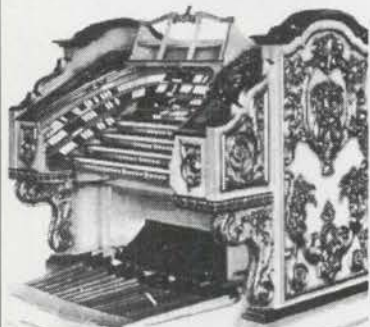
Elwell "Eddie" Hanson
W. "Tiny" James
Henri A. Keates
Gordon Kibbee
Frederick Kinsley
Rex Koury
Sigmund Krumgold
Edith Land
Ambrose Larsen
Lyn Larsen
Ann Leaf
Richard W. Leibert
Leonard MacClain
Quentin MacLean
Roderick H. "Sandy"
MacPherson
Albert Hal Malotte
Dr. Melchiorre Mauro-Cottone

Kay McAbee
William H. Meeder
Alfred M. Melgard
Ashley Miller
F. Donald Miller
Charles Sharpe Minor
John T. Muri
Henry B. Murtagh
Billy Nalle
Dr. Milton Page
Henry Francis Park
Dr. C.A.J. Parmentier
Harold Ramsey
Alexander Richardson
Rosa Rio
James Roseveare
Edna S. Sellers
Preston H. Sellers, Jr.
Gerald Shaw

Raymond G. Shelley
Arsene Siegel
Milton Slosser
Kathleen O. Stokes
Firmin Swinnen
Sidney Torch
Emil Valazco
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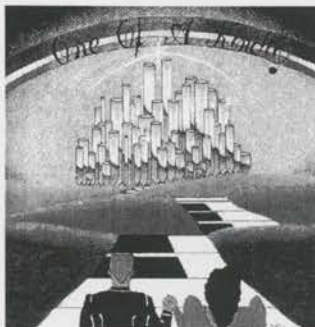
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1995 ANNUAL MEMBERSHIP MEETING Michigan Theatre, Ann Arbor, Michigan July 4, 1995, 1:30 P.M.

President Steve Adams called the meeting to order on July 4, 1995 at 1:30 p.m. He noted that the meeting would be conducted according to Robert's Rules of Order and that Grace McGinnis would serve as the Parliamentarian. Section 3.5 of the ATOS Bylaws was quoted which defines a quorum for the transaction of business. A quorum under that paragraph was not present (greater than one-third of the membership), thus no business could be acted upon, however the Board would take up any issues that were presented from the floor at a later time.

The following Officers, Board of Directors members, and Staff members were introduced:

Vice President Paul Quarino
Secretary Jack Moelmann
Treasurer Alden Stockebrand
Board Members Tom DeLay, Bob Markworth (excused),
Allen Miller, Jim Riggs, Dorothy Van Steenkiste, and Jeff Weiler
Outgoing Board Member Byron Melcher (excused)

Staff Members: Vern Bickel, Archives and Library; Grace McGinnis, Editor of the Theatre Organ Journal; Marion Flint, editor of Pipes and Personalities; Tim Needler, Convention Planning Coordinator; Harry Heth, Executive Secretary who will be succeeded by Richard Sklenar (not present); Alva James, ATOS Advertising Manager (not present); and Marty Wiegand, chairman of the nominating committee (not present).

The last annual membership meeting was held during the convention in Fresno, California on July 2, 1994 and the minutes of that meeting were published in the Nov./Dec. 1994 issue of the Theatre Organ Journal on page 36. There being no additions or corrections to the minutes, they stand approved as written.

Treasurer's Report by Alden Stockebrand:	
Income	\$231,161
Expenses	\$244,945
Deficit	\$ 13,784
Investment Fund Balance	\$226,333
Endowment Fund	\$121,971

(Motion to accept the Treasurer's report: Connie Purkey, Indiana - passed)

Secretary, Jack Moelmann, provided a report on the actions taken by the Board of Directors during the past year. The Board of Directors met twice during the last year, once from January 28-29, 1995 in Sacramento, California, and again at the Detroit Convention in June 1995. The following actions were taken by the Board of Directors during the past year:

Approved \$5,000 for the AGO (American Guild of Organists) Pipe Organ Film Project.

Approved an additional \$10,000 for the AGO Pipe Organ Film Project. It was noted that no more money would be needed from ATOS and that ATOS would be given the rights to project materials used and not used for other ATOS purposes.

After a year of efforts to reconcile the accounting of the 1993 National Convention with the Chicago Area Chapter Board of Directors, the ATOS Board voted to revoke their Chapter Charter. Subsequently, the Chicago Area Chapter Board filed suit in the Circuit Court of Cook County, Illinois. On March 8, 1995, Judge Green dismissed the case as lacking sufficient merit for judicial intervention. An amended complaint was filed on April 27, 1995, but was withdrawn on June 29, 1995. Negotiations are currently underway and a resolution is expected in the very near future.

100 more copies of the Study Guide would be produced and available at a cost of \$5.00 each.

Approved a FAX machine for the editor of the *Pipes and Personalities* not to exceed \$300.

Copies of documents produced will be provided to the Secretary for filing and continuity purposes. Such copies can either be paper or computer disk.

The standardized designation of the Society shall be "ATOS" and not "A.T.O.S." Further the pronunciation should be "A-T-O-S" and not "A-Toss".

An ATOS Board members' Code of Ethics - January 1995 was approved with the entire Board of Directors serving as the Ethics Committee.

An ATOS Old Business Reporting form will be used by Board members in standardizing the information reported at the annual Board of Directors Meeting.

The Archives is to contain a second copy of all signed official Society documents.

The parliamentarian shall be present at all Board meetings, and is authorized to halt proceedings on a point of order.

ATOS personnel are to surrender all materials to their successor or Secretary, postage paid, within 30 days of termination.

Travel by an Officer or Director is to be approved in advance by the President, and the Treasurer is to be notified in writing.

The President shall be sent to the Regional Conventions with transportation and hotel being reimbursed by ATOS.

CHANGES TO THE BYLAWS:

Concerning the bylaws paragraph dealing with the sending of Board of Directors election ballots and information, change the first sentence of the third paragraph of Section 4.3 from "On or before March 20" to read "On or before March 5".

Concerning the paragraph dealing with the return of the ballots, change the first sentence of the fourth paragraph of Section 4.3 from "shall be postmarked not later than May 1" to read "shall be postmarked not later than April 15".

Concerning the period of time which shall elapse before a Board member may seek reelection, change the last sentence in Section 4.4a from "until at least one year shall have elapsed" to read "until at least two years shall have elapsed".

Concerning the use of telephone conference calls for Board Meetings, add to the end of the last sentence of Section 4.8 "under the provisions of Section 4.11" which deals with action without a meeting and requires written consent to any actions done by telephone conference calls.

Convention concert recording (in addition to previously published policies):

- (1) Hand-held, battery operated equipment only.
- (2) Attendees with recording equipment will not be allowed prior access to a venue.
- (3) An audience member may only occupy one seat, including recording equipment.
- (4) No microphone stands or tripods will be allowed.

Alden Stockebrand was appointed as the Convention Planning Coordinator (Pro-Tem) for the Indianapolis Convention in 1997 with Tim Needler continuing in that capacity for other conventions.

Microphone "handlers" shall be present in the aisles of the annual membership meeting venue effective with the Indianapolis convention.

Accepted the *Pipes and Personalities* publication as the replacement for the ATOS *International NEWS* with Marion Flint as its editor.

Adopted the same policies for the Editor of the *Pipes and Personalities* as had been in existence for the ATOS *International NEWS*.

A 10% commission will be given to the advertising editor for advertisements procured for ATOS publications as an established practice.

Endowment Committee chairpersons and members were assigned as follows: Chairpersons: Alden Stockebrand and Leo Klise; committee members: Bill Schlatter and Jim Riggs.

The dues category "Life Member" was changed to "President's Circle" because of tax laws.

Paul Quarino was appointed as the Liaison to the Towe Ford Museum replacing Tom DeLay.

Approved a special award, the "Life Achievement Award", to be given to George Wright.

APPOINTMENT OF OFFICERS FOR 1995-1996:

President Steve Adams
Vice President Paul Quarino
Secretary Jack Moelmann
Treasurer Alden Stockebrand

The Hall of Fame Awards Committee was disbanded, however, the Hall of Fame Award will be continued and nominations voted on by the Board of Directors.

Nominations for any ATOS award will require a written nomination not to exceed one type-written page.

Criteria for all awards will be published in the Theatre Organ Journal and those awards in being for which there is no established and printed criteria will be developed by the Awards and Recognition Committee.

Section 4.2b of the Bylaws was amended to read: "Appointed Directors. There shall be four Directors who serve by virtue of an office or position held, referred to in these Bylaws as Appointed Directors, as follows: The President, the Vice-President, the Secretary, and the Treasurer. The appointed Officers shall have full voting rights on all matters before the Board, except the appointment of Officers."

There was an approval for the expenditure of up to \$500 for the legal review of the ATOS Bylaws and other documents by a non-profit organization attorney.

ATOS member Marty Wiegand was elected as the Chairman of the nominating committee for 1996.

The policy concerning the length of the Board of Directors nomination statements was increased from 100 words to 150 words.

The Board accepted, with gratitude, the Elva Fleming Scholarship amounting to \$1,000 per year.

The Young Organist Competition was renamed to the "Young Theatre Organist Competition."

Al Seff, of Novato, California, was appointed as the head of the Pipe Organ Owners Group and editor of the "Gluepot" replacing John Ledwon.

Approval was given for a response to Tom Thompson to do a CD recording on the ATOS Wurflitzer Pipe Organ in the Towe Ford Museum, Sacramento, California, if the recording company is willing to spend approximately \$7,500 for tonal regulation and tuning by ATOS approved technicians prior to the recording.

The following committees were established: Archives & Library, Awards and Recognition, Bylaws, Chapter Relations, Convention Planning, Endowment Fund, Restoration and Preservation, Education, Historian, Membership, Nominations, Young Theatre Organist Competitions & Scholarships, Technical, Towe Ford Museum Organ Project Theatre Organ Interest Groups: Electronic Organs (The ETONES), Pipe Organ Owners Group, Computer Networks, Young Theatre Organ Enthusiasts (YTOE), Ethics Committee

It was reported to the Board of Directors that as of June 22, 1995, the ATOS membership was 5,671.

The ATOS membership list or any ATOS sub-group membership list

will be made available on a computer disk to not-for-profit organizations for a charge of \$50, and/or \$100 for a printed copy or pre-printed mailing labels. These lists will be made available to any other individual or organization for a charge of \$100 and \$200, respectively, subject to prior approval of the ATOS President.

The THEATRE ORGAN Journal advertising rates have been increased in accordance with the schedule provided by the ATOS Advertising Manager, Alva James, and will be published in the September THEATRE ORGAN Journal.

As a result of funds being given to the ATOS Endowment Fund, it was decided to award \$2,000 each to the Valley of the Sun Chapter and the Pine Tree Chapter based on their proposal submitted for a request for funds for their on-going projects.

Marion Flint, editor of the *Pipes and Personalities* and the creator and maintainer of the "Organ Notes" exhibit at the convention, was awarded an honorarium of \$500 for her efforts and hard work.

The Executive Committee is composed of the four Officers and two other members. This year, Dorothy Van Steenkiste and Allen Miller were elected to the Executive Committee.

The policy concerning the selection of the overall winner of the Young Theatre Organist Competition was changed to reflect the procedure used at the Detroit convention and that is the selection of the overall winner will be judged during the cameo performances during the convention.

An index of the THEATRE ORGAN Journal articles will be developed for the period of 1989 to the present and will be available to the members when completed. This is a continuation of the other indexes which have been prepared and available for the years prior to 1989. In addition, an index of the photographs published in the THEATRE ORGAN Journal will also be prepared.

A mid-year meeting of your Board of Directors has been scheduled during the period of January 26-29, 1996 at a place and time to be determined.

The following convention chairmen were approved by the Board for their respective conventions:

Dennis Hedberg and Don James 1995 Regional Convention
Portland, Oregon
Stephen Ross 1996 National Convention in Pasadena, California
Ray Danford 1996 Regional Convention in Phoenix, Arizona
Tim Needler 1997 National Convention in Indianapolis, Indiana

The proposal from the Kansas City Chapter was approved for their holding a regional convention in Kansas City in 1997 with Bob Fray as the convention chairman.

A policy was established requiring the annual membership meeting to be held at the convention hotel, if at all possible. If not possible, it should be held at a convention venue close to the convention focal point.

It will be an ATOS policy that the convention record shop may only charge a maximum markup of \$2.00 per recording item, exclusive of any taxes.

Richard Sklenar from the Chicago area was appointed as the new ATOS Executive Secretary replacing Harry Heth, effective August 1, 1995.

The policy on providing postage-paid return envelopes for the Board of Directors annual election ballots was rescinded due to cost considerations.

(Motion to accept the Secretary's report: Deke Warner, San Diego, California - accepted)

COMMITTEE CHAIR REPORTS:

Endowment Fund - Leo Klise: The Board has granted \$2,000 each to the Valley of the Sun and Pine Tree Chapters for their ongoing projects. ATOS is looking for member donations to the Endowment Fund to create funds available for use by ATOS Chapters and other projects.

Restoration and Preservation - Allen Miller: The second edition of the "Theatre Organ Shop Notes" has been completed and is available. Also, this year the first of the Restoration and Preservation Awards will be given out.

THEATRE ORGAN Journal - Grace McGinnis: The membership is the source of information for the Journal, and any member can provide information about anything — it is a forum for the membership.

NEW BUSINESS FROM THE FLOOR:

The floor was opened for the membership to provide comments on any subject. The following subjects were presented and will be taken under advisement by the Board of Directors for further action, as appropriate:

- Availability of the Wurflitzer encyclopedia edition.
- Development on the future of the Society, theatre goes, and audiences.
- Comments concerning getting bigger audiences at concerts.
- Archive recordings of conventions.
- Giving Journal subscriptions to local libraries.
- Providing discounted tickets to local concerts and conventions.

The President made some closing comments. The next Annual Membership Meeting will be held during the ATOS National Convention in Los Angeles in 1996 at a time and date to be announced in the THEATRE ORGAN Journal. There will also be a Regional Convention in Portland, Oregon with details to be announced in the next issue of the Journal.

There being no further business, the meeting was adjourned at 2:30 P.M.

Respectively submitted,
JACK MOELMANN, Secretary

PIPES & PERSONALITIES



Mark West, Mark West Art Restorations applying Gold leaf to console.

Eric Long, Smithsonian Institution photo

What does a Wurlitzer theatre organ have in common with the Hope diamond, those ruby slippers that skipped down the Yellow Brick Road, the moon-circling Apollo 11 space capsule, and the flag that flew over Fort McHenry, inspiring Francis Scott Key to write "The Star Spangled Banner?" If it's the 1929 ex-Lowell Ayars eight-rank Wurlitzer, opus 2070, then it shares the prestige of being placed among all the remarkable symbols of human achievement housed in the Smithsonian Institution, the United States National Museum. More than eight million people from around the globe visit the Smithsonian collections in Washington, D.C. each year. Some of them come to observe the biggest, the best, the most beautiful, or the unique. Some journey to the Smithsonian unaware of precisely what they seek, but make surprising discoveries about the past and pre-

sent. Others find objects and ideas familiar to their own personal experiences, seeing reflected in the museum their own world and their own nostalgic memories.

But all those people notice a big difference between the theatre organ and the diamond, the slippers, the space capsule, and the flag. While other treasures are accessible, free to the public every day except Christmas, the theatre organ can not be seen or heard. Visitors' search for the Wurlitzer will be fruitless: the organ is not on exhibit. Yet the museum recognizes the significance of theatre organs in twentieth century American musical life and treasures the pristine condition of its Wurlitzer #2070.

aspires to make the Wurlitzer interesting and accessible. An appropriate setting is required to capture the imaginations of those millions of visitors representing a variety of cultural background, languages, ages, and interests. In this museum, the history of American life is portrayed through traditional exhibitions and through annual seasons of varied, research-based performances. Musical instruments are not only seen but heard.

To create possibilities beyond a simple exhibition, the ex-Ayars Wurlitzer will be installed in playing condition in the museum's Carmichael Auditorium. This venue provides ample opportunity for inspiring performances and makes the



The Mall, Washington, D.C. Facing west toward Washington Monument. Clockwise from left hand corner are the Hirshorn Museum of Modern Art, Art and Industries Bldg., The Castle, American History Museum and Natural History Museum. There are 14 museums in all. Smithsonian photo

Acquisition of a Wurlitzer theatre organ for the Smithsonian's National Museum of American History has been pursued for over twenty-five years. But the instruments considered have been either inappropriate for acquisition or too large for any available performance or exhibition space. In 1993, however, a gift of the two-manual, eight-rank Wurlitzer ex-Lowell Ayars — along with a supporting gift of \$50,000 from the Arcadia Foundation — have made this long held goal a prominent and practical project in the museum's current plans.

So why isn't the organ on exhibit?

The Museum of American History

organ available for study and use by individual musicians, historians, and builders. In such a setting, it is critical to maintain the instrument, as well as to sustain an exhibition and performance program over time.

The organ is not yet on exhibit because acquisition, restoration, and installation of the organ costs nearly a quarter of a million dollars. Achieving the goals of continuing maintenance and performance programs will require the annual income from an endowment of at least half a million dollars.

The good news is that the museum, in partnership with the Arcadia

Foundation and some dedicated volunteers led by Brantley Duddy, have covered \$180,000 of the restoration and installation expense. The bad news is that there is no hope that the museum can provide the remaining \$55,000. There are, for example, twenty-nine job vacancies in the museum that remain unaffordable, and further cuts are anticipated for the 1996 fiscal year. Yet without the remaining \$55,000 in installation funds, the museum can not complete the project: the organ will be crated, stored, and sent to an off-site warehouse.

At the national convention in Dearborn, Michigan this past July, the Board of Directors of the American Theatre Organ Society agreed to support the National Museum of American History's effort to install and present the ex-Ayars Wurlitzer. The board reviewed technical aspects of the work presented by Brantley Duddy, and agreed to join the effort to help raise funds for the overall program. Time is a factor, because costs for installing the organ will only continue to rise with inflation. The critical \$55,000 for installation of the organ is our highest priority. When that is raised, the larger \$500,000 must be achieved for the organ's maintenance and use.

The ATOS Board, in partnership with the Smithsonian, appeals to the ATOS membership for support of this extremely worthwhile and ambitious project, promoting the preservation of theatre organ music in the most prominent setting possible. If every member contributed the tax-deductible basic gift of \$50, the project could be firmly established.

Gift categories for this project are listed below. Donors of \$10,000 and over will be recognized by listing on a plaque displayed with the organ. Donors of \$100 and over will be listed in concert programs.

All gifts are tax-deductible. Please make your check payable today to the Smithsonian Institution and send to Wurlitzer Theatre Organ, Division of Cultural History, NMAH 4127 MRC 616, Smithsonian Institution, Washington, D.C. 10560. Share the pride of participating in the preservation of a magnificent segment of the American musical experiences.

Categories:

Major Benefactor.....	\$25,000
Benefactor	10,000
Major Patron.....	5,000
Patron	1,000
Donor.....	500
Contributor.....	100
Friend.....	50

Questions regarding this campaign can be addressed to Ruth Sexton, Development Office, NMAH 5108A MRC 623, Smithsonian Institution, Washington, D.C. 20560. 202/357-3129.

“Down The Valley of a Thousand Yesterdays Flow the Bright Waters of Moon River ...”

And *Moon River* is flowing again, and is back on the air in Cincinnati with a new series of programs recorded on the OVC-ATOS Emery Theatre 3/29 Wurlitzer. These are broadcast nightly at 11:30 on WMKV-FM (89.3) in Cincinnati.

Even though *Moon River* ended on WLW Radio in the late 60s there have been few periods since then that reruns of programs from its Golden Period have not been heard semi-regularly on Cincinnati radio.

Recently former WLW radio and television staffers Gene Wilson and Bill Myers agreed that too much time had passed since listeners had the opportunity to enjoy *Moon River* on a regular basis. After all, romance has played a special part in the lives of every generation, so why not again provide it? And people continue to ask about the show.

Both Gene and Bill have been involved in our chapter's live *Moon River* shows at Emery Theatre held periodically since the rededication of the organ in 1977. Bill Myers was the announcer during the last eleven years of the show on WLW. Gene is an accomplished organist, serving on the Emery Theatre organ staff as well as doing instrumental work on both radio and TV.

Singers on the new *Moon River* show are Judy James, Lynn Scott, Mary Ellen Tanner, Larry Kinley and Dick Garrett. Predecessors on the

WLW programs included Doris Day, Rosemary and Betty Clooney, and organists such as Lee Erwin and even Fats Waller. Earlier announcers included Durward Kirby, Jay Jostyn, Harry Holcombe and Peter Grant. During World War II the program was furnished to the Armed Forces Radio Network and heard world-wide.

Moon River was started quickly when the station owner, Powell Crosley, Jr., decided in 1930 he would like a midnight program of organ, poetry and song — all to begin the following night. Thus *Moon River* was born — and started on time! The show never included commercials — it was always a “sustaining” program.



Gene Wilson and Bill Myers

The new *Moon River* is produced by Eugene E. Wilson and Associates, 142 Crestmont Lane, Cincinnati, Ohio 45220-1816, 513/559-9668. The half-hour programs are recorded on DAT in stereo. The producers have retained all the features that typified *Moon River* — the theme Kreislers' “Caprice Viennois” and the “mid-point” music “Vilia” from Lehar's “Merry Widow.” Poems read by Bill Myers are interspersed with vocals and dreamy organ music. The show was always a “habit-forming” program to which people listened every night and actually planned their “late evenings” so they would not miss the show.

It is the hope of the producers that other stations may be added so other long-time *Moon River* listeners may again hear the show. A few minutes listening to the new show, you'd swear you had gone back in time and picked up where you had left off years ago.

(continued)

The writer of the poem was Edward A. Byron who later created a popular network radio series "Mr. District Attorney."

Many listeners knew the words of the *Moon River* poem as well as did the announcers who read it nightly. Can you recall the familiar words linked to some happy memories from the past?

*Down the valley of a thousand yesterdays
Flow the bright waters of Moon River
On and down, forever flowing, forever waiting
to carry you
Down to the land of forgetfulness,
To the kingdom of sleep,
To the realm of
Moon River,
A lazy stream of dreams
Where vain desires forget themselves
In the loveliness of sleep.
Moon River,
Enchanted white ribbon
"Twined in the hair of night"
Where nothing is but sleep
Dream on, sleep on
Care will not seek for thee,
Float on, drift on.
Moon River ... to the sea..*

Hubert S. Shearin

How We Solved the Dilemma

by Jim Keating

In what now seems eons ago, it was enthrallment at first thump when my grammar school eyes first saw that stuffed teddy bear beat the bass drum under Leon Berry's command of the Wurlitzer at the Hub skating rink in Chicago. My instrument was the piano. A few matinee sessions changed that. Several years later, when my brother Mike obtained a drivers license, my desire to save bus fare to the rink motivated me to get him interested in skating. He too became an organ fan. A lot of cajoling the then Hub organist Fred Arnish and his crew chief Arthur Fike got us into the pipe chamber and earned us our first primer on the workings of theatre organ.

A trip to see Leon Berry's "Beast in the Basement" planted one prevailing thought in my mind. I have to have an organ. I have to have one, I have to have one! In the same kind of blood,

sweat, and tears drama that has been documented numerous times in this journal, we ended up with an instrument. Four years of auditioning pipes and evolving changes in the stop specification took place. Professional tonal consultation accompanied by stop specification recommendations from noted theatre organist John Seng lead to the final form of the organ. It's specification appears within. Even the ergonomics of the console were refined with Mr. Seng's input. A quarter inch here, a little tweaking there, and everything at the console conformed to AGO standards.

Now that the organ had evolved to a fine playable and presentable instrument, the desire for record and playback became overpowering. Many systems were looked at and rejected for one reason or another. Disk storage options and editing capabilities swayed the decision in favor of a MIDI record and play scheme. Along with MIDI came the apple that tempted Eve. If you can record and play back in MIDI, you can add voices, too. The thought of "junking up" our organ with electronic synthetic "fakery" left me cold. You know that story. Theatre organs are theatre organs, synthesizers are synthesizers, and ne'r the twain should meet. Like many I know, I myself was at one time so anti-electronic voice that I would anathematize an entire stop if the bottom 32' or 16' octave was electronic.



The Barton console with the MIDI satellite console in position.

My thinking, however, emended with the desire to have the capabilities to record and play back.

The Keating brothers make a pretty good team. Organ wise, I knew what I

wanted, and Mike knew how to do it. Mike is locally considered a technical wizard. It's amazing how graduate degrees in design, engineering science, and the like coupled with many years of teaching the same has stocked his bag of tricks. When I told him I wanted the ability to record and play back, he got busy. After a good number of brainstorming sessions over pizza and cocktails, we had a plan of action. Legal pads of instructions from Mike telling me to solder about a jillion diodes here, and a zillion resistors and capacitors there were carried out while Mike buried himself in his dungeon laboratory armed with a variable resistance iron, enough solder to warrant annual Christmas cards from the Kester Co., and stacks of circuit boards. Viola! In no time flat the entire organ was MIDI capable and recorded and played back via a direct MIDI to data disk storage system.

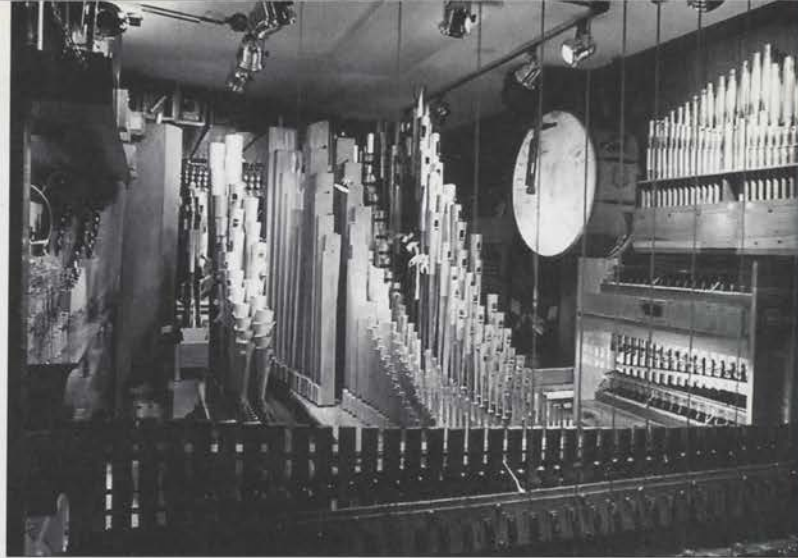
Enter the topic of argument. Progressives in the theatre organ community began to suggest that since the organ has full MIDI capacities, why not incorporate some synthesized voices in the instrument? At each of these queries I immediately had to be calmed, as I would yell at a decibel level that would rival the stentor of mythology "There is NO WAY I'm going to ruin the integrity of that organ by hanging a bunch of buttons, switches or stoptabs that operate fake stuff on the console!" A few sessions

auditioning various sound modules began to mellow me. We now faced the dilemma. How COULD we incorporate MIDI synthetic voices into the instrument without causing the traditionalists to recoil? A main consideration was to not have any synthesizers, MIDI cables, extension cords, LED displays, or any "electronic type stuff" visible or suggestive at any time. Some would believe that even a single "Organ to MIDI" stoptab on the

beautiful Barton console would be an unacceptable adulteration of the instrument's purity. More midnight pizza and etc. sessions with Mike followed, leading him to pose these



The MIDI Satellite Console.



A view of the chamber looking through the transparent swells. The bass drum is the very unit that captivated the author as a youth.

questions: 1. What if the MIDI voice controller tabs were in a unit separate from the console? 2. What if the tabs were able to be turned off and on by the combination action? 3. What if the unit with the MIDI tabs was on a plug, then if you or anyone found that kind of stuff objectionable it could be unplugged, put away, and the pipe organ console would still be just that, a pipe organ console? My answers to those questions forced me to admit that perhaps I was being just a tad too resistant to fully tapping the already existent MIDI capabilities of our organ. The restaurant midnight sessions became a nightly occurrence. With the notebook computer on the table Mike would finalize the plan while he scribbled tons of notes and wiring diagrams and tried to educate me in the way of the world. This caused more than one server to tell us that if we had so much work to do that we should bring our own paper, as we were severely taxing the supply of cocktail napkins! Once again Mike busied himself in the dungeon. This time he equipped himself with AutoCAD in addition to the usual paraphernalia. Design, woodworking, and electronics activities yielded the following result as pictured.

A MIDI "satellite" console was created to house only stoptabs that control synthetic voices. The satellite console was designed to suggest a Barton deluxe style console complete with curved stop rail, carvings, and concealed lighting. Its perch is within finger reach of the bench. This eliminated the placement of synthetic voice stop-

tabs on the pipe organ console. Any of the tabs can be programmed to play from any division of the organ. You want 12 different pedal voices? Fine, you have them. You want 9 Solo voices? You can have that, too. Second touch? No problem. The satellite tabs can be turned on or off via the organ's combination action at the organist's discretion. The miniature keyboard is operable and can be programmed to play voices from any division or clavier of the organ. Pistons on the satellite console allow for at the bench up or down tuning of each sampled or synthetic voice individually to match the tuning of the pipe organ, adjustment of the MIDI voice volume up or down, and enabling or disabling the combination action's ability to operate the tabs on the satellite console. No blinking lights, no LED displays, no MIDI "black boxes" or cables. Just the clean lines of an organ console to please one's eyes.

Most who have had their first experience incorporating MIDI accessible synthetic voices with a theatre organ while on our bench have expressed great delight. A long session of "wow let me try this," and "let me try that" usually ensues. Others have expressed pleasure at not finding the music rack taken over the electronic boxes. If you stop by some time to play our instrument and find it impossible to render your art at an organ that is "rigged up" with sampled and synthesized voices, that's OK, too. In less than two minutes we'll unplug the satellite, hide in the store room, pretend it doesn't exist, and there you have it.

Pure unadulterated theatre pipe organ just the way the traditionalist wants it.

The Keating Bros. Barton Pipe Organ Stop Specification

PEDAL

16'	Tuba
16'	Diaphone
16'	Sub Bass
8'	English Posthorn
8'	Tuba
8'	Open Diapason
8'	Tibia Clausa
8'	Contra Viol
8'	Flute
4'	Octave
	Bass Drum
	Cymbal
	Triangle
*	Piano
*	Pedal to Pedal 5th
*	Pedal to Pedal 4"
*	Solo to Pedal 8'

ACCOMPANIMENT

8	English Posthorn
8'	Tuba
8'	Open Diapason
8'	Tibia Clausa
8'	Clarinet
8	Violin & Violin Celeste
8'	Flute
8'	Vox Humana
4'	Tuba Clarion
4'	Octave
4'	Tibia Clausa
4'	String & String Celeste
4'	Orchestral Flute
4'	Vox Humana
2-2/3'	Nazard
2'	Flautino
	Degan Aluminum Bar Vibraharp
	Tambourine - Castanets - Maraca
	Snare Drum-Wood Block - Triangle
*	8' English Posthorn 2nd T
*	8' Tub 2nd T
*	4' Tibia Clausa 2nd T
*	4' Glockenspiel 2nd T
*	Piano
*	Acc. to Acc. 4'
*	Harp Vibes Off

(continued)

In addition to the pipe organ voices, a separate stop unit and MIDI allow the incorporation of synthesized voices in any division. The organ has complete record and play back capabilities via a direct MIDI to data disk storage system. There are 26 combination action pistons.

SOLO

- 16' English Posthorn T.C.
- 16' Tuba
- 16' Diapason T.C.
- 16' Tibia Clausa T.C.
- 16' Clarinet T.C.
- 16' Contra Viol T.C. & Viol Celeste
- 16' Vox Humana T.C.
- 8' English Posthorn
- 8' Tuba
- 8' Principle
- 8' Tibia Clausa
- 8' Clarinet
- 8' Kinura
- 8' Viol D' Orchestra & Viol Celeste
- 8' Concert Flute
- 8' Vox Humana
- 5-1/3' Tibia Clausa
- 4' Octave
- 4' Tibia Clausa
- 4' Violin & Violin Celeste
- 4' Bartolina (Barton Flue)
- 2-2/3' Tibia Clausa
- 2' Tibia Clausa
- 2' Piccolo
- 1-3/5' Tibia Clausa
- Degan Aluminum Bar Vibraharp
- Tuned Sleigh Bells - Xylophone
- Orchestral Bells
- Glockenspiel
- * English Posthorn Pizzicato
- * Piano
- * Solo to Solo 5-11/3'
- * Solo to Solo 16'
- * Solo Unison Off
- * Solo to Solo 4'

TREMULANTS

- * Tibia Clausa
- * General Division I
- * General Division II
- * Vox Humana

* Stop tablets located on back rail

• Independent units allow dual play.
Wind chimes, Birds, Crash & effects activated by btoc pistons.



Guest organist Maggie Falcone at the Renaissance Wurlitzer.

Wurlitzer Celebrates Ten Years at Renaissance Theatre

On Saturday, December 8 at 7:00 p.m., the Renaissance Theatre in Mansfield, Ohio, will celebrate the tenth anniversary of the famous Wurlitzer opus 2022 which was built by the Wurlitzer Organ Company and installed in the Warner Brothers Studio in 1929. It was known as the 3/18 Wurlitzer opus 2022. Bob Ralston, well known organist from the Lawrence Welk program, will be in concert during the celebration.

In the 1930s, Americans stopped whatever they were doing at 7:00 p.m., and turned on The Amos and Andy program which opened with Gaylord Carter playing "The Perfect Song" on this instrument. This song still opens and closes all performances of this fine organ.

The organ was sold to KNX, a local CBS station in 1948. The organ laid in storage until actor Joseph Kearns, who was known as Mr. Wilson on the Dennis The Menace television program bought the organ in 1955. In 1964, Lyn Larsen, well known organist made his first LP record on this console. In 1972, this Mighty Wurlitzer went into storage. After a one year search by the organ committee headed by Brenda Golbus, the Renaissance Theatre prepared the third permanent home for opus 2022 and the Mighty Wurlitzer was delivered in April 1985 by United Van Lines.

Ken Crome, one of the best organ builders, directed the installation and Lyn Larsen, voiced the instrument. It is now in the 1430-seat theatre beneath the 3000 pound lead crystal chandelier with its 105 light bulbs. Lyn Larsen returned to dedicate the organ on May 15 before a sold out house.

The theatre, which is a member of ATOS, hosts a committee of 22 members; including eight staff organists who donate their time, money and talents for maintenance, performances and public relations for their Mighty Wurlitzer. This committee has also prepared a 17-minute slide show/video tape of the organ which is available to ATOS members at no charge. At the present time, copies of

the tape have been sent to 19 different states plus five foreign countries.

For more information, contact the Renaissance Theatre at 419/522-26726 or Charlie Hansen, President, at 419/884-0196.



News from Allen Organ Company

When Limestone Presbyterian Church in Wilmington, Delaware, decided to upgrade its musical program, it looked to Allen Organ. The 40-year old church with an active music program recently installed a three-manual Allen Organ with 57 stops.

The organ speaks from four chambers — the Swell is heard from the far left, the Great and the Pedal from the center, the Choir from the far right, and the Festival Trumpet and Swell Antiphonal organ speaks from the rear.

Church musicians William Robelen, who heads the 28-member choir, and organist Charles Reid have extensive pipe organ backgrounds. Each is enthusiastic of the superb pipe-like sounds of the new Allen. "It is a joy to play," according to Reid. Equally thrilled with the new instrument is the 1,200-member congregation.

WURLITZER: The Greatest Name Among Theatre Organs



by Preston J. Kaufmann
The Rudolph Wurlitzer Company was a remarkable and noteworthy firm of yesteryear, best known in organ circles for their Unit Orchestras. yet their

earlier experience as a musical instrument merchandiser and manufacturer laid much of the groundwork that made it possible for success in the organ market. Marriage of manufacturer and inventor during 1910 was a turning point for them — the year they brought Robert Hope-Jones on board. That association lasted only a few years; nevertheless it set the stage for future development and refinement of the theatre organ.

Popularity of the Unit Orchestra came to full bloom during the Twenties, serving as a vehicle well-suited to providing musical accompaniment for silent films of the day. Introduction of the “talkies” — sound motion pictures — unfortunately spelled the end of any need for these musical marvels. No longer required to give films their “voice,” organs were then seldom used in most theatres and soon fell into disrepair.

In the years since their introduction, use and mothballing, theatre organ have seen a remarkable resurgence in interest. This change first started during the Fifties with the release of hi-fidelity recordings by various organists. They used the few remaining instruments in theatres, or those transferred to new homes, such as recording studios or residences, to provide entertainment for a new generation. During the ensuing years, organs still in theatres have been restored, while in other situations, instruments have been brought back to the great movie palaces which had sold off their organs years earlier. All of this activity has helped keep the theatre organ, even in a limited way, in the spotlight.

During this rebirth, much has been written about Wurlitzer and their vari-

ous organs. They built more Unit Orchestras than any other firm in the United States. Wurlitzers have also been generally accepted, overall, as the best sounding instruments produced. Surprisingly, the full and complete story of what transpired in the embryonic days of the Wurlitzer organ, through its growth and ultimate success, had never been fully assembled, until now.

Bringing together a history on Wurlitzer and other organ manufacturers was originally the brainchild of the late David L. Junchen. Back in the early 1980s, he conceived the idea of doing a two (and later, three) volume set of books to document the history of various companies building theatre organs (or instruments installed in theatres). The first two books in this series, titled *Encyclopedia of the American Theatre Organ*, were produced at Dave's direction, through my partnership with Tom B'hend, known as Showcase Publications. These particular volumes covered all manufacturers from Aeolian through Wood, plus a section on various parts suppliers to the industry. The third book was to be devoted exclusively to Wurlitzer. Though Dave had written the text and collected a variety of illustrations for the last volume, it was not possible to release the finished work prior to his death in January of 1992.

Fortunately, Dave had provided for Showcase to fall heir to all rights on the series, including the unpublished Wurlitzer manuscript. Because Tom B'hend was busy with monthly production of ATOS International News, most responsibility for completing the Wurlitzer story thus fell on my shoulders. My experience in historic research, writing and graphic arts provided me the tools to work on the project. For example, I had overseen all production work on the first two books for Dave, plus had previously written and published a book on the San Francisco Fox Theatre. Thus the stage was set.

Now nearly four years later, the series has gone through a tremendous metamorphosis. A few months prior to Dave's passing, I was discussing by letter with him the need to spread his Wurlitzer material over two volumes — otherwise, this part of the job

would be a single volume of 600 to 700 pages. Later, when Showcase first sought subscribers to ensure publication, the plan was for three volumes. At the onset, I was also aware of certain materials Dave had opted not to include in his discussion of Wurlitzer. Based on my own experience and the opinions of several other historians, it was determined that these omissions were indeed central to the telling of the full history. Over time, my own additional research findings, revisions and text greatly over shadowed Dave's manuscript; in fact, only about 10 percent of his work (though modified), is being used.

All facets of the original project have been augmented, while new sections were added throughout, in essence, greatly enriching the narrative. Readers will not be disappointed, I can assure you, with my telling of the Wurlitzer/Unit Orchestra story. This segment of the *Encyclopedia* series has now grown to an awe inspiring five volumes, which will total over 2,000 pages. The first of these, volume three, will be released this November, totaling 448 pages, with about 250 illustrations.

With so much history, data and pictorial matter available, it has been quite a task to assemble this mass of information into a workable format. A remarkable amount of information was garnered by accessing the collection of original Wurlitzer documents housed at the Smithsonian Institution; just for volume three, nearly 5,000 pages of material were photocopied. I was driven by the desire to make certain this work was as rich in fact as possible. This dedication to fully develop the book nevertheless resulted in further delays. Ultimately though, readers will have the benefit of increasing their understanding and knowledge of this musical giant. I have also been fortunate that subscribers to the project have been very patient and understanding. Without this support, the Wurlitzer endeavor almost certainly would have remained unpublished.

Volume three provides the reader with an overall picture of the Wurlitzer Unit Orchestra, from inception to its end in the Forties. Following is a summary of the contents:

1) Founding and overview of the Wurlitzer business in America, plus family background.

2) The Rudolph Wurlitzer Manufacturing Co. was headquartered at its extensive factory located at North Tonawanda, New York, which was where the Unit Orchestra was built. Complete background on this division of the Wurlitzer empire covers its founding 1910 and happenings through 1932. Included are comprehensive financial summaries showing annual sales of organs (1910-1943), which are also compared against other products manufactured and sold by the firm. It is also possible to see how organ sales greatly impacted the success of the firm during the mid-1920s.

3) A brief chapter on employees, including a listing of factory departments and reproduction of an employee handbook from the mid-Twenties, provides for fascinating reading.

4) A selection of catalog pages in the next chapter shows a sampling of the mechanical music products manufactured by the North Tonawanda factory; many are reproduced directly from vintage catalogs, which were elaborately designed.

5) Wurlitzer had already been selling to the burgeoning movie theatre field when they created the Unit Orchestra division. During the 1910-1919 time frame, they further satisfied the need to accompany silent films in the early nickelodeons and larger theatres by marketing a line of photo players — the baby brother to the theatre organ. The experience earned here greatly shaped their later successes with the Unit Orchestra. This chapter illustrates various models and provides insight into the photo player aspect of the business.

6) The next several chapters deal with Robert Hope-Jones, generally accepted as the father of the theatre or unit organ. His beginnings in England and America, prior to merging of his efforts with Wurlitzer, are told in words and pictures.

7) Over a number of chapters is relayed the fascinating tale of Robert Hope-Jones' association with Wurlitzer. Much of this is brought to life by quoting from the hundreds of letters fortunate enough to have survived. Included are the contracts

between manufacturing giant and inventor, their various writings back and forth over employee and musician problems, installation hassles, as well as problems at the factory in developing a successful line of organs. The section takes us all the way through to Hope-Jones' death in 1914. Also included is a list (with updated opus numbers) of those instruments built during this formative time frame.

8) A pictorial tour of the North Tonawanda factory will show it during the Teens.

9) Further chapters take the story through the years of greater refinement for the Unit Orchestra, including its most successful years during the Twenties. Included from the few surviving materials is detailed insight into several installations, such as the Paris Theatre in Denver, San Francisco's California Theatre and the Roosevelt Memorial Park in Gardena, California. Helping to enrich the text are various advertisements used in Wurlitzer promotions. The Unit Orchestra history is summarized up to the day the last instrument was shipped from the factory in 1943.

The Wurlitzer tale will be continued in later parts of the series. Here are some highlights:

Volumes four and five will review numerous theatre installations, with hundreds of illustrations showing consoles, chambers and auditorium views plus trade magazine advertisements. Volume six will review special locations (for example, radio stations), overseas projects, plus residential and church work. There will also be coverage of the factory during the Twenties, including floor plans, more illustrations and data on this plant. Another segment will encompass the firm's retail stores, from which most organ sales originated. Included will be Unit Orchestra sales figures from this part of the business.

Spread between volumes six and seven will be sections devoted to the various types of consoles, technical data and illustrations, parts lists (with factory pricing), instrument specifications, shipments by style and wiring schedules. All of this will be concluded with opus lists sorted both chrono-

logically and regionally. Some of this data has been published in various forms over the years, but for the Encyclopedia series, they will have been greatly updated. Readers will find new data, corrections and improved formats for greater ease in researching specific installations and the like. Release of volume four is scheduled for the Fall of 1996.

If readers have any photos, documents or other materials that could be used in the remaining volumes to be published, I would appreciate learning of them. Please use the address below to contact me.

In conclusion, the Wurlitzer story will prove to be the most remarkable history of any organ builder ever compiled. It is rich with fact and images, serving to bring to life a firm which greatly impacted the musical world. I have only two regrets in regard to the project: one was in learning that more original documentation didn't survive and two, that my mentor, Tom B'hend, didn't live to see the completed work; the results were shaped by his teachings and the guidance he provided me over the years of our association.

Additional information, including ordering details, may be requested by contacting the publisher: Showcase Publications, P.O. Box 40160, Dept. A, Pasadena, CA 91114; telephone 818/794-7782.

UNITED STATES POSTAL SERVICE™		
Statement of Ownership, Management, and Circulation		(Required by 39 U.S.C. 3685)
1. Publication Title: Theatre Organ		
2. Issue Frequency: Quarterly		
3. Issue Date for Circulation Data Below: 9/15/95		
4. Annual Subscription Price: PAYS OF DUES NOT PRICED ALONE		
5. Complete Mailing Address of Known Office of Publication (Street, City, County, State, and ZIP+4®) (Do not include P.O. Box): 5 Third St., San Francisco, CA 94103-3200		
6. Complete Mailing Address of Headquarters or General Business Office of Publisher (Do not include P.O. Box): 5 Third St., San Francisco, CA 94103-3200		
7. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not include P.O. Boxes): Publisher: Alden Stockebrand 2030 E. Lafayette Pl., Milwaukee WI 53202-1370 Editor: Grace E. Hopkins 5028 S.E. Woodstock Rd., Fort Lauderdale FL 33309-6100		
8. Publication Title: Theatre Organ		
9. Issue Frequency: Quarterly		
10. Issue Date for Circulation Data Below: 9/15/95		
11. Extent and Nature of Circulation		
A. Total No. Copies (Net Press Run)	6000	6000
B. Paid and/or Requested Circulation (1) Sales Through Dealers and Carriers, Street Vendors, and Counter Sales (2) Other Paid Distribution (3) Paid Fulfillment of Subscriptions (4) Paid Fulfillment of Other Classes of Mail (e.g., First-Class Mail®)	0	0
C. Free or Nominal Rate Distribution (1) Free or Nominal Rate Fulfillment of Subscriptions (2) Free or Nominal Rate Fulfillment of Other Classes of Mail (e.g., First-Class Mail®)	5673	5673
D. Total Free or Nominal Rate Distribution	5673	5673
E. Total Paid and/or Requested Circulation (Sum of B. and D.)	0	0
F. Total Free or Nominal Rate Distribution (Sum of C. and D.)	5673	5673
G. Total Distribution (Sum of E. and F.)	5673	5673
H. Copies Not Distributed (1) Office Use, Leftovers, Spoiled (2) Return from News Agents	77	0
I. Total (Sum of G., H. (1), and H. (2))	5750	5750
J. Paid Fulfillment of Subscriptions (Other than B. and C.)	150	150
12. This Statement of Ownership will be printed in the _____ issue of the publication. (Check box if not required to publish.)		
13. Signature and Title of Editor, Publisher, Business Manager, or Owner: <i>Alden Stockebrand</i> Publisher 9/15/95		
14. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including multiple damages and civil penalties).		



ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

IMPRESSIVE SOUNDS

(Continued)

Another impressive chord sequence is found near the end of "Ev'rything's Coming Up Roses." This can be used as an introduction to that song or other lively songs in the key of C. Play loud on Full Organ.

Moderately *Sua*

This can also be used for songs in other keys by changing the chords on the last note. By doing this, it is not necessary to transpose the whole thing to other keys.

Examine or listen to the fine example which appears just before the last theme of "Slaughter On 10th Avenue," by Richard Rodgers. See if you can figure it out. Compare it with the first example we presented in the last issue of THEATRE ORGAN.

Here is a quick and easy one which can be used as a Fanfare for announcements, etc.

The ascending chords should be detached while the descending left hand and pedals should be played legato.

After playing, listening to, and analyzing these examples, try improvising a few of your own. Many more may be found in classical organ and orchestral music.

Moderately *Sua*

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Mr. Cardona was captured performing his debut concert on the world famous Thomaston Opera House 1926 Marr & Colton organ.

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JC

★
★
★
*May the holidays
and the new year
bring you joyful hours,
pleasant memories,
thoughts of friends, and
much happiness.*
★
★
★

"AN ACRE OF SEATS IN A PALACE OF SPLENDOR"



ORIENTAL, Portland, Oregon

Opened: December 31, 1927

Architect: Thomas & Mercier

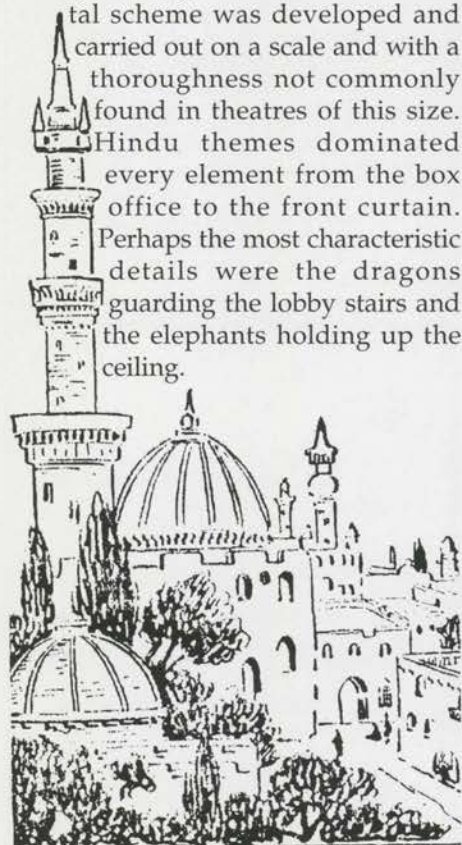
Interior Designer: Adrien Voisin

Capacity: 2038

Organ: Wurlitzer 3/13 Style 235 Special, opus 1710

The Oriental was built as an adjunct to the twelve-story Weatherly Building on Grand Avenue, a promising commercial thoroughfare directly across the Willamette River from downtown Portland. Pioneer exhibitor Walter Tebbetts promoted its construction and operated it until 1933. It was the second largest theatre in the state, but Grand never really developed as anticipated, and the Oriental was always too large for its site. Its history of bedeviling a succession of independent operators came to an end in 1970, when it was demolished to provide parking for the offices.

However elusive sustained prosperity may have been, the Oriental's interior has always been regarded as extraordinarily successful. Based loosely on Angkor Wat, the ornamental scheme was developed and carried out on a scale and with a thoroughness not commonly found in theatres of this size. Hindu themes dominated every element from the box office to the front curtain. Perhaps the most characteristic details were the dragons guarding the lobby stairs and the elephants holding up the ceiling.



Most of this ceiling was a perforated dome through which the organ spoke, from chambers directly above the pit.

If the Northwest seems to have more than its share of organs with Krumets, look to organist Glenn Shelley, who had a hand in a number of them. The Oriental's, which he opened, is one of this bunch. Here the Krumet replaced the Kinura, and a Voix Celeste and English Horn were added. Under Dennis Hedberg's care,

the organ remained in the theatre until the end when it became the nucleus of the huge Organ Grinder instrument. The three-manual console is presently connected to the 18-ranker at Uncle Milt's in Vancouver, Washington.

Steve Levin

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



The Oriental's facade offered nary a clue to what was going on inside, but the marquee, seen here as enlarged in the 30s, took up a lot of slack. It is not impossible that a very different interior had been originally planned. *Bill Peterson Collection, THS*



The house had a pair of broad, low foyers, but no grand lobby. This lounge above the entrance was the only public room of any great height. As it is throughout, the detailing here is superb.

Bill Peterson Collection, THS

Seen here near the end, the Oriental was in a high state of preservation, perhaps because nobody was ever willing to spend much on it; besides, where would one begin?

Bill Peterson Collection



The Oriental's ornamental scheme was all its own, but the basic arrangement may have been inspired by this house, Timothy Pflueger's Alhambra, San Francisco. It opened in November, 1926, more than early enough to have been an influence.

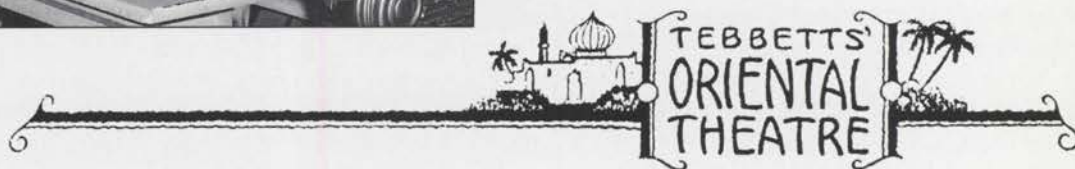
Steve Levin Collection.



Illustrations are from the opening night program.

The Oriental's console left the factory with a plain ivory finish; the textured plaster was applied in Portland. Jim Roseveare opined that it looked as if a motorcycle had been driven over it. Someone-who-shall-be-nameless suggested that the same vehicle had also driven over Rosie's suit.

Steve Levin Collection



THE ETONES

ELECTRONIC THEATRE ORGAN OWNER/ENTHUSIASTS

"This and That"

by Jack Moelmann

We had a great time at the Detroit Convention meeting of the ETONES. There will be a review of what happened during the convention review in this issue.

One of the major subjects discussed was MIDI (Musical Instrument Digital Interface). There seems to be a lot of interest in this computer-oriented digital capability not only on electronic organs but its being added to pipe organs as well. The biggest question was where do I get such an interface, and to me Devtronix and InterMidi offer wonderful systems. Remember, however, that the interface is nothing more than an "Interface." It won't do anything until you get some type of "sound" device such as the Allen Expander which we have read about and seen advertisements about in this Journal. But the interface is the "first" step and without it, one cannot enjoy the benefits of MIDI. Also discussed (and a subject that will never end) was that about speakers and amplifiers for an electronic organ. This is something like pipes and chambers in a pipe organ!

Everyone has anxiously awaited the latest in a new electronic theatre organ and I believe it has arrived. The Rodgers 360 3-manual theatre organ is the latest and just recently made its debut and was at the Portland Regional Convention. While this is not to sound like an advertisement, I have heard some great reviews on the instrument. Hopefully, I will get a chance to talk with its "creators" during the Portland convention, look it over, touch it, and perhaps even get a chance to play it. Nothing like having healthy competition in the electronic theatre organ world for those of us that cannot have a real pipe organ but want to achieve the "real" theatre pipe organ sound, the best we can.

Several months ago, I received a nice note from ETONE member Charles Wood of Pelham, New York,

which I published in the ETONE Newsletter, but I thought that many ATOS members would enjoy what he had to say. Here it is:

WHY I LOVE MY HAMMOND ORGAN

1. Most importantly, the Hammond organ is there when I want it. Like my piano, it is reliable and it is in tune. I can expect repeatable performance; it is a calibrated instrument. My practicing and registration over the years has the same constancy as I would expect when I use my workbench or a set of dishes. You get out what you put in, but this organ does not drop out along the way.

2. The console is by far the most comfortable and accessible that I have ever played. The tone switches are easy to see and to control. The keys are reliable and are still in great shape, although the organ was built more than 50 years ago in the very earliest days of plastics. The music rack is placed just right: low. The pedals are radial and concave. The bench comfortably seats three, so there is plenty of room for music. Hammond was always regarded for its fine woodwork.

3. Although I have a pipe organ across the room, I only play the Hammond during the summer months. During this time, the pipes are badly out of tune and there have been assorted valving problems. The blower always runs pistol-hot and is a source of heat, which I do not need. I use this season to flush-out the classical cobwebs. Besides, with the windows open, my neighbor prefers Romberg over Pachelbel.

4. My Hammond actually is jealous of the pipes and thinks that it is a tracker organ. The characteristics are all there: clacky keys, lots of chuffy clicks, a noticeable sag on full chords, and even a cipher. The crazy mutations are legend. But, like a tracker, the Hammond is best played with deter-

mination to overcome primitive technology. It is a bare bones, no-nonsense, in-your-face sound.

5. Too many have gotten carried away with gimmicks on the modern electronics. Those organs let you sit back and wallow in tonal rainbows. A lot of people have bought an organ instead of a piano because there isn't much registration on a piano. Think of Itsaak Perlman with his Stradivarius. Now that guy really plays the fiddle! Ask: would you, the organist, really be satisfied to have only four strings to make your music? That Strad is worth millions, but would you really practice on it? I wouldn't! However, I am willing to compromise and "play" my Hammond. If you don't "play" it, you got nothin'.

6. I register the pieces that I play and very gradually work them up over the years. After awhile, if I hear a familiar piece on the radio, I wonder why it sounds wrong. I really live with these arrangements. If I play one and it doesn't sound right, it's an indication that something is wrong with my system.

7. I don't play the Franck "Chorale" on the Hammond. But then, I don't play the piece at all. I do play "Beautiful Dreamer," a scenario from *Carousel* and "Tico-Tico." Lots of pieces were arranged explicitly for the Hammond and many don't really work on other organs. Ethel Smith's "Souvenir Album" is an example. It requires lightning fast action and all kinds of accents. Other great arrangers were Charles Cronham, Dave Coleman and Bill Irwin. They took advantage of a basic Hammond concert: linear addition. Most theatre organs are "unified," whereby there is no more sound if you play the same rank and pitch on two separate manuals. Not so with Hammond, which electrically increases the sound of identical tones. Here is the reason why detailed inner parts are heard more


clearly. Only the latest digitals are beginning to incorporate this feature.

8. Nostalgia. Remember that the Hammond was invented in a time when people actually practiced and then played for each other. In my neighborhood, after dinner, I often heard three "Ab Polonaises," some Benny Goodman, and a decent "Lady of Spain," nightly. Everyone had a piano, although most kids hated lessons. The schools flourished with choirs and bands; live music was everywhere. As a teenager, I played an E.M. Skinner pipe organ and found it dull sounding and sluggish. At college, the Hammonds were popular and fun; many of us were hooked. Afterwards, I traveled to distant places with no recognizable culture, such as the Army, North Dakota. I usually found a chapel with a Hammond.

9. In this vein, I believe that the Hammond organ allowed some, of lesser magnitude, to compete in the world of music. How many became church organists even though they were pianists and couldn't pedal? What about those who did backup in a band, and will never pedal? I'll bet that more than a few ATOS luminaries first played the Hammond.

10. Admittedly, I have searched for and found just the right Hammond. Also true, I might have serious problems with a self-contained, 13-pedal job, without presets. Mine is a Model E (quite rare) which has an extra generator, two swell shoes, a great pedal coupler and an AGO pedal board. The keyboard 16' pitches go all the way down. I have replaced some primitive tube circuits and smoothed out the tonal response. I don't use Hammond's tone cabinets but I do use a fancy audio system which includes a Devtronix vibrato, a Bigson phase-shifter and Alessis reverbs, along with equalizers and active dividers. I don't fool around.

That's it for another ETONE offering to the world of theatre organ. Keep the letters and notes coming in: Jack Moelmann, P.O. Box 25165, Scott Air Force Base, Illinois 62225; FAX: 618/632-8456; phone 618/632-8455; Internet: RJGP84A@prodigy.com. Please let me know what you would like to hear about in future articles in the column of THEATRE ORGAN.

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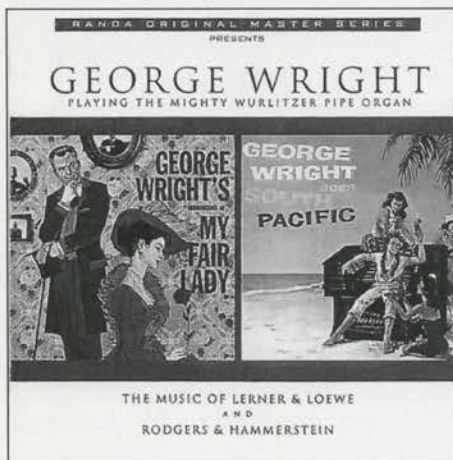
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FOR THE RECORDS

RALPH BEAUDRY, EDITOR

Banda Original Master Series presents George Wright playing the Mighty Wurlitzer Pipe Organ:



George Wright's Impressions of My Fair Lady & George Wright Goes South Pacific

Dennis Hedberg, Guest Reviewer

Banda's re-release of George Wright's *Impressions of My Fair Lady* and *George Wright Goes South Pacific* are to be welcomed by all George Wright collectors. It heralds the inauguration of Banda's Original Master Series recordings. This CD's music and Mr. Wright's interpretation of it is well known by anyone who calls himself a theatre organ enthusiast so there isn't any point in my further commenting in those areas. However, and this is a big however, if one is able to separate the music from the sound there is much upon which to comment.

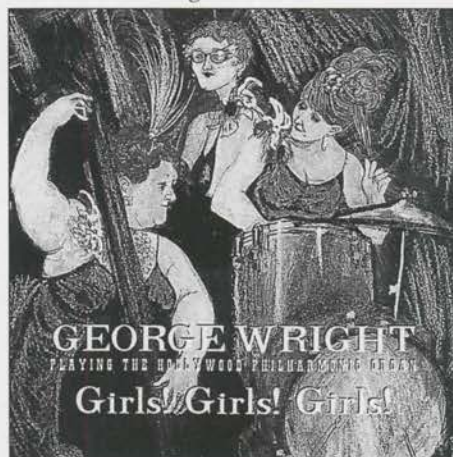
As was the case in Banda's re-release of Mr. Wright's San Francisco Fox recordings, this CD is made from the original master tapes ... not production masters. This means you can hear the artist and the instrument credited with spawning the re-emergence of the theatre pipe organ free of the excesses of over-engineering.

Specifically, unmusical equalization, springy reverberation, and, a general blurring of the stereo image. In other words, Banda's effort lets us hear what was actually recorded with only a minimal amount of added reverberation and nothing more. Many ATOSers are aware there is another CD re-release of "George Wright's Impressions of *My Fair Lady*" on the loose. Legal as it may be, in my not so humble opinion it sounds like an amplified telephone compared to this new Banda recording. You don't need a big kilo-buck audio system to hear this difference.

Yes, I do have a very large, elaborate audio-video system but just to prove to myself my observations are correct I am playing this recording in the background through the CD-ROM drive of my Macintosh and its little satellite speakers as I am writing this review. If it sounds this good through a computer just imagine how good it will sound on your playback system. Order yours today, folks, and don't forget the true George Wright, vintage or otherwise, can only be found on Banda.

Order from: Banda, P.O. Box 1620, Agoura Hills, CA 91376-1620. US & Canada - \$20 (US) postpaid First Class. England - \$22 (US) postpaid Air Mail. Australia - \$23 (US) postpaid Air Mail.

George Wright playing the Hollywood Philharmonic Organ:



Girls! Girls! Girls!

Dennis Hedberg, Guest Reviewer

Girls! Girls! Girls! is George Wright's tribute to, well, girls. Good girls. Sweet girls. Unpredictable girls. Sultry girls. Happy-go-lucky girls. Sad

girls. And, of course, those tawdry, bawdy, nasty, trashy, absolutely wonderful saloon girls. George loves them all. From his mother, Lu Lu, "Lu Lu's Back In Town," to "June," his first big love in San Francisco, to "Hard-Hearted Hannah," they're all here. George Wright treats these girls with all the reverence and occasional irreverence they deserve.

This 74-plus minute CD contains 22 tracks, one for each girl. George's personal thoughts on each are revealed in his jacket notes. That in itself is a gas. *Girls! Girls! Girls!* is just a whole lot of fun to listen to. As you listen to it I am betting you will have a dumb grin on your face much of the time. It is that entertaining.

From a recording/organ technician's viewpoint I must tell you I believe George Wright and his team have finally found the right mix of rank placement within the instrument, choice and location of microphones, acoustic treatment of the listening room, and mastering options. Yes, the un-enclosed Kinura is still there and occasionally heard, but other than that the Hollywood Philharmonic Organ is an exercise in cohesion.

You have arrived, George! Leave it alone! You've got it! My wish is that future Banda recordings of George Wright will all sound as good as this one.

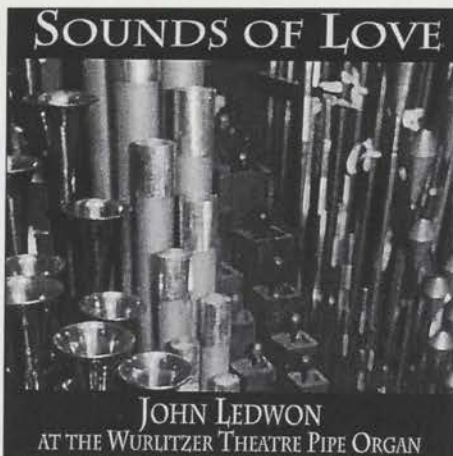
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Sounds of Love — John Ledwon

Ken Rosen, Guest Reviewer

In a complete change of pace from John's recent "Stage and Screen" CD, here are 12 love songs not from the 20s to 40s, but from the 50s, 60s, and 70s. About half of the tunes are soft-rock hits, but John conveys the rock underpinnings with extreme subtlety through use of pedal rhythms and left hand figurations, with only an occasional pedal cymbal and certainly no pounding drums at all.

The stop set-ups are a mix of very familiar and very original, and complement these newer tunes that John



champions in a way that even the most diehard fans of traditional theatre organ styles will enjoy.

Discerning listeners will appreciate John's atmospheric introductions, the thrilling 15-rank string ensemble, the highly realistic Solo Flute and Clarinet stops, and the dreamy soft accompaniment ranks. Plenty of Tibias and lush ensembles will please the traditionalists.

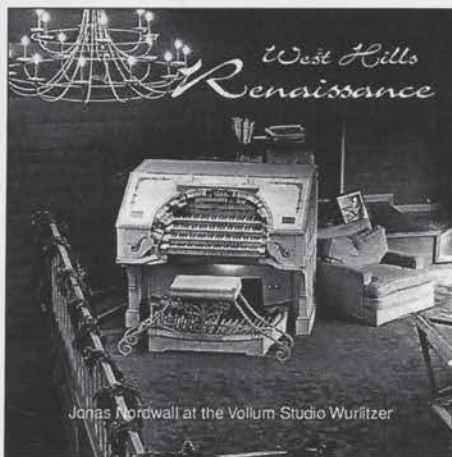
John's piano also weaves its way throughout the textures, adding to the orchestral aura. John never "pounds out" his accompaniments. They vary from complex left hand configurations to single or double note instrumental style duets with the melody, adding to the subtlety and effectiveness of the arrangements.

"Love Is a Many Splendored Thing," "Love Story," and "A Time For Us" are lush and impassioned. John gives the chord structure of "Love Story" a much-needed sprucing up. For "Lady" John fashions an entirely new intro, also very effective. "For Once in My Life" is more subdued than the usual "show stopper" versions while "The Twelfth of Never," "Hawaiian Wedding Song" and "My Cup Runneth Over" are not instrumental "covers" of the original hit versions but are beautifully adapted for the theatre organ.

The other tunes on this 58-1/2 minute album are "We've Only Just Begun," "Endless Love," "Always and Forever" and "Through the Eyes of Love." The length of each arrangement allows John to explore the possibilities of each tune, with most exceeding four minutes and two exceeding six minutes. The playing is appropriately romantic and restrained without ever being bland. No bombast, empty

pyrotechnics or "razzle dazzle" here. The mood of the entire album is peaceful and serene, and I recommend this CD for relaxing, candlelight dinners, and romance.

Compact disc only at \$19.00 post-paid from JBL Productions, 28933 Wagon Road, Agoura, CA 91301.



West Hills Renaissance — Jonas Nordwall

Isn't this an unusual title for a compact disc containing selections recorded over a 20 year period (the most recent in 1989) on an organ which is no longer in the West Hills of Portland, Oregon, but is currently being installed in the Regent Theatre in Melbourne, Australia? Not really, as we'll briefly explain.

At the 1991 convention, just before Tom Hazleton's premiere performance of the Berkeley Wurlitzer, ATOSers viewed a rare promotional film made by Wurlitzer in the early 20s. It showed the construction of opus 0416, a 4/33 Style 285, in North Tonawanda and its delivery to San Francisco's Granada (Paramount) Theatre. This organ was acquired by Howard Vollum just before the theatre's destruction in 1968 and was re-installed (along with 16 added classical ranks making it a 4/49) in a special studio on his West Hills estate. Here this organ's unique tonal clarity was reborn. (Information about this installation is in the liner notes although more details, and several photos, can be found in THEATRE ORGAN for February 1973).

Following Vollum's death in 1986, and just before the organ's removal in the late 80s, it was decided there

should be a recording of this famous instrument with its truly one-of-a-kind sound. (The only other recording of this organ was one selection, "Winchester Cathedral," on Tom Hazleton's Private Stock LP issued many years ago!)

It must be noted, too, that three of the 12 selections on this 52-minute album were recorded in 1970, also with Jonas at the console, and feature the magnificent voice of soprano Gloria Cutsforth-Allen. While six of the disc's selections are popular music, the remaining items amply demonstrate how well this organ could handle the most challenging of "classical" compositions.

Wagner's "Prelude" to Act 3 of *Lohengrin* is the opening selection followed by an elegantly lush, yet delicately bouncing, "Someone to Watch Over Me" and a robust, yet refined, "(You've Gotta Have) Heart," a show-stopper from the Broadway musical *Damn Yankees*. Gloria is heard first in a spine-tingling rendition of Mozart's "Alleluia" from *Jubilate Exultate*. A rhythmically sensitive reading of Michel Legrand's "What Are You Doing the Rest of Your Life" is followed by a surprisingly serene "What I Did For Love."

Marvelously demonstrating the organ's resources is Jonas' five-and-a-half minute arrangement of "Valse Triste" by Sibelius. Then Gloria returns to sing "O Mia Bambino Caro" from Puccini's *Gianni Schicchi*. Jonas follows with his very orchestral tour de force, a nine-and-a-half minute version of Franz Liszt's spell-binding "Mephisto Waltz." For her last selection, Miss Cutsforth-Allen sings "I Feel Pretty" from *West Side Story*.

Closing this exceptional recording are the "Toccata in F" from Widor's *Fifth Symphony* and Steve Allen's "This Could Be the Start of Something Big." While this is certainly not your typical theatre organ album, it rates top scores for instrument, recording, and musicianship.

In short, it's an organ connoisseur's rare delight! Dennis Hedberg and Jonas deserve great thanks for producing this album so we can all enjoy Howard Vollum's "West Hills Renaissance." Available only in compact disc format at \$18 in the US and

Canada, \$19 in England and Europe, and \$20 in Australia and New Zealand (all prices postpaid) from Organ Grinder Recordings, 5015 S.E. 82nd Avenue, Portland, OR 97266.



Deep In My Heart — Ron Rhode

In the first three decades of the 20th Century the Broadway musical stage was virtually dominated by the "Viennese operettas" of Victor Herbert, Rudolph Friml and Sigmund Romberg. Their popularity, measured by the length of their "runs," with 100 to 200 performances being considered quite successful, indicate Romberg was very successful, for *Blossom Time* and *The New Moon* exceeded 500 while his most popular, *The Student Prince* (1924) had 608 performances and held the all-time record until 1937!

Despite operetta's decline in popularity on Broadway after 1930, Romberg returned in 1945 with *Up In Central Park* which ran for 504 performances. Also, several of Romberg's best works became some of Hollywood's most successful musical films; *Desert Song*, released as the first all-talkie, all-singing film (and in two-tone Technicolor) in 1929 remained so popular it was remade twice — in 1943 and 1953!

Additionally, Romberg was one of the most prolific composers of all time with a total of over 56 Broadway productions to his credit between 1914 and his last musical (posthumous - 1954) *The Girl in Pink Tights*.

Alan Jay Lerner (the lyricist of the celebrated Lerner and Loewe team) wrote in his fascinating book, *The Musical Theatre* "... there was no denying his talent ... of all the operetta

composers who carried on after Victor Herbert, none was as prolific as Romberg ... he was an extraordinary melodist and left an enduring musical shelf."

In this 74-minute album, played on the magnificent 5/80 Wurlitzer in the Sanfilippo residence, Ron presents 27 of Romberg's most famous melodies; some of which are surprisingly un-Viennese for he often wrote music for revues, films, comedies, and stage spectacles which featured such famous stars as Marilyn Miller, Al Jolson, the Astaires, and Ed Wynn!

While the selections are not in strict chronological order, they do come close and Ron opens with one of Romberg's first compositions (circa 1912) written while he was conducting an orchestra in one of New York City's most popular restaurants. Berlin's "Alexander's Ragtime Band" was all the rage so Romberg countered with this turkey trot titled "Leg of Mutton Rag."

1917s *Maytime* established Romberg as a major composer and Ron next plays a medley of two of its lush waltzes, "To Paradise" and "Will You Remember?" For a startling change of pace there is a mock-Oriental, ricky-tick "The Rag Lad From Bagdad" (*Sinbad*, 1918), and then Romberg's first really successful melody, "Auf Wiedersehn" (from 1915s *Blue Paradise*).

A medley of four selections from *The Student Prince* (1924) is next: "The Marching Song," "Golden Days," "The Drinking Song" and "Serenade." Missing is "Deep in My Heart" which Ron saves for his closing number. (An interesting footnote is that the gorgeous "Serenade" was cut from the show by the producers for being too sad a song; this prompted Romberg to go to court and file suit — fortunately, he won!)

Next is "It," a light hearted, rollicking novelty saluting the Clara Bow influence but, since it's quite out of place in *The Desert Song* (1926) Ron solos it before presenting his five-selection medley from that show.

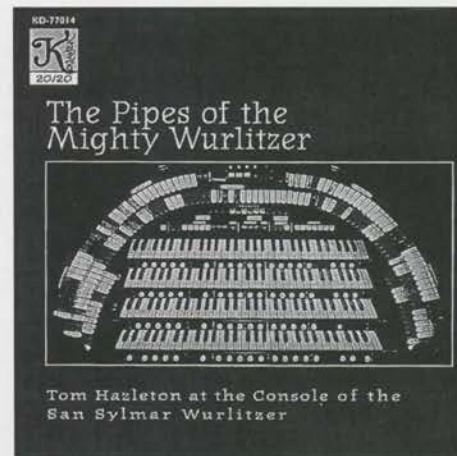
"Your Land and My Land" (from 1928s *Maryland, My Maryland*) is a dramatic march complete with trumpets galore. This is followed by an eleven-minute medley from *The New*

Moon (1928) and, since this show had more hits than any other Romberg wrote, Ron plays six selections including "Wanting You," "Stout-Hearted Men," and "Lover Come Back to Me."

Completing the album are some additional Romberg melodies: "When I Grow Too Old to Dream" which unexpectedly dates back only to the 1935 movie *The Night Is Young*, "Faithfully Yours," and "Close As Pages in a Book" (from 1945s *Up In Central Park*). Next to closing is a carousel-like "Zing-Zing, Zoom-Zoom" and Ron concludes with a lush, dramatic reading of "Deep In My Heart."

Indeed, Sigmund Romberg composed some of this century's most beautiful and enduring music and, as Ron writes in his liner notes, "I ... found a match for the music in the organ in Jasper and Marian Sanfilippo's home." We can only add our "Highly Recommended" rating for Ron's selections, registrations, arrangements and consummate musicianship.

Cassettes at \$14.00, CDs at \$20.00, both prices postpaid from Roxy Productions, P.O. Box 41570, Mesa, AZ 85274-1570.



The Pipes of The Mighty Wurlitzer — Tom Hazleton

In reviewing Hazleton's "Stairway To The Stars" album (THEATRE ORGAN, July 1994) we wrote, "How fortunate for us to have this sonic record of the (4/39 San Sylmar Wurlitzer) at its peak of tonal perfection ... digitally recorded by the engineers of one of the most respected labels, Klavier Records." What we did not realize at that time was that at

their session, mere days before the 1994 Northridge quake, enough material was recorded for two albums.

Here is the second, and final, recording of that magnificent instrument and, again, it's appropriate to add "... this album presents the instrument as it would sound in an ideal acoustical environment." There are 10 "cuts" on this 60-1/2 minute recording but we hasten to add that two of the cuts are medleys so there is a total of 21 selections.

Opening the album is a slightly Bachian but very up tempo "Mountain Greenery" which is followed by a rather unusual medley of apparently unrelated tunes until you read in the excellent liner notes that all were written in 1933! The selections in this near eight-minute group are "Easter Parade," "It's Only A Paper Moon," "Smoke Gets in Your Eyes" and "Stormy Weather." A Sidney Torch original, the delightfully chirpy novelty "On a Spring Note" precedes a near-East-flavored, yet slightly jazzy, "Caravan." Tom's truly inspired rendition of "The Lost Chord" shows off the San Sylmar organ's superb untremmed cathedral-filling voices.

A medley of selections from Jerome Kern's masterpiece, *Show Boat*, is next and we find Tom's 28-minute arrangement of the music to be quite reminiscent of John McGlinn's reconstruction of the original 1928 orchestration (a three CD set, EMI-Angel CDS 7491082.) Tom includes a generous portion of the "Overture," "Church Scene" and the period-piece, "After the Ball" along with the well-loved favorites "Make Believe," "O! Man River," "Can't Help Lovin' Dat Man," "You Are Love," "Why Do I Love You" and "Bill."

Concluding the album are a wonderful waltzing "Boy Next Door," a mystical yet robust "Once In A While," an elegant "Stripper" (elegant, that is, until the cops show up to bust da joint) and a simple yet sublime rendition of "God Bless America."

The selections, superb artistry, organ and recording add up to make this a "Must Have" album! CD only at \$17.00 postpaid (California residents add 7.75% sales tax) from Klavier Records, P.O. Box 177, San Juan Capistrano, CA 92393.

Don Thompson Down Under



At The
Capri Theatre
Adelaide, Australia
Wurlitzer 4/24

Down Under — Don Thompson

Over the years Don Thompson has been one of the most prolific recording organists, particularly during his lengthy tenure at San Leandro's world famous Pizza Joynt, but this album is his first new release in quite some time. His current position with a California state agency has caused him to limit his concertizing to an annual trip "down under" and an occasional fill-in at the Capri's Galley in Redwood City.

Last month the John Atwell and Tony Fenelon recordings were reviewed so here is the third release in 1995 featuring the excellent 4/24 Wurlitzer, owned by the South Australia Division of TOSA, in Adelaide's Capri Theatre.

This 60-minute cassette was recorded during Don's practice sessions before his 1994 concert at the Capri and thus contains a more varied tune list than on most of his earlier recordings. There are 17 "cuts," which include two medleys (one features six titles from various Vincent Youman musicals, and the other, four numbers from Rodgers and Hart's *Babes In Arms*) for a total of 25 selections in all.

Opening with his signature tune, "San Francisco," Don next plays the "Zacatecas March." Although the title refers to the Mexican state, it comes off as a very spirited British quick-step! Scattered throughout, the balance of the album is a generous assortment of old favorites including "Bali Hai," "Moon River," "If," "While We're Young," and "I Get a Kick Out of You," along with the newer ballad "Somewhere Out There."

Two of Don's selections might be

considered classical, Gordon Young's "Praeludum" and David Hegarty's "Tocatta," but each is brief and they add a nice variety to the program. Completing the tune list are Don's "recreations" of Sidney Torch's "Hot Dog" and Billy Nalle's "Trio in The Style of Bach" (actually Jerome Kern's "All The Things You Are") as well as two delightful British novelties, "Leicester Square Looks Round" and "The March Hare."

There are some unique touches here and there of Don's excellent "Reggie Dixon Blackpool Sound," along with some rather loose interpretations of melody and harmony, so the overall sparkle and verve of the program are sure to please his many fans.

Cassette only at \$10 (postpaid) from Pipe Organ Presentations, 95 Duboce Ave., San Francisco, CA 94103-1231. (Seven of Don's earlier titles are still available — most are in limited supply and will not be re-issued — so ask for a catalog, too.)



To Victory — A Compilation of British WWII Theatre Organ Recordings

Lawrence Whitfield, Guest Reviewer

This is one of a series of compilations of vintage British organ recordings produced by Frank Hare and it's issued to commemorate the 50th anniversary of the end of World War II. Most of the players will not be well known outside of Europe, but many organ enthusiasts are of the generation that served in the war and were stationed in Britain and will have heard them.

Fewer records were produced in war-time so it's difficult to find mint copies and some on this 58-minute

TO VICTORY cont.

cassette have a little more surface noise than we usually hear from this source. At that time it was prevalent in Britain for an organist to record a medley of three or four tunes on each side of a 78 and most of the recordings here follow that pattern, though there are also six tracks of single items.

The tape opens with an air-raided siren and then we hear Bobby Pagan's "Hit Parade," played on the 3/8 Compton in the EMI Recording Studio. His playing is as clean and accurate as ever, but I feel that he and this organ were not well matched; it's not sufficiently "snappy" for his style. However we hear a very good whistling effect in "We're Gonna Hang Out the Washing on the Siegfried Line" and some amusing comedy effects in "Run Rabbit, Run."

There are three tracks from Britain's most popular organist, Reginald Dixon of Blackpool Tower — but none of these were recorded there! His first track is on the 3/8 Wurlitzer in Granada, Slough — one of a group of instruments that amaze American audiences because they don't have Vox Humanas! The next was recorded on the 4/14 Wurlitzer of the Granada Tooting. The third is one of the few that Dixon recorded on a Compton, the EMI instrument again, but there's much more reverberation and Reg seems to use a greater variety of sounds, blending in the melotone to good effect. Reg opens with that wartime favorite "The White Cliffs of Dover" and his playing is typical of his style at that time, a little less extrovert than in later years. I find that his best track is the Tooting one and I particularly liked "In An Old Dutch

Garden" with its tasteful use of piano and glock.

A very popular group of the time was "The Organ, The Dance Band and Me" which featured Robinson Cleaver at the organ and other instrumentalists and vocalists; there were two tracks presented here, "Wings Over the Navy" and "Good-bye Sally." We hear bright, rhythmic instrumental playing blending well with the organ and good vocal choruses. These tracks are excellent.

There were never as many lady theatre organists as men; one of the top ones in Britain was Ena Baga, the most successful and longest-serving of Dixon's replacements at Blackpool while he was in the R.A.F. — she's also the only one on this tape still alive and even playing occasionally, although she's now over 90! Her two records made at Blackpool are included here and are amongst my favorites on the tape. Her playing is elegant and in "Sergeant Sally," "There I Go," "Yes, My Darling Daughter," "Amapola," "A Little Steeple Pointing to a Star" and "Waltzing in the Clouds" we hear the Blackpool Wurlitzer as it sounded before its 50's rebuild and addition of harmonic couplers.

There are two tracks by solo singers; the "phenomenal boy singer Joe Petersen," we are told, was really a married Scots girl! He/she sings "I'm Sending a Letter to Santa Clause," which really tugs at the heart-strings and it's sensitively accompanied by Dudley Beavan who shows what can be done with just five ranks — the Decca Studios Wurlitzer 2/5. The other track is "I Shall Be Waiting" by Dolly Elsie, accompanied by Charles

Smart at the EMI organ, with good use of the melotone. Both songs are beautifully rendered and clearly enunciated.

Canadian Sandy Macpherson was the B.B.C. staff organist and is heard here on the first of three tracks featuring the former Reginald Foort 5/27 Moller. He opens with his signature tune "I'll Play For You," makes an announcement, and plays two medleys of requests from listeners. His style at that time was very accomplished and this will be a revelation to those who have only heard him (as I had) about 20 years later when he was, to be honest, well past his best. He makes good use of the organ, including the harmonic couplers — the first in Britain, which probably gave Dixon the idea of having them fitted at Blackpool.

Blackpool had two very popular organists — as well as Dixon there was Horace Finch who played mostly at the Empress Ballroom. His part of this tape was recorded on the best of the eight-rank Wurlitzers at Clapham Junction, a fiery under-stage installation. He gives us six songs and, surprisingly, he plays "Wish Me Luck As You Wish Me Good-bye" almost as a ballad instead of the march tempo it's usually given. He uses a good variety of registrations in a comparatively small organ and it's an enjoyable track.

One of Britain's most popular organists in the 30s and 40s was Reginald Foort. Here he gives us two tracks, recorded on his 5/27 Moller. If you've heard it only in its present home in Pasadena you won't recognize it as it now sounds like a big American theatre organ; back in the

FAREWELL TO THE FOX

TINY JAMES AND EVERETT NOURSE AT THE MIGHTY WURLITZER



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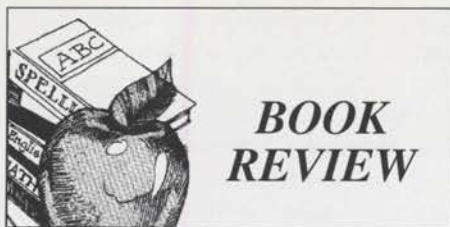
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40s it was his touring concert organ with a very different sound. Foort's first offering is a medley "A Musical Tour Round the Forces" which includes (among others) "There's Something About a Soldier," "Lords of The Air," "The Fleet's in Port Again," "The Sailor's Hornpipe" and "Rule Britannia," while the second is his own composition "To Victory." His playing is outstanding, and demonstrates how he became a Fellow of the Royal College of Organists at the age of only 17! "To Victory" brings the tape to a rousing finale before the "All Clear" air raid siren.

The release is available only in cassette form and is a thoroughly enjoyable addition to anyone's library — I can highly recommend it! It's a well-produced package with informative liner notes from Frank Hare, one of Britain's foremost theatre organ authorities. The price is \$15.00 including airmail to USA, and I accept personal and banker's cheques and money orders — sorry, no credit cards. My address is Apt. 422, Golden Sands 1, P.O. Box 9168, Dubai, U.A.E. — and please allow four weeks for delivery.



THE MILLION DOLLAR LIFE OF GAYLORD CARTER

Lew Williams, Guest Reviewer

It would seem apparent to anyone who has met him or heard him play, that Gaylord Carter could have made a tremendous success of any field he chose. His enthusiasm, application, and great good humor could make any work a joy. That he selected music as his life's work is fortunate for us. No one has been a greater ambassador for the theatre organ than he, and his many television appearances have kept the art of silent picture accompaniment before the public well into the final years of this century.

This book is comprised of transcripts of Gaylord's recollections, taped in 1969. It traces his life and work from his young years in Wichita, through the glory days of the theatre organ in Los Angeles, into the era of radio and early television, and on to the touring years of his Flicker Fingers presentations across the country.

Sprinkled throughout the text are remembrances of many notable personalities of the organ and entertainment world. Buddy Cole, Oliver Wallace, Olivia de Havilland, Hedda Hopper, Frances Langford, Judy Garland, Harold Lloyd and many others come to life in these pages as Gaylord remembers meeting or working with each of them. And naturally, there is a good bit of space devoted to his best-known position, that of organist for the *Amos & Andy* radio show.

Turning these pages, the reader has the feeling that Gaylord Carter is seated nearby telling his story in a relaxed and conversational style, yet precisely and to the point. One can easily see that he is not only a consummate showman, but a realist and good businessman as well.

At the end of these memoirs, Gaylord has written an epilogue which brings the reader up to the present. His continued work scoring silent films for cable television and video release causes him to marvel that he would still be doing this work some seventy years after the heyday of the silent movie. If one conclusion could be drawn from the man's life and work, it would be: Vitamins should take Gaylord Carter.

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by Gaylord Beach Carter

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CLOSING CHORD



Anne and Don Baker

Anne Baker

It deeply saddens us to report that Anne Baker passed away at her home in Leesburg, Florida, on August 4, after a long illness. Anne was the wife of the late, Legendary theatre organist, Don Baker, in whose memory our Memorial Wurlitzer is being built and to whom it will ultimately be dedicated. Anne was devoted to Don, and it was her fondest hope that she could hold on long enough to be present for its dedication. Alas, that was not to be. She and Don will witness our dedication ceremony together from a higher realm, we are certain.

Anne was born July 15, 1922, in Paston, Illinois. She lived in Elmhurst, Illinois, where she worked as a secretary from 1951 through 1972. In 1972 she moved to Clearwater, Florida, owned and operated a secretarial service called "Silent Secretary." On February 6, 1974, Anne married Don Baker. She is quoted to have said this was "the best step I made in life." During their life together, Anne traveled with Don constantly on his concert tours throughout the country. In 1978, they moved to Houston, Texas,

where he played at Scooby's Pizza Parlor. They moved to Florida in 1984, and to our delight, became members of Orlando Chapter in 1985. Don passed away in 1989.

Anne remained an active member of the Orlando Chapter. She attended the monthly meetings until it became physically impossible for her to visit. During this time our Organ Crew was working at top speed to complete the DON BAKER MEMORIAL ORGAN before Anne became too ill.

Anne will be remembered for her ever-present elegance, charm, and wit. She was an inspiration to our entire chapter with her constant encouragement and positive attitude. We will all miss her sorely. She will always remain in our hearts, as will her beloved husband, Don.

Lois Thomson

Death of England's Royal Organist: Ronald Curtis

by Alan Ashton

After a long illness, Ronald Curtis passed away on July 25, aged 63 years. Many ATOS members will recall their first meeting with this genial organist, often nicknamed the Compton King, when they visited the unique Paramount Organ Studio, Bolton, as part of the 1976 ATOS English Safari. The nearby town of Bolton is famous for its football team the Bolton Wanderers ... hence the adoption of "The Happy Wanderer" as his signature tune. It can safely be said that Ron was the first organ enthusiast in England to place an organ console on a riser lift in a residence. With the help of a local gravedigger a 17-foot deep shaft and underground access passageway was hewn out of the foundation of his home, a former

Millworkers' canteen. On the riser went the organ from the Paramount Cinema, Liverpool, one of only two with distinctive designed consoles. At a later date he added the organs from the Odeon, Gateshead, and the Grand Theatre, Southport, also by Compton, either side of the riser. The Paramount Organ Studio monthly concerts commenced in 1971, the inaugural concert given by Ernest Broadbent, and are believed to be the longest running series of their kind in any British location. They will continue under a Trust Fund which will be executed by Mr. Everson Whittle, a long-standing friend who has not taken up residence at the studio.

Although he made numerous broadcasts, many recordings and concert appearances the length and breadth of England, it can faithfully be acknowledged that Ron considered the two highlights of his long and happy musical career to be the mini-tours of the USA and Canada in the 70s, and the fact that he had the honour to play, and subsequently be presented to nearly every member of the



Ron Curtis and Jess Littlefield at the Rochester Wurlitzer, December 1977.

Royal Family after playing at no less than 12 Royal Film Premieres at the Odeon Cinema, Leicester Square, London. The Commemorative plaques and framed programmes adorn the walls of the Paramount Organ Studio.

A non-denominational service was held at the Paramount on August 11 at which many organists and friends turned up to pay their respects and share in each other's memories. Ron had specified all the arrangements for his funeral and these included two 15-minute selections of happy theatre organ style music played by organists Doreen Chadwick and Joyce Alldred. Dorothy Lidgett sang "Think On Me" and "The Lost Chord." The occasion had a typical Ron Curtis hallmark in the form of a liquid toast and many thought that he had the last laugh when, midway through a tribute by LTOT Secretary David Alldred, part of the flexible wind trunking ripped and filled the room with a mighty roar! Ron would have seen the funny side of that.

Ron is survived by his sister, Mrs. Muriel Illingsworth of Cheshire.

Bill Swaffield

Canada has lost a life-long theatre organ enthusiast with the passing of Bill Swaffield of Ottawa, Ontario, on July 25, after a protracted struggle with diabetes and heart problems.

Bill was an original member of Kingston Theatre Organ Society (KTOS) in his native Ontario city where he was once a chorister at St. George's Cathedral. His interest in theatre organs stemmed from a childhood visit to Toronto one Christmas when he heard Quentin Maclean playing the Shea's Theatre Wurlitzer.

After working in radio for several years at CKSW (Kingston), Bill moved to the nation's capital to join a new television station in 1961. At CJOH (BBS) he made a name for himself as a creative TV producer of many programmes which subsequently had an international audience, such as Graham Kerr's *Galloping Gourmet* series; thousands of young Canadians can recall his *Uncle Willy and Floyd Show* for children. Until overtaken by ill health in 1982, Bill had also occasionally presented visiting organists, such as Don Baker, on television.

Bill ever possessed a passion for listening to theatre organs, and when health allowed attended ATOS conventions. I went along with him to the

1989 convention in Detroit, benefiting from his knowledge of instruments and the theatre organ repertoire. Over the years of his enforced early retirement, he built up an impressive collection of thousands of recordings (vinyl, cassette, and CD), the basis of his insight into, love for, and expertise about the theatre organ.

More than simply a man of words, Bill was a founder-member of the Ottawa Theatre Organ Society in 1989 and served as Vice-President. Afterwards he was OTOS's first Project Chief for the Herbert Park Memorial Organ, striving to find a place in the Ottawa area for a donated three-manual Warren pipe theatre organ originally installed (1920) in the Capitol Theatre, Winnipeg, Manitoba. He re-signed as crew chief only after several lengthy stays in hospital; but throughout he has been a major supporter of the efforts of Ottawa's fledgling society. He was thrilled by the news earlier this year that OTOS could install this instrument in the O'Brien Theatre, Renfrew. Bill attended our April meeting, though it was then clear that the complication of jaundice had weakened his constitu-

tion. His admirable air of Christian suffering and his indomitable sense of humor seemed to thwart the inevitable until almost the last; for here was a man who had come back from the brink so many times after heart attacks and yet could blithely remark that he knew he must still be alive when he checked with the local paper's obituary columns.

Bill was a thoroughly unassuming man, devoted to his family, immensely cheerful in his adversity, and supremely devoted to the theatre organ cause. He is survived by his wife Patsy, a son and daughter, and several grandchildren to whom our sympathy is extended. Ottawa Theatre Organ Society and KTOS have lost a great friend indeed. John S. Batts

(Bill had asked that memorial donations be made to Ottawa Theatre Organ Society. OTOS is a registered charity and can issue receipts for Canadian taxpayers. You may reach OTOS c/o me: John Batts, Dept. of English, University of Ottawa, Box 450 Station A, Ottawa, Ontario, Canada, K1N 6N5.)



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CHAPTER NOTES

ALABAMA

BIRMINGHAM

PAT SEITZ: 205/591-3445

We had six members present at the ATOS national convention in Detroit in July! We're glad to see more of our folks taking an interest in theatre organ as a whole rather than just our Alabama Theatre Wurlitzer. And from all reports, it was a terrific conclave! At this point looks like we will also have about six attend the Portland regional — not all the same people, though, so the education will get spread around.

A passing mention from Lew Williams that the Denver Paramount Wurlitzer now has a Flute Celeste which sounds great, set our Alabama organ crew headed by Larry Donaldson off. A nine-weekend frenzy of work to install the Flute Celeste which had been languishing in the organ workroom for several years culminated in the winding of the new rank at 2:17 p.m. on July 21, officially making our Wurlitzer a 4/22. She ciphared a few times while getting settled in, but we find the new addition very pleasing on such things as some

of the quiet selections Lew put on disc for his recording. Thanks to that "Jewel of the World," Ken Crome, for telephone advice on winding and voicing, and to Bill Barger of Chattanooga, who made a special trip to spend the whole day before Lew's arrival tuning and voicing, on a volunteer basis. Next: the Trombone!

Bobby Woods of Montgomery was our artist for the August meeting, and he provided quite a show, with such tunes as the title theme and "The Impossible Dream" from *Man of La Mancha*; a setting of "Simple Gifts," a couple of Sousa marches, and his own stunning arrangement of "To God Be The Glory." We always look forward to having Bobby play for us.

Refurbishing work continues on the theatre itself. Our new technical director, Alan Bates, turned a simple job of relamping the chandeliers in the Hall of Mirrors and the Grand Lobby into the complete scrubbing of all of the mirrors in the Hall, since he had the Genie lift in the lobby area anyway. Maintenance man pro tem Sean Boston pitched in to help Alan, and with Lew Williams unwittingly providing music to clean mirrors by, the whole enormous job was finished in three days — including the ceiling mirrors, which to all appearances had never been cleaned since 1927! We hope our crowds of the busy fall and winter season appreciate the new sparkle when they walk in the front doors!

Alabama Theatre managing director Linda Whitmire is currently beginning her second series of a new experimental therapy to shrink the tumor



Jerry Myers at the Alabama for June chapter meeting. John Troullias photo



Bobby Woods of Montgomery preparing to give us a less-Classical program than he generally plays. August 1995.

John Troullias photo

wrapped around a major coronary artery. The summer was rough without our fearless leader to direct and inspire us, and we pray for a most successful result at the end of her long ordeal. If optimism and determination have anything to do with it, Linda will



Alan Bates, Technical Director and Mountaineer, cleans the ceiling mirror of the Alabama Theatre's Hall of Mirrors. Pat Seitz photo



L to R: "Hack" Hackworth, Joel Davidson, and Larry Donaldson ready the chest for our new Flute Celeste. John Troullias photo

be back to her old never-still self by spring.

After a series of touring plays opens the season, we work our way through a series of classic frightening flicks to our high point of the year, Tom Helms providing the music and life for Chaney's *Phantom of The Opera*. It's not just a silent movie, it's a happening, annually looked forward to by Birminghamians of all ages and backgrounds. The fun takes place this year at 8:00 p.m. on Saturday, October 28.

CEDAR RAPIDS

IOWA

WILLIAM PECK: 319/393-4645

We have been having a monthly event all summer even though the other three seasons are busier times for us.

Father Joe Roost, from the Des Moines area, was our guest artist for the July meeting at the former Iowa Theatre (now Theatre Cedar Rapids) which is the home of the "rhinestone" Barton. He gave us an up-beat program on the 3/15 instrument. Open console and refreshments followed making the entire afternoon an enjoyable time.

Our annual picnic was held in August at a local park. Attendance was good with members bringing their favorite culinary dishes. Meat and drink was furnished by the chapter with our Vice-Chairman, Ray Frischkorn, serving as chef for the barbecue entrees. Being a very hot summer here in Iowa, we had some uninvited guests (bees and flies) but we persevered and enjoyed the fine selection of food by using one hand with which to eat; the other to ward off those invaders!

For our September meeting, our chapter is inviting local church organ-

ists and their students to attend our membership meeting at the Paramount Theatre for the Performing Arts where Mrs. Betty Debban, a local church organist and chapter member, will present a short program on the 3/12 Wurlitzer after which the organ will be available for others to sit down at the instrument for open console. We look forward to a good turnout for this meeting hoping some of the young students will enjoy the chance to experiment on a theatre organ.

Walt Strony will be our artist in October so the wheels are now (September) in motion for that spectacular. We are pleased to have Walt for a return engagement as well as his playing for 2,500 local and towns nearby 5th grade students at two identical concerts (necessitated since the Paramount has a 1,914 seating capacity) for them the day prior to our spectacular. These programs introduce the theatre organ, silent film and tunes of the 20s to all those of that grade level. We have done this in conjunction with the local school board for years and it has been most successful.

November is the month for our election of officers and annual dinner meeting.

Our December activity will be the usual annual Christmas party at the Paramount which is always a gala affair with plenty of Christmas music played on the Wurlitzer and treats of many varieties.

For 1996, the artists selected for our spectaculars in May and October are Tom Hazleton and Clark Wilson. Both will be playing return engagements for us and we are pleased to have them back.

Within the next few months we will be finalizing the selection of our 1997 artists. More on that later!

CRATOS wishes a most enjoyable

Holiday Season for all ATOS staff and chapters.

George K. Baldwin

CENTRAL INDIANA

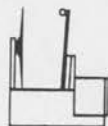
INDIANAPOLIS

CARLTON SMITH: 317/356-1240

Because of the ATOS National Convention Detroit, we did not hold a meeting in July. Attendees of the Convention reported having a great time. Thank you, Motor City Chapter, for 1995's Convention.

Our August meeting took place on a sizzling afternoon at the Warren Township Performing Arts Center, with Warren York at his Yamaha US-1C. This was the third annual August meeting at the Warren Center, where we are installing the former Indiana Theatre's 3/17 Barton. Chest rebuilding is steadily progressing, and some of us would like to think that it will be ready for Warren's fourth annual meeting next year, but we aren't holding our breath.

In a striking yellow jacket, Warren opened his part of the meeting with an as-yet untitled piece of his own composition, which would have made a great console-riser if the stage lift had not already been fully elevated. His Yamaha, which he takes with him to play for many different functions, allows him to change the preset registrations with the insertion of a computer diskette. This provides the flexibility to play an extremely varied program, which he did, ranging from a very jazzy "Ain't Misbehavin'" to "The Boot Scootin' Boogie" to his own arrangement of "Do-Re-Mi" from *The Sound of Music*, which incorporated both the classical and theatre sounds of the Yamaha. Billy Joel's "For the Longest Time" and the "High School Cadets" march rounded out his performance, along with other selections such as "Cherokee," "I Go to Rio,"



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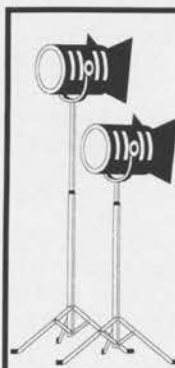
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CENTRAL INDIANA cont.

and "There's No Business Like Show Business."

Next month, we look forward to Walter Strony, who opens the 1995/96 season at Manual High School's 3/26 Wurlitzer. Remaining programs include Jelani Eddington, November 26; Ron Rhode, February 18; and Barry Baker, May 5. Also, Ken Double will be playing for the Long Center Theatre Organ Society in Lafayette in September. Other performers in their series include Bill Tandy and Lyn Larsen.

Chris Anderson

CENTRAL OHIO

STAN KRIDER: 614/837-2096

The last half of August came on the heels of three weeks of oppressive heat. Like the de-conditioned animals we have become, we sought shelter with increasing frequency in our air conditioned quarters, intolerant of the outdoors. So of necessity, when we met on August 20 it was indoors — removed from the muggy 95 degree heat. Thirty-five members and guests came to our home in Urbana for a midsummer organ rendezvous. President Stan Krider convened the business portion of our meeting; guests and new members were introduced. We were pleasantly surprised to have Dave Billmire from Cincinnati attend. Dave is a long time COTOS member having been primarily responsible for refinishing the chapter's Wurlitzer console. He now has



Gary Smith plays for COTOS at our August meeting. J. Polesley photo

installed in his home a 3/14 Robert-Morton. Stan brought us up to date on organ maintenance projects — having mainly to do with the overhaul of our marimba. Talk about a labor intensive project — there's one for you. Aside from that he reported that signs and fliers have been made and posted, publicizing our upcoming September 15 concert, featuring Father Jim Miller. On August 19 Father Jim had a chance to visit our installation in the Thomas Worthington High School and check out the chapter organ. With some attention to tuning and some adjustments we should be ready for his performance in good time.

Business having been dispensed with, our artist for the occasion, Gary

Smith stepped to our 3/14 Wurlitzer console and played a very credible 45-minute mini-concert. Opening with "Sunny Side Up" he continued with "The Best Things in Life Are Free" and such ballads as "Moonlight Serenade," "Open Your Eyes" and "Can't Help Lov'in Dat Man," the latter from *Show Boat*. Gary's renditions of "Nevertheless," "Sweet & Lovely" and "Embraceable You" were impressive — very rhythmic and melodious. Then just to interject some variation in the program he came up with the bouncy "Chattanooga Shoe Shine Boy" and treated us to his arrangement of the "Pennsylvania Polka." Closing with "Waiting For The Robert E. Lee" he wrapped up his portion of the program to a rousing round of applause.

But the afternoon was just getting under way. While many ascended the stairs to delve into the potluck specials prepared by our members, others stayed to hear artists at open console among whom, were Rick Obgers, Lois Britton, Margo Burkhart, Jim Stokes, Henry Garcia and Bob Cauley. Members were treated to a movie short, obtained by Neil Grover, which depicted the highlights of organ construction from pouring metal alloys to the finished product. Although the temperature rose to 93 degrees we were oblivious to it in our downstairs retreat, caught up in a musical rhapsody with our favorite instrument, the theatre organ.

John Polesley



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CUMBERLAND VALLEY

CHAMBERSBURG, PENNSYLVANIA

ROBERT EYER, JR.: 717/264-7886

On a hot day in late July, the city of Chambersburg presented its annual "Celebrate the Arts" festival, an all-day program of music, dance, and theatre in the downtown area. The air-conditioned Capitol Theatre was a prominent participant, and best of all, the public had the opportunity to hear a mini-concert and slide sing-along by Bob Eyer, Jr. on the chapter's Moller theatre pipe organ.

In August, about 30 chapter members and friends traveled to the Allen Organ Company in Macungie, Pennsylvania. The group was delighted that the one and only Tom Hazleton hosted the visit, serving as tour guide of the Allen museum and demonstrating four instruments in Octave Hall.

One great visit deserved another; in an impromptu visit the next day at the Capitol Theatre, Tom played the Moller for a rapt audience of organ crew members, and encouraged the crew to keep up the good work in the ongoing restoration of the organ.

Bob Maney

DAIRYLAND

MILWAUKEE, WISCONSIN

COREY E. OLSEN: 414/846-8647

Bill Campbell, DTOS member and past officer, has released his commercially available digital recording, cut on the 3/27 Avalon Theatre organ. Fellow members Phil Marten, Scott Bilot, and instrument-owner Fred Hermes, assisted with the recording done by Special Sound Technologies of Milwaukee. We're able to hear selections "Clair De Lune," "The Lost Chord," "Slaughter on Tenth Avenue," and many others on this, Bill's com-

mencement cassette. Congratulations, Bill.

Also, winners of the ATOS Hobbyist Division of the Young Theatre Organist Competition will appear in the September/October THEATRE ORGAN and we've learned member Ken Paskey has won third place. He made his recording on Oscar Mayer's Theatre Organ Grande Barton.

A number of ATOSers recently flocked to Southeast Wisconsin to hear three organs: the 5/34 Hermes Wurlitzer in Racine, Milwaukee's Avalon 3/27 Wurlitzer, and Scott Bilot's 2/3 Wangerin. Artist Kay McAbee who'd driven up from New Mexico, "concertized" and also dueted with Scott's player unit. In the near future, Kay hopes to play another "mini-convention" featuring both area Kimballs: the Organ Piper's, the Oriental Theatre's and Bob Leutner's Rodgers. Tickets, anyone?

All sites are set on Tom Hazleton's fall concert September 24 at the Riverside Theatre. October promises a Halloween film festival at Hermes' Basement Bijou, and November will be an in-house social at member Kay and Jim Vaughan's. *Dorothy Schult*

EASTERN MASSACHUSETTS

DONALD PHIPPS: 508/990-1214

Because EMCATOS has had no formal meetings this summer doesn't mean no activity, for certain concerned and dedicated members have put in many weeks and traveled many miles to Babson. President Donald Phipps and others have used the best part of their summer laboring in the chambers of our Wurlitzer while Organ Crew Chief Richard Linder has worked on certain components at his home. There was much to be done by

early September and they have accomplished their goal. Our instrument now has eighteen ranks with three additional 8', all Wurlitzer just added comprising of a Quintadena in the Solo and a second Tibia and a fourth string, Vox Celeste, in the Main. Our chambers are now completely filled and to receive them required some repositioning, new wind trunking, wiring, etc. as well as wiring in the stops to the console.

Our Marimba was removed from the Solo chamber a while back from its high, difficult to service and not-too-effective position and is in storage. This unit would complete our instrument, but it needs rebuilding and our dilemma is where to relocate it.

We of the Nominating Committee have also been working on a slate of potential candidates for office and directorship. 1996 will be an important milestone as it will be our 40th year since receiving our Chapter Number 1 Charter. Good leadership must continue as at present with fresh ideas, a willingness to try something new, greater involvement by other members and positive, rational approach.

Eugene Dolloff, David Marden and a few others of us have been distributing our fifth CD to sixty area libraries at no cost to them. This has had some favorable results besides making the theatre pipe organ available to the general public for we have some new attendees at our concerts and new members.

Stanley C. Garniss

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GSTOS member Edward Baykowski at the Griffith Beach Console. Ed Baykowski photo



Mel Robinson at George Pasquaye's Wurlitzer. Ed Baykowski photo



L to R:
Organist Jeff Barker, Jeff Page, Abigail Page and Nelson Page.

Jimmy Vanore photo

Pasquaye about 1:30 p.m. The 2/9 Wurlitzer, always in prime condition, is a delight to play. The number of members and organists gradually increased filling the house. Music and snacks created a party atmosphere and the tremendous heat of summer was forgotten for a while. Time flew!

At 3:00 p.m. all traveled to Bob and Cathy Martin's home in Little Falls. The 3/12 Griffith Beach console and pipes are in the front center of a large attractive music room. 60 comfortable chairs were lined up concert style. Before the afternoon ended, Bob was hard put to find more chairs for the 70 or 80 people who arrived. Several professional organists treated the audience to hours of music. More delicious food and drink really spoiled our appetite for dinner. Slowly members wended their way home. In closing, many thanks go to Nelson Page, George Pasquaye, Bob and Cathy Martin for their wonderful hospitality and refreshments. Truly it was a great music and fun day.

Jimmy Vanore

GULF COAST

PENSACOLA, FLORIDA

DOROTHY STANDLEY: 904/433-4683

"We'll start at the very beginning, a very good place to start" say the words of a very good song.

First, we are still reeling from the after effects of our latest Kids Day. Ron Rhode did such a good job, played so well, looked so handsome, gave of his talents so generously, was a delight to host, etc., etc. All of which helped, but did not compensate for some of the ill-effects of rubber bands shot at the back of his neck during the program and a few other unfortunate incidents that took place Ron handled it all like the pro he is and we took it all to the school board to see what measures need to be taken before we

GARDEN STATE

NEW JERSEY

BOB RAYMOND: 201/887-8724

In August 1994 a very successful organ crawl was sponsored jointly by Garden State and New York chapters. This tour included theatre pipe organs in New York and New Jersey. All the members enjoyed the crawl and look forward to repeating the event again. Success is always a motive to do it again so on August 19 the Second Annual Organ Crawl took place. The Galaxy Triplex in Guttenberg, New Jersey, was selected for the morning hours. This theatre contains the 3/12

Kimball previously installed in the Casa Lido Restaurant in Trenton. Members from both states were welcomed by the president of the theatre, Nelson Page. House organist Jeff Barker demonstrated a trip through the organ and entertained us with a mini-concert. Open console followed. A tasteful light breakfast buffet plus champagne was arranged by Nelson. While the 3/12 Kimball is not fully completed, all enjoyed the big sound and many chatted and snacked until noon.

Following directions, we gathered in Wallington, at the home of George

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tackle anything like this again.

Second, we held our last board meeting in the lobby of the Saenger Theatre here in Pensacola, Florida, home of our magnificent 4/25 Robert-Morton, at the express invitation of the Saenger management. This was a most welcome gesture. They provided seating, table, etc. for us to hold the meeting there. We planned what we hope to do for the coming year. The theatre is to be remodeled in the next year and we were approached about possibly relocating our console. This brought up much discussion and will need many consultations before we decide. Our great technician, Jimmy Scoggins, was the first to be contacted to see about the basic "nuts-and-bolts" this move might entail. Yes, it can be moved; yes, it can be re-installed elsewhere (like the loge areas), but with a loud NO, it can't come up from the pit in any of these areas. You can see much consultation will be needed before we arrive at any decision.

Next we tried to arrive at another important decision. Would any of the other performing arts groups be willing to utilize our organ as part of their programs? We are to send letters to each of these groups to weigh their answers before we make any final conclusions. We feel — and we are not the least bit prejudiced, you understand — that our organ would add to their programs. Plus it would give our organ great exposure and might, just might, bring in a bit of money. (Which is what it is all about.)

Our local Pensacola Children's Chorus used our organ for their Christmas performance last year and it was a smashing success. We hope they need it this year too: "Jingle Bells" sounds great on a pipe organ.

Too, we had a moment of silent prayer for our two deceased members,

Byron Melvin and Ed Burton. Both had served the chapter well and will be missed.

In the dear old days gone beyond recall (sound like words of another song?) we used to hold our chapter meetings in the Saenger. Everyone enjoyed this because we could see and hear the organ play. This is always a treat. We hope to approach the theatre management with this idea and see what chance we have of holding meetings there again. With insurance, lawsuits, etc., we have no idea how it can be handled. We will learn!

That's all, ya'll. *Dorothy Standley*

HUDSON-MOHAWK

SCHENECTADY, NEW YORK

FRANK HACKERT: 518/355-4523

July and August offer no formal chapter meetings or events as the Capital District basks in the sleepy doldrums of summer. However, genre fans had no lack of entertainment in the Hudson-Mohawk neighborhood.

The Saratoga Performing Arts Center (SPAC) in Saratoga Springs, offers both classical and popular concerts during the summer months. As part of the classics festival, SPAC presented the Philadelphia Orchestra, directed by Charles Dutoit, from the end of July to mid-August. Two of these concerts featured Michael Stairs on the organ. Of special interest was the presentation of "Pini di Roma" (The Pines of Rome) by Respighi.

The Victorian village of Round Lake, New York, again offered a summer full of wonderful organ music and summer stock. The historic Round Lake Auditorium, under the artistic direction of Edna Van Duzee, provided a number of concerts on the beautiful antique Ferris tracker organ. On June 5, chapter member Carl Hackert joined the Capital Region



Round Lake Auditorium's Ferris Tracker organ.



Al Menard at the Tracker organ.

Wind Ensemble, conducted by Joseph M. Miller, in an afternoon concert which included the "Finale From Symphony #3 by Camille Saint-Saëns. On July 30, Carl joined Ned Spain and William Hubert in the popular Pops Concert of popular music and light classics performed on the Auditorium's tracker organ, an Allen digital computer organ and piano. The program included medleys from *Oklahoma* and *Phantom of The Opera* and 1945 standards. The performances delighted the audience for whom this event is an eagerly awaited annual occurrence.

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HUDSON MOHAWK cont.

Round Lake Auditorium's summer stock finale in late August was a presentation of the musical *The Rink* directed by Paul Kosopod. The action of this play takes place in a defunct roller rink in the late 1970s somewhere on the East coast. In keeping with the roller skating theme, four area organists with rink music experience performed prior to each performance. Donald Wheatley, John Wiesner (both chapter members), Roger Johnson and Al Menard warmed up spectators with authentic roller rink music performed on the Ferris tracker organ.

In closing, the chapter mourns the passing of member Bill Hackert, a decorated World War II B17 crew member, on August 21 after a long illness. Bill was the father of Hudson-Mohawk members Frank and Carl Hackert and husband of Marion. His life-long love of the organ engendered a like response in his family which continues in his children. His sense of humor and camaraderie contributed greatly to chapter events; whether he was dressing up as Santa for the Christmas party or his always arresting costumes at Halloween. He will be greatly missed.

LAND O'LAKES

MINNEAPOLIS/ST. PAUL

ROGER R. DALZIEL: 715/262-5086

It's been a hot, humid summer in the Upper Midwest, and frankly we're all more than a little weary of it. Almost as if on cue, as this Chapter Note is being written (September), the temperature plummeted from 80+ to the low 50s. The horse-chestnut (or Ohio Buckeye) tree in your reporter's back yard is preparing to drop literally hundreds of nuts, which will signal another influx of nut-seeking squirrels from nearby Fair Oaks Park. We have physically deported nearly 500 of the little gray rascals, over the past eleven summer and fall seasons, and still they come!

ATOSers who attended our regional convention a couple of years ago (the Twin Cities Spree in '93) may recall an additional attraction known locally as the Cafesjian Carousel — a restored merry-go-round with 67 hand-carved horses, located in St. Paul's Town Square Park. While the

carousel has been closed since last winter on account of low ridership, it was recently announced that only \$30,000 out of a needed \$70,000 was raised. The owners of the Town Square building recently converted it from a retail mall to an office tower — a move not calculated to enhance the 80-year-old carousel's audience. Downtown business leaders had urged the carousel's non-profit operators to re-locate at the soon-to-be-opened Children's Museum. As a second possibility, the Minnesota State Fair's officials confirmed not long ago that they too would love to have the carousel return to the fairgrounds where it had operated for 75 years. They even offered to construct a permanent building for the instrument on the fairgrounds, and help move it. However, the City of St. Paul, which acquired title to the carousel after contributing a \$350,000 loan to help restore it, remains adamant that the instrument remain downtown. Stay tuned for further news...

With the arrival of the month of September, the home organ guild known as the Organaires is expecting to resume its regular schedule of monthly meetings. Presently planned is the first gathering, to be held at the St. Paul home of Glenn and Harriet Bateman. The Batemans are among the active members of LO'LTO, and also played an important role in the Twin Cities Spree. Also upcoming is a scheduled members' concert at the All God's Children Metropolitan Community Church, in Minneapolis, home of our 3/12 hybrid chapter organ.

John Webster

LOS ANGELES

SHIRLEY OBERT: 310/541-3692

After a two week resting of the ears after the wonderful Detroit Convention, the Los Angeles Theatre Organ Society presented Catalina Island's Avalon Theatre organist, Bob Salisbury, in concert on the chapter-owned 3/13 Barton installed in the Wilshire Ebell Theatre. Bob played lots of songs of the 30s, 40s, and 50s. His 32 arrangements were short but interesting and the audience thoroughly enjoyed the music. In addition to being the island organist, Bob is the Catalina Island sheriff and he intro-



Bob Salisbury at the Wilshire Ebell. Zimfoto

duced his boss, Los Angeles County Sheriff Block and Sybil Brand who were in the audience. The instrument was originally installed in the National Theatre in Milwaukee, Wisconsin, in 1927. In 1977 it was removed and refurbished for the Organ Grinder restaurant chain in Canada, but the restaurant never opened and it was donated to the Kingston Theatre Organ Society. Because they already had an organ, it was sold to the Junchen-Collins Organ Corporation, which was purchased by Burton A. Burton, owner of the Casablanca Fan Company. When Mr. Burton liquidated his organ holdings, the instrument was donated to LATOS.

Charlie Balogh was the artist on August 12 at Pasadena City College. Charlie has studied with Lee Erwin and has received guidance from Lyn Larsen at the Organ Stop Pizza in Phoenix. In 1977, he moved to the Roaring 20's restaurant in Grand Rapids, Michigan, which he and his family purchased and renamed Good Time Charley's. In 1991, the restaurant was closed and he returned to Arizona area where he now plays at the Organ Stop Pizza in Mesa. This was Mr. Balogh's first LATOS concert and his program was a delightful mix of music from the 40s and the 50s, with a little classical and even a couple of marches.

The 3/23 Wurlitzer, J. Ross Reed Memorial Organ, was installed by volunteers in Sexson Auditorium at Pasadena City College in 1989. The instrument was refurbished by Ken Chrome with tonal design by Lyn Larsen.



Gaylord Carter being honored for his lifetime devotion to the theatre organ. Travis Dixon photo

Nearly 100 members and guests braved the August heat to enjoy a potluck picnic at the Granada Hills home of Jenice and Ken Rosen. The big attraction was the recently rebuilt Wurlitzer located in a separate music studio building with sliding doors opening onto the spacious back yard. The organ was shipped as opus 1009 in February 1925 to A.E. Neves, Inc., as a special Style D with a seventh rank, an Oboe, added to the stock model. There are six ranks in two chambers instead of one. The organ was in the Pig and Whistle Cafe located in the Egyptian Theatre Building in Hollywood until the restaurant closed in 1950. It was donated to the First Christian Church in North Hollywood and in 1972, the church sold the instrument to the Rosen's. This began an odyssey of five moves with three playing installations. The instrument now has 11 ranks with computer chips and pre-sets and there is also a Wurlitzer R4 residence organ player salvaged from another organ.

Just before the short business meeting was called to order by President Shirley Obert, a mighty Wurlitzer roll and fanfare announced the arrival of special guest Gaylord Carter who was presented a plaque saluting him on the celebration of his 90th year and in appreciation of a lifetime of devotion to the theatre organ presenting music to the people of the world. Billy Wright was to have been presented a similar plaque but unfortunately land-

ed in the hospital with a kidney stone the day before. Stephen Ross, Board Chair and 1996 Convention Chair reported that the program is shaping up and features eleven or twelve organs including the Fullerton High School Wurlitzer and the First Congregational Church in Los Angeles which has one of the largest classical organs in the country. Also on the possible list is the Paramount Organ in the Bay Theatre in Seal Beach which is being rebuilt complete with a computer relay. Francis Atkinson, grand organist of the Shrine Auditorium reported that the big Morton is almost completely rebuilt and a late fall dedication is planned with former ATOS President John Ledwon doing the honors.

The meeting was adjourned for a short mini-concert with the Rev. Phil McKinley, Pat Mower, John Koerber, and Chuck Karager at the Wurlitzer, after which the crowd began to move towards the food where hostess Jenice presided over the barby, while host Ken remained at the Wurlitzer providing assistance when needed to nearly twenty-five members who took turns at the Wurlitzer. The bench was kept warm and the organ never fell silent providing much good music.

Wayne Flottman

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Chapter President Shirley Obert at the Rosen's Wurlitzer. Travis Dixon photo



Hosts Ken and Jenice Rosen welcome the chapter for their picnic. Travis Dixon photo

MANASOTA

SARASOTA, FLORIDA

VERNON BLANCH: 813/755-1058

The August meeting was at the home of Harry Lansing on Siesta Key in Sarasota. Frank Schertle played Harry's Conn 652. Then Harry on the Roland digital piano and Frank on the organ improvised with several duet pieces. During open console, the ladies served light refreshments. It was a very pleasant Sunday afternoon.

The third Sunday in September, we will be at the Ringling mansion located on the campus of The University of South Florida at Sarasota/New College. The 1926 Aeolian player organ will be played by Vince Messing. Open console will follow.

The Aeolian features an echo division located in a chamber on the roof. After 60+ years of sub-tropic heat, high humidity and little or no maintenance, we will be looking at the restoration of this division. The view

MANASOTA cont.

of Sarasota Bay from the roof is spectacular, especially the sunsets. The view of the chamber is less so. Two small crawl-in doors are the only entry to the pipes. There is room for three people, the usual crowd. No air conditioning and precious little ventilation, except for the doors.

In October, we will be guests of David Braun at his church in Venice. David has installed his Rodgers Model 36-E theatre style electronic organ there. He has been assisted by the frequent advice and labor of Norman Arnold. The organ responds well in the 700-seat church. A 30" bass speaker is seldom installed these days, but this one makes quite an impact in



L to R: James Luzenski, Rebecca Bianco, Michael Hauser and Greg Bellamy, members of the host committee for the Theatre Historical Society conclave in Detroit.

Dorothy Van Steenkiste photo

this auditorium.

In November, we will celebrate the chapter's birthday with a meeting in the Ringling mansion. Bob Baker will be at the console of the Aeolian pipe organ. The surroundings are delightful, the music superb and the refreshments excellent. Y'all come.

Carl C. Walker

MOTOR CITY

DETROIT, MICHIGAN

DAVID AMBORY: 810/792-5899

Motor City chapter was host to the Theatre Historical Society at the Redford Theatre in July, one of some 34 stops the group made to area theatres during their five-day annual conclave. The conventioners were welcomed by Dave Ambory, Motor City President, and had a chance to view the restoration currently underway at the theatre to return the Redford to its 1928 appearance. All were invited to tour the theatre from the backstage areas to the projection booth.

A double feature was shown at the Redford Theatre in August as part of our classic movie series and featured the 1939 film *Swanee River*, with Don Ameche and Al Jolson, and *Steamboat Round the Bend*, from 1935, starring Will Rogers. Entitled "Summertime Down South," patrons had been encouraged to dress especially for the occasion. Several young girls at the Friday night showing walked away with complimentary tickets to future shows by dressing as Southern Belles.



Richard Sklenar (left), executive director of the Theatre Historical Society, presents Dave Ambory, president of Motor City, with a certificate of appreciation for hosting THS at the Redford Theatre.

Dorothy Van Steenkiste photo



L to R: Alan FitzGerald, Doug Storace, Will Walther and Rob Dunkle frolic in Murray Lake at the Motor City picnic.

Oren Walther photo

Our annual picnic was held in August at Murray Lake, a private preserve near Ann Arbor, available to us through the kindness of Norm and Gena Horning. Everyone brought a

**Bill
Blasak**

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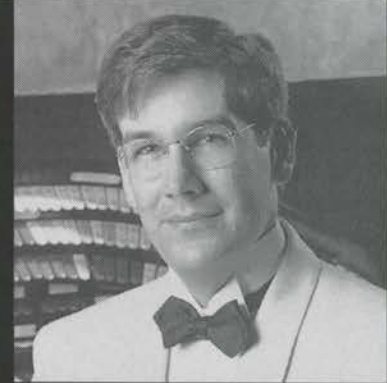
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dish to pass and the afternoon was spent enjoying the site and reminiscing about the July convention.

Pierre Fracalanza and Steve Schlesing will be featured at our annual Christmas concert at the Redford Theatre on December 9.

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

NEW YORK

DAVID KOPP: 201/335-0961

The New York and Garden State chapters did it again for the second time and it was even better than the first! More like a moving party, the Annual Summer Organ Crawl has become one of the year's most popular events.

On August 19, the Second Annual Summer Organ Crawl got under way on a bright and sunny morning as members from both chapters met at the Galaxy Theatre in Guttenburg, New Jersey, located high on the Jersey palisades overlooking the Hudson River and Manhattan. Formerly installed in the Casa Lido Restaurant in Trenton, the 3/12 Kimball is the newest in-theatre installation in the area. Purchased in 1994 by theatre owner, Nelson Page, the organ was installed by Nelson, his brother Jeff and house-organist Jeff Barker in the largest of the three theatres (it's a triplex) in the Galaxy complex. Chapter members were treated to a variety of

talent during the open console session, and a sumptuous breakfast buffet complete with champagne courtesy of Mr. Page. The organ in its new home enjoys a much improved acoustical environment and the myriad and unusual voices (including the rare Kimball Mutet Cornet) develop and mix well in the 300-seat auditorium.

After a break for lunch, everyone met again at the home of George Pasquaye in Wallington, New Jersey. George's "mini-theatre," which he added onto his home, contains a beautiful 2/10 Wurlitzer with grand piano. Always a favorite stop on the crawl, George's Wurlitzer was a showcase for many of the most talented members from both chapters. Hostess and recreational aviator, Jean Scibetta, helped with refreshments at George's after flying back from Allentown, Pennsylvania, that morning just for the occasion.

The final stop for the caravan was the home of Kathy and Bob Martin in Little Falls, New Jersey. After rescuing his 3/19 Griffith-Beach from the now-gone Masonic Temple in Elizabeth Bob installed the organ in a custom designed 35' x 50' music room on the back of their house. With tiled floors, the room is one of the best acoustic environments for a pipe organ that this author has ever heard. Bob and Kathy continue to improve the organ, and this year brought the addition of an upright piano. Lots of great key-

board talent was displayed at the Martin's, including Ed Baykowski, Bob Raymond, Pete Panos (who was visiting from the South Florida Chapter), Tom Sarkauskas, and Ralph Ringstad. Delicious pastries (many prepared by Bob's talented mom, Eleanor) made the Martin's stop even more memorable. *Dave Kopp*



Gordon and Evelyn Wright shared their home and 3/18 Wurlitzer.

NORTH TEXAS

IRVING LIGHT: 214/931-0305

Program Chairman Manning Trewitt pulled off another "double header" for our August meeting, with Danny Ray playing the beautiful 3/18 Wurlitzer in the home of Gordon and Evelyn Wright. The Wrights usually spend as much of the hot Texas summer as possible at their mountain cabin in New Mexico but graciously agreed to host the meeting in their

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NORTH TEXAS cont.

Dallas home. Though the outside temperature was at the century mark, the North Texas members had air conditioned comfort as they enjoyed the exciting organ stylings of Danny Ray.

Mr. Ray is a long time member of our chapter and has played for North Texas in the past but, due to his stints out of the area and his many musical commitments, hasn't been available to play for us again until recently. He is a native Texan and studied at Texas Christian University. His many credits include playing theatre pipe organs in pizza restaurants in Dallas, Houston, Toronto, Tucson and Phoenix. He has also played the Wurlitzer in the Casa Manana Theatre in Fort Worth. He is also organist for St. Bernard of Clairvaux Catholic Church in Dallas.

Danny began his program with the rousing "On a Wonderful Day Like Today," setting the tone for all that followed. His selections ranged from the evocative "Meditation" from *Thais* to a delightfully out of tune and ragged "In the Good Old Summertime" emulating a poorly maintained merry-go-round organ. Along the way, he played "I'm Confessing That I Love

You" in the style of the Jesse Crawford recording of this song. Everything was beautifully styled and registered and thoroughly delighted this receptive audience.

Following the meeting, Danny had to hurry off to catch a plane to Phoenix where he is serving as musical director for the musical production "Always ... Patsy Cline." As expected, during the open console that followed, the console was kept very busy by the many organists who always enjoy playing this wonderful instrument. We offer our sincere thanks to our hosts, Gordon and Evelyn, and to entertainer Danny Ray for a most enjoyable Sunday afternoon "at the theatre."

Just prior to our August meeting we learned that the owners of the Lakewood Theatre, where our 3/8 Robert-Morton is installed, had received an offer to buy the property and were actively considering sale of the theatre. Little else can be told at the moment but we are hopeful that the theatre may soon reopen and continue to provide a home for the chapter and our organ. *Irving Light*



Danny Ray played for North Texas in August.



Don Peterson says "Get them young!" Carley and Christopher Franz (grandchildren of member June Roberts) enjoy Don's "Show and Tell."

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OREGON

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Any installation, addition to, or improvement upon a theatre pipe organ, is cause for celebration in the theatre organ community. September's event for the Oregon Chapter was no exception as we joined with the Scottish Rite to celebrate the completion of improvements to the Wurlitzer in the Scottish Rite Auditorium. We were their guests at an organ concert for their season opener.

John Otterstedt, Oregon vice-chairman and Scottish Rite member, had spent many hours on the installation of a two-manual console on the main floor, to complement the three-manual console already in use on the balcony,



Paul Quarino entertains at Scottish Rite. Shirley Clausen photo

plus the adding of several new ranks, along with a refurbished Wurlitzer 6 rank chest and wind lines. Loren and Karen Minear provided technical expertise along with encouragement and help from many others.

Our own Paul Quarino provided the entertainment at the keyboard of the new console, to the delight of many people who are not often exposed to the wonderful sounds of theatre organ music. After several numbers, Paul treated us to a silent movie, *A Night at The Show*, with Charlie Chaplin. We were so engrossed in the film, swept along by the fitting accompaniment, that most of us failed at first to notice that Paul was no longer seated at the organ — fellow-organist Don Feely had taken over the helm on the balcony console, with no break in the music. By the time the lights came on at the end of the picture, Paul was seated at the balcony console as if he had been transported by magic! Paul then resumed his seat on the main floor and he and Don entertained us with several dual-organ console duets.

We all had a good foretaste of the coming October Regional Convention here in Portland, when Donna Parker

will be exposing us all to her delightful music on this organ.

Shirley Clausen

ORLANDO AREA

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

First, an exciting update on our DON BAKER MEMORIAL WURLITZER theatre organ project. The summer months have been a very busy and productive time for our installation crew: Ted Campbell, Warren Thomas, Wayne Tilschner, and Ed Nielsen. Additional help was generously provided by Kenny Wright, an OATOS volunteer. During the month of August, Warren and Ted completed installation of all the regulators in the Solo chamber. Six of the chests have been closed up and winding pipes have been put into place. Ted and Kenny Wright have been working on completing the manufacturing of the tremulants for the Solo chamber. Ted has been preparing the Solo Tibia pipes for installation in the chamber. Warren Thomas, Kenny Wright, and Ted Campbell will soon be working on the installation of the tremulants for the Solo side.

On June 19, our installation crew

brought out console back to Lake Brantley High School. Since then, our electronics whiz, Ed Nielsen, has been continuing with the testing of the relay and combination action. President Wayne Tilschner has built and installed the Buss Fuse Board and Relay Control Board Rack. He has also installed the power supply for the Solo chamber relay cabinet. Wayne will spend the next few weeks helping Ed with the completion of the console. There is some minor cosmetic work that needs to be completed, along with the installation of the console lights and other miscellaneous items.

The installation crew held a meeting on August 19 at which time they decided to set a goal of October 15 to work toward getting a number of ranks playing. Ted, Warren, Wayne, and Ed are launching an all-out effort to reach their goal. So, September and October will indeed be busy months for them.



Warren Thomas (left) and Ted Campbell working on regulator installation.

Unfortunately, once again we find ourselves in the unenviable position of a call for financial help. At this moment our chapter is on the verge of hearing the first notes that will emanate from our very own Wurlitzer,

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ORLANDO cont.

which will be a preview to the adding of one more Mighty Wurlitzer to the existing bank of ATOS theatre organs in the nation. However, even with the extreme frugality of our organ crew and many of their own personal out-of-pocket purchases for absolutely essential expenditures, we find ourselves extremely low on funds. Therefore, we are asking our members and other supporters to consider making a monetary, tax deductible, donation to this endeavor. Any and all donations, large or small, will be most appreciated and gratefully accepted. Can you help?

Now, on to other OATOS activities of the summer. Our chapter was well represented at this year's ATOS

National Convention held in Detroit. Glowing reports of their experiences were received. One of the most encouraging signs observed at this convention, according to our representatives, was the number of young people who attended and performed. This news is very heartening because we do need ready replacements for those of us who already have reached the "old age" stage in life.

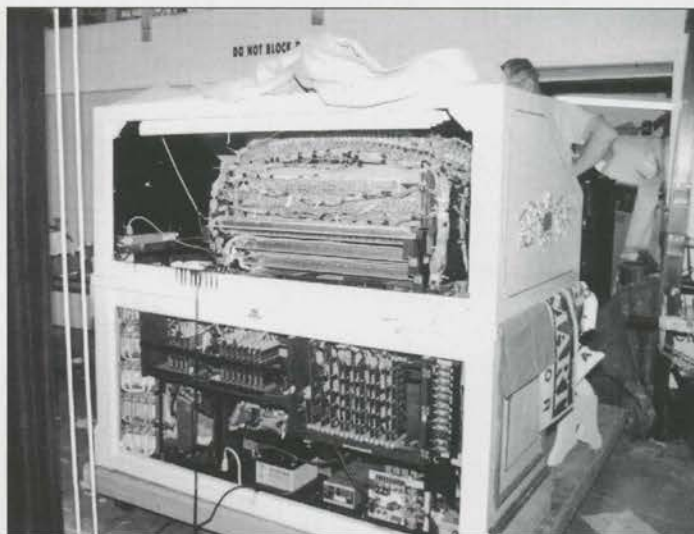
We are excited to report that Ron Bower has returned permanently to Orlando and has again resumed his role as one of our most active members. You may recall he left us about a year ago for a position in Salt Lake City, Utah. Ron's return was an unexpected windfall for our chapter and he has been welcomed back with open

arms. In early August, Ron's wife, Mary, invited the OATOS members to a "welcome back" party for Ron. As usual she put on one of her famous spreads of delicious foods galore. Ron's beautiful Kilgen Electronic theatre organ, unfortunately, was having "pot" trouble so we were not able to top the party off with its gorgeous sounds. However, Ron did demonstrate his new Yamaha which he brought back with him from Salt Lake City. All in all it was a fabulous event enjoyed by all.

With great sadness, we report that Anne Baker, long time OATOS member and wife of our legendary Don Baker, passed away on August 4 after a long illness. We were so hoping she could hold on long enough to be able



OATOS Wurlitzer console opened up for testing.



OATOS Wurlitzer console showing installed relay system and combination action.

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to attend the dedication ceremony of our DON BAKER MEMORIAL ORGAN; but try as she might the "grim reaper" won out. Anne devoted many years of her life to Don, and we feel certain the two of them will be smiling down on us together when the DON BAKER booms forth. A Closing Chord included in this issue gives greater detail regarding Anne and Don.

Since this report will be published in the November/December issue of the ATOS Journal, OATOS members would like to take this opportunity to wish all of our fellow ATOS members a very Happy Holiday season.

Lois M. Thomson



Solo chamber with regulators in place.

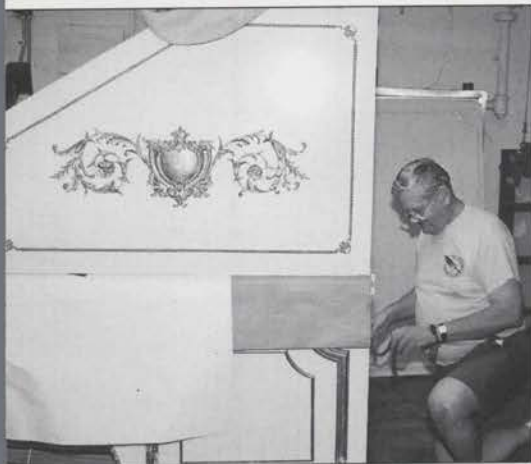
PIEDMONT

FAYETTEVILLE, NORTH CAROLINA

ERNEST BOYD

Member Terry Jordan was the featured organist on the chapter's 2/8 Robert-Morton in the Carolina Civic Center in Lumberton, North Carolina. The occasion was the 67th anniversary of the theatre's opening and the 10th anniversary of its reopening as a performing arts center. Several state as well as local politicians were honored during the festivities. The program included Terry's organ accompaniment to a *Felix the Cat* cartoon and the Charlie Chaplin *Night at The Theatre*. Following the silents, Terry gave a theatre organ performance with tunes from the 20s. As the finale, Lee Harris, a concert caliber organist with the American Guild of Organists, joined Terry for a rousing duet of the

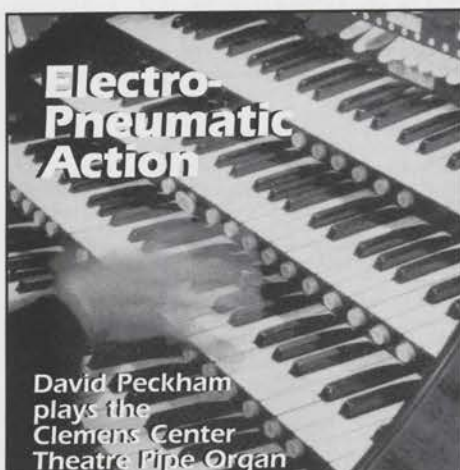
Chenault arrangement of Sousa's "Stars and Stripes Forever." Allen Lloyd is the house organist and Milo Hunter is the Carolina Civic Center's manager.
Ernie Skinner



Ed Nielsen checking out the relay electronics.



Terry Jordan and Lee Harris at Carolina Civic Center.



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POTOMAC VALLEY

VIRGINIA

GEORGE MATHER: 703/664-1262

For our last "Sound of Silents" program PVTOS was pleased to welcome Wayne Zimmerman back to the console of the chapter's 2/8 Wurlitzer pipe organ. As always, he treated the audience to a nice mix of musical selections dating from the early 1900s to the present.

Wayne opened the first half of his program with an up-tempo "A Wonderful Day Like Today," which was quite appropriate for the 77-degree fall-like weather as well as describing the wonderful program he played for his audience. "September Song," was the next selection, which showed off the softer ranks on the organ, including some nice passages using a combination of the 8, 2-2/3, and 1-3/5 foot Tibia stops — very nice!

Wayne gave the audience a historical perspective on his next selection — theme from *The Three Penny Opera*, and then played a very nice arrangement (ala Zimmerman) that included some very rich registrations and mixed tempo passages. "Heartaches"

and "A Cup of Coffee" were Wayne's next selections, and a medley from World War II, concluded the first half of the program.

After a brief intermission, Wayne opened the second half of his program with an upbeat arrangement of "Heat Wave." To cool things off, he then played a rain medley that included "Here's That Rain Day," "Raindrops Keep Falling On My Head," and "Singing in The Rain." Keeping with the "medley mode," his next selection was a medley from operettas that included "Kiss Me Again," "Serenade" (from the *Student Prince*) and "Stout-Hearted Men." The perfectly in-tune Wurlitzer responded wonderfully, especially when Wayne played many of the operetta selections with "tremors off" passages.

The program concluded with a sing-along. Judging by the audience's participation, they enjoyed accompanying Wayne to the likes of "Let Me Call You Sweetheart," "In The Good Old Summertime" and "Take Me Out To the Ball Game." Responding to an enthusiastic request for an encore, he concluded the afternoon's festivities with a bright and bouncy arrange-

ment of "Brazil."

PVTOS wishes to thank Wayne Zimmerman for a wonderful afternoon. It was quite evident that Wayne put a lot of thought and practice time into his program. We sincerely hope he will grace the console of the PVTOS Wurlitzer again in the near future.

We also thank the organ crew for all the hard work. People who are regular attendees are constantly telling us how much better the organ sounds each time they hear it. As you know, it takes a lot of TLC to keep these beasts going, and the tenacity of George Johnson, George Mather, Fay Marvin, Bruce Ricker and Ken LaCapria is paying off.

George Mather, Jr.



Jack Becvar tells all about his Wurlitzer installation, with thanks to everyone who helped in the lengthy project -- including his wife, Mary Lou!

(CHRIS



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PUGET SOUND

WASHINGTON

ROBERT ZAT: 206/329-1826

The annual Puget Sound Chapter White Elephant Auction was coupled with a picnic at the home of Jack and Mary Lou Becvar in Kent in July. About 70 folks attended this event, bringing their yearly collection of amazing "stuff" to sell — and buy, with Randy Rock acting as the ever-popular auctioneer! This event always proves the old adage, "One man's trash is another's treasure," or something like that. The Scholarship Fund grew by several hundred dollars as a result of this fun day.

The Becvar's "new" residential Wurlitzer installation played a prominent role in the very successful second
(continued on page 68)



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PUGET SOUND cont.

annual "One Big Weekend — Opus 2" event sponsored jointly by Puget Sound Chapter and Oregon's Columbia River Organ Club. The 2/16 Wurlitzer (soon to be 3/16!), was installed in the same home previously. During the past several years, Jack and Mary Lou have doubled the size of their home with a two-story addition housing the organ in two chambers on the lower floor, with the console majestically commanding center stage on the upper floor. The large room has a sizable opening in the center, framed with a handsome brass railing, through which the sound speaks.

A kick-off get-together event at the Becvar home featured the well-known Andy Crow and Jane Johnson at the Wurlitzer, plus a cameo performance by young Erik McLeod, recipient of the PSTOS Scholarship award for

1995. These musical openers were followed by a catered western barbecue in the Becvar's spacious back yard, then open console for any and all.

Earlier in the day, three optional events were offered — a visit to Paul Fritts & Co. Organ Builders, a most interesting guided tour of three renovated downtown Tacoma theatres, or a Lew Williams Seminar.



Andy Crow and Jane Johnson christened the Becvar's "new" Wurlitzer.



Erik McLeod thrilled the audience with a cameo concert on the 2/16 Becvar Wurlitzer.



Lew Williams at the Johnson's 4/48 Wurlitzer.

Left: Adeline Hook acted as Master of Ceremonies as well as organizer of Open Console at Tacoma Pizza & Pipes.

Center: Don Wallin provides registration help to member Doris Cooley at the Open Console session at Pizza & Pipes



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At 9:30 the next morning, Sunday, Dick & Margaret Daubert opened the doors of their Tacoma Pizza & Pipes restaurant for open console and breakfast. Adeline Hook very ably organized, supervised, and acted as emcee for the open console, a most successful event.

At noon, the group migrated to the Johnson mansion in Gig Harbor (former Dick Wilcox home) where Lew Williams played a magnificent concert to a full house of about 250.

Columbia River Organ Club will take its turn at hosting Opus 3 in 1996 — PSTOS likes to think they now have their work cut out for them!

Jo Ann Evans

QUAD CITIES

MARK SPENGLER: 309/752-0232

The theme for the Quad Cities' Bix Beiderbecke Memorial Jazz Festival this year was "Bix: The Chicago Years." Although the revered cornetist was born in Davenport, the real road to his worldwide fame began in the smoky jazz joints of Chicago in the roaring 20s. QCCATOS was asked to be a part of this outstanding Jazz Fest during a program at the historical Capitol Theatre in Davenport, home of the 1928 Wicks 3/12 organ that we maintain

Mark Spengler performed a 30-minute pre-show on the Wicks, and also played during two 15-minute intermissions. Each of his selections elicited enthusiastic applause from the crowd of approximately 500 jazz fans



QCCATOS correspondent Elaine Vinzant poses as a flapper in front of the Capitol Theatre's Wicks during the Bix Jazz Fest.

Mark Spengler photo



Mark Spengler standing in front of 8' Tibias with Kinuras in the background, Left Chamber, Capitol Theatre.

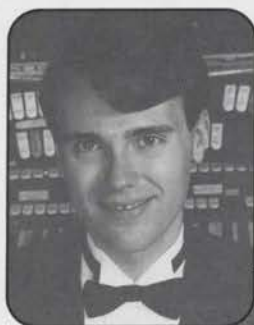
Elaine Vinzant photo

from all over the country. Many came in 1920s costumes, and antique cars were on display outside the theatre. The program included early vintage jazz movie clips, shown and narrated by Mark Cantor of Los Angeles, and selections by Rene Netto's Sound of New Orleans Band. Suitably, Mark introduced them by playing "Do You Know What It Means to Miss New Orleans."

Despite the extremely hot, humid weather during July and August, the work on the left chamber of the Wicks that was made possible by a grant from the Riverboat Development Authority is essentially complete. Our funding committee has applied for another grant so that we can begin the second phase of refurbishment involving the right chamber. During August's Open Console, our members especially enjoyed the loud and clear sound of the tuba rank that had been revoiced at the Wicks Factory and installed just a few days before the meeting.

During September the theatre will be closed for asbestos removal, so we are looking forward to joining with members of the Catfish Jazz Society picnic with free food, jam session and door prizes. Among the door prizes will be several pairs of tickets to our October 15 concert with Dave Wickerham, a staff organist at Piper Music Palace near Milwaukee.

Dave will also present our second annual Kid's Concert on October 13. Approximately 1000 Quad City area



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Sigmund Romberg: *Bring Your Kisses to Me*

Dave Brubeck: *It's a Raggy Waltz*

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QUAD CITIES cont.

sixth graders had such a great time at last year's concert with Father James Miller, we are certain that the schools represented will all want to attend again this year.

QCCATOS board member Martin Leon discovered that movies were first shown at the Grand Cafe in Paris, France, by brothers Louis and Auguste Lumiere, so the theme for our October concert will be "Celebrating 100 Years of Movies." We are looking forward to hearing Dave play some of the great movie themes, and seeing a Laurel and Hardy classic film. We'll tell you all about it in our next Chapter Notes. *Elaine Vinzant*

RIVER CITY

GREGORY JOHNSON: 402/624-5655

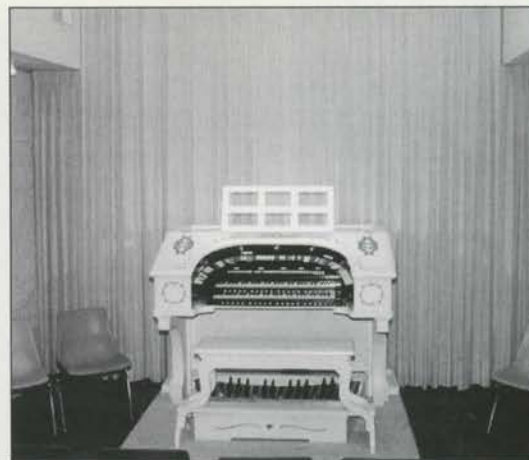
Our July 16 meeting was held in the chapter's organ studio at Durand's Sky Ranch Airport. After a short business meeting chaired by Warner Moss, our guest artist was introduced: Doug Kroger from Lincoln, Nebraska. On this very hot July afternoon, Doug opened his program with a refreshing tune, "Let It Snow, Let It Snow, Let It Snow." He followed with a more contemporary number, "Through The Eyes of Love" from *Sleepless in Seattle*. For a change of pace he offered a novelty number from the 1950s, "A, You're Adorable," then a bouncy arrangement of Cole Porter's "Friendship." With a Latin tempo we were treated to "Poinciana." Doug



Doug Droger at the console. *Tom Jeffery photo*

dedicated "New York, New York" to Maurine Durand, and followed that with "Elegance" from *Hello, Dolly!*, Sigmund Romberg's "Softly, As In a Morning Sunrise," and *South Pacific's* "Bali Ha'i." Doug closed his program with "A Wind And A Smile" from *Sleepless in Seattle*. His program is best described as a potpourri of new and old familiar tunes, with lush registrations.

River City Chapter members always look forward to a summer potluck picnic invitation from Jeanne and Steve Mehuron, and we weren't disappointed! This year we were invited to our fifth annual soiree at their lakeside villa in Woodcliff, a few miles south of Fremont, Nebraska, on August 20. While guests were still arriving and others were enjoying conversation and hors d'oeuvres, Steve provided rides for "all takers"



The floor-to-ceiling drapes behind our Barton console are the handiwork of Fern Zdan. *Tom Jeffery photo*

on their 24-foot Play Craft pontoon boat. A lavish picnic dinner followed a short chapter meeting, with Steve and Jeanne furnishing the drinks, baked ham and potato salad — the guests bringing the desserts and side dishes. After the dishes were cleared away, Jeanne treated us to a concert on her Lowrey MX1 organ. She opened with "Granada" and followed with a medley of Frank Sinatra tunes: "Strangers In The Night," "That's Life," and "New York, New York." Then she gave us a "tour" through the resources of the Lowrey. We heard "Satin Doll," with walking bass and fiddle, then a taste of country and western with "Help Me Make It Through The Night" and "Dueling Banjos." Jeanne offered a march medley including "76 Trombones" from



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Music Man. Other musical bonbons included "Sunrise Serenade," a medley of Straus waltzes, a taste of the Big Band Era with "Pennsylvania 6-5000," and Jeanne's inimitable "Stormy Weather" (break out the umbrellas and take cover). We celebrated this special occasion by singing "Happy Birthday" to Jeanne Mehuron and Paul Kanka — and Jeanne added a chorus of "The Old Gray Mare" and "Darling I Am Growing Old!" Always the piano and organ teacher, Jeanne ended with a lesson on The Circle of Fifths and Easy Transposing. Thanks to the Mehurons for another great day in Woodcliff.

Tom Jeffery



Jeanne Mehuron, ever the teacher, gave us a lecture on the Circle of Fifths.

Tom Jeffery photo



Steve Mehuron and guests start their cruise on the lake. Tom Jeffery photo

ROCKY MOUNTAIN

DENVER, COLORADO

MARIA OLIVIER: 303/678-8317

We held our "Meet The Artists" concert at Well's Music Studio on July 30. Maria Olivier, President, thanked Steve Wiseman and Bov Baker for letting us have the concert at Well's Music Studio. She also thanked Adeline Morris for providing the refreshments. She announced that the 1995 rosters were available for all members.



"Meet the Artists Concert" -- Chuck Shockney and his student, Jake Madsen, at Well's Music Studio.

Maria announced that on August 20 there will be "Potluck Picnic in the Park" at the home of Dick and Virginia Webb in Estes Park. Hal Gloystein will provide the music. The president then introduced Chuck Shockney, the Colorado Rockies

organist, who in turn introduced his student, Jake Madsen, in a cameo performance. Maria mentioned that, thanks to Don Coover, we would have a chance to hear this young talented man for the first time before promoting him for the National Scholarship in 1996. Chuck played a medley of hymns on the Rodgers organ. He said that it would fit right in because being Sunday and he had spent the morning as organist in church and it would come easy for him to play them.

Jake started with the "Prelude in Classic Style" by Gordon Young followed by "Mary" and "I'm a Yankee Doodle Dandy." Then a duet was played on the organ and the piano "Ain't Misbehaving." Chuck enjoyed playing "ball park" songs. He had the audience stand up and join in yelling "charge" when he played the appropriate music! He then played "Lady of Spain" and "Whispering." Jake played "Fascination" on the organ and "Maple Leaf Rag" on the piano. The audience joined in singing "Take Me Out to the Ball Game." Maria announced that there were 12 guests present, among them her daughter Paulette Van Curen and granddaughter Sarah, from Canada. Everyone enjoyed the two artists, the "goodies so well served," and a great fellowship.

We met at the home Dick and Virginia Webb in Estes Park, on August 20. It was "Potluck in the Park" and a general meeting. Close to 70 people attended. After eating a sumptuous meal of a variety of dishes, the meeting was called to order by the president, Maria Olivier. She thanked

the Webb's for their hospitality, the beverages and the table service. She introduced Marion Flint, the National Newsletter Editor, who is visiting Colorado. After several discussions, motions were moved, seconded and voted on for the welfare of the "Friends of the Rocky Mountain Chapter of ATOS."

The president announced the silent movie, *Queen Kelly* will be held on September 14, at the Paramount Theatre in the city of Denver. Jeff Weiler will be the feature organist. All proceeds to go to the Wicks Project in East High School. She urged everyone to attend this event in order to show some appreciation to all those who have worked so hard in the past toward our project! Then came the moment for our feature artist, Hal Gloystein, to be introduced. He comes from the state of Nebraska; his interest in music started at a very early age. His parents were caught up in the depression and money was scarce. At



Hal and Geri Gloystein at the Webbs in Estes Park.

ROCKY MOUNTAIN cont.

the age of 12, Hal's father bought him a piano at a farm sale, for \$15.00. This was the start! He moved to the state of Colorado, retired from a successful career in business. He serves as organist in his own church, as well as other churches in the Denver area. He also entertains on the piano and synthesizer at many civic and social functions.

Hal has responded beyond the call of duty, from the request of the president, only a few weeks ago to be the feature organist on August 20, at the Webb's, (replacing organist Peter Ole from Fort Collins). He performed very well and followed his program with great confidence. He opened with his favorites, "Around the World," "Peg of My Heart," and "Music of the Night," followed by Romance medleys, "Viennese Refrain," "Two Hearts in 3/4 Time." Then he played traditional pipe organ medleys, "Birth of the Blues" and "Jealous."

Then Hal performed on the Kurzweil Synthesizer, "Stardust," "Climb Every Mountain," and many others. A sing-along was very appropriate and closing were several patriotic songs, such as "God Bless America" and "America The Beautiful." Hal's music was terrific and pleased everyone's heart with his wide selections. *Carmeline Campbell*

ST. LOUIS

DORIS ERBE: 314/481-1840

Our summer picnic was held in June at the home of Elsa and Wallace Dittrich. Picnickers roamed the manicured grounds overlooking the Mighty Mississippi and were entertained by beautiful organ music. A beautiful day began with delicious barbecue prepared by culinary experts; sweet music filled the air. Dennis Ammann provided a portable Hammond organ; several of our members enjoyed open console and entertained the guests. After our delightful meal, rain began to fall — soooo — we moved the organ inside the Ammann's mobile home, kept the speakers outside under a shade tent, and continued to enjoy the day. Thanks, Elsa and Wallace, for a wonderful day. *David Stephens*

We held our August membership meeting at J. Staufen Pianos in their sizable showroom. (Of course, their inventory is not exclusively devoted to pianos.) They have a very nice area enclosed for privacy. To accommodate our group, three organs (a Wurlitzer, Baldwin, and Yamaha) had been moved to this room.

Les Hickory, our artist for the day, played all three organs. However, he chose to perform most of his selections on the Yamaha ELX-1. And perform he did! Les' musical choices ran the gamut from "Lover," "Blue Moon"

and "On The Road Again" to "Begin The Beguine." He had fun using the myriad sounds available which included hoofs, a gong, etc., besides the orchestral registrations. Les used everything!

It was a great program — especially poignant was "Dream A Little Dream Of Me" with piano and clarinet. Les concluded his very beautiful mini-concert utilizing the "theatre organ sounds" with a wonderful arrangement of "Mame." We certainly enjoyed a great deal of good music in a short period of time! *Doris Erbe*

SIERRA

SACRAMENTO, CALIFORNIA

CRAIG PETERSON: 916/682-9699

Saturday morning, August 26, Sierra Chapter held a memorial program in honor of the late Dale Mendenhall. It was a beautiful cool day which, if you have ever been in Sacramento in late August, is a miracle in itself. We luxuriated in this unusual coolness which was a real break for our organists who have sweltered on the stage in the Towe Ford Museum this summer.

The program was emceed by charter member Jim Hodges, a well known voice on radio station KHIQ which was in the Carl Greer Inn where Sierra Chapter was founded around that Robert-Morton in the dining room. Dale Mendenhall was one of those charter members as well, and this occasion at the museum was a golden opportunity to reminisce. KHIQ is gone, the Robert-Morton is gone, and alas, Dale Mendenhall is gone.

Today's program was a happy time. A bright balloon flew gaily from Dale's reserved seat which he had always occupied since the National ATOS pipe organ was installed. This installation project was truly Dale's baby. He conceived the idea of having an ATOS organ put in here from the day the Towe Ford collection was driven into Sacramento. It was almost 20 years in the making but at last his dream came to fruition in time for the Sierra Chapter regional convention in late 1992.

The program opened with David Hooper from San Jose playing "On A Wonderful Day," "I've Got You Under My Skin," and "It's Delovely." Next

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Left to Right: Jim Hodges, Bob Hartzell, Dave Hooper, Paul Quarino, Bill Gardner, Peter Mendenhall, and Jim Brown.

National ATOS Vice-President Paul Quarino read a letter from ATOS President Steve Adams announcing that the National Board has set up the Dale Mendenhall Memorial Organ Fund for the purpose of completing the piano at the Towe installation. This was acknowledged by great applause. Dave Sauer who grew up in Sacramento and became a very able organist played "Climb Every Mountain," "Call Me Darling," "The Naughty Waltz," and "The Song Is Ended." The program thus far was so pleasing and the audience so responsive that Ernie Hartley, curator of the Towe, was moved to say he proposes to name this "The First Annual Dale Mendenhall Memorial Concert." Thunderous applause greeted this idea. Bill Gardner of Vacaville, a regular volunteer to play the organ on Sunday afternoons at the museum, played "But Not For You," and "There Will Never Be Another You."

Peter Mendenhall read the eulogy he had given at Dale's funeral, which was a beautiful tribute to a beloved father and a talented man. He added that he is beginning to understand his dad's crazy hobby and is considering joining the club. Bert Kuntz, another Sacramento organist, played "S'Wonderful," and "He'll Never Walk Alone."

Intermission was filled with socializing, reminiscing and plenty of homemade cookies. We came back to hear Jim Brown from Roseville play a medley from *The Student Prince*, some military marches in a medley, and ending with "God Bless America."

Then chapter board member June Anderson spoke of her long friendship with Dale and gave a humorous anecdote. Robert Hartzell from Lodi played "I'll See You Again," "My Buddy," and "With A Song In My Heart." Ray Anderson then recalled the first Sierra Chapter trek to Scotty's Castle in Death Valley to hear the Welte organ there. Dale made all the arrangements for that adventure which is well remembered by our chapter members. Last to play was Paul Quarino from Portland, Sierra Chapter member none-the-less. He opened with Eddie Dunstedter's theme song "Open Your Eyes," because Eddie used to stay so often at the Carl Greer Inn, and Dale

loved to hear him play that song. Paul then played a theme from "Limelight," "When You're Counting The Stars Alone," and "In The Sweet By and By."

Charter member Harvey Whitney spoke of Dale's great generosity, and Jim Hodges finished the program by pointing out what he thought was Dale's greatest achievement out of so many. Dale planned, organized and ram-rodged the 1992 regional convention in Sacramento, the culmination of his many, many achievements at both National and chapter levels of ATOS. We members of Sierra Chapter consider Dale Mendenhall to be one of our giants, the other being our founder, the late George Seaver. We have been fortunate indeed to have known these two outstanding men.

Our seven volunteer organists, good friends of Dale's, all Sierra Chapter members, and all excellent musicians, chose perfect titles and favorite songs for this occasion. Without consulting each other or our program director, Dave Moreno, there was not a single duplication. Each performer and each speaker made this a very special program in memory of a very special man. It made me very proud to be a member of Sierra Chapter ATOS. And Dale's friends present this day donated \$900 to the Dale Mendenhall Memorial Organ Fund to be used toward completion of the piano in this magnificent installation. Thanks to the National ATOS for allowing our chapter to be a part of this successful experiment instigated by Dale Mendenhall.

Barbara Harris

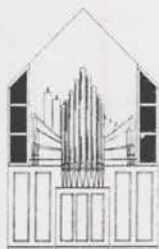
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Our July meeting at TTC opened with Phil Judkins at the console and the microphone to tell us about it, and then Carolyn Craft climbed on the bench to give us a demon-



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SOONER STATE cont.

stration. She played a number of selections that showed us how to use it — to play pedal melody (in “When The Saints Go Marching In,” for instance); for emphasis, for a fanfare, and blended in with other stops to give a full registration. Eight people played at open console. Paul Craft sang several songs, and Bonnie Duncan sang “Summer-time,” both accompanied by Carolyn Craft. And as Paul said, “I think Don (Kimes) is pleased!”



Sooner State's Monna Hansen (left) and her friend Janet Larsen of Detroit, at the Henry Ford Estate, during the ATOS National Convention. *Joyce Hatchett photo*

Our mini-concertist for our August meeting was Sam Collier, who played a rousing program on our 3/11 Robert-Morton (again) at Tulsa Technology Center. He played mostly popular standards — including one number nobody knew the name of (even he didn't know) — with liberal use of all the ranks our organ now has. Sam has a style all his own, and we always enjoy his music. He had



Joyce Hatchett (right) with her cousin, Wanda Carey from Atlanta, enjoying a box lunch at the Michigan Theatre in Ann Arbor, at the ATOS National Convention. *An Innocent Bystander photo*

played a program for the Tulsa Organ Club the Sunday before our meeting and told us that “Yes, he'd probably play lots of the same stuff, but the mistakes would be different!”

We also heard a report from Joyce Hatchett on the recent ATOS National Convention, which she and Monna Hansen from our chapter had attended. She said that they had had a marvelous time, and had heard theatre organ music in five theatres, two churches, and one school. And she included a “plug” for all of the “Friends of Sooner State Chapter” to join the national association.

Then it was open console time, and nine of us drew numbers to play. We heard some more of the new Post Horn, several songs, and a real surprise from Bill Sterne: when we asked the name of the gorgeous number he had played, he said it was an “Original Improvisation — I just made it up as I went along!”

Dorothy Smith

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OHIO

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Following a two-month summer hiatus, we resumed our monthly meeting schedule with our annual September outing to Defiance, Ohio — about 60 miles southwest of Toledo — to the home of Larry and Janet Evritt.

More than 40 TATOS members and guests gathered for the one-hour adventure along the banks of the scenic Maumee River for an afternoon of music, fun, and food.

Vice-President Ken Bowman made arrangements with Lakefront Charter Lines for a beautiful motor coach — a departure from last year's trip when the group took a TARTA city bus which broke down half-way when the motor overheated from the air conditioning. This year's ride was uneventful (at least no mechanical malfunctions), and Ken also served as our driver.

Several guests of Florence and Raymond Muenzer weren't told the purpose of the trip or the ultimate destination by their host and hostess — just that they were being surprised and treated to an afternoon of music and fun. They never discovered the nature of the trip until the bus pulled out and was on the road to Defiance.

After a smooth and enjoyable ride on a picture-perfect day, the group arrived at the Evritts' home to be greeted by a custom-made “Welcome” sign which Larry and his grandson crafted from organ pipes. The entourage wasted no time getting their collective hands on the shiny black Wurlitzer console. Kevin Oberle, Dennis Kroeckel, Eric Hite (our 1995 entrant in the ATOS Young Theatre Organist Competition), Bill Coine, Frank Hayes, and Florence Muenzer

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Frank Hayes and Eleanor Biggs are the first to arrive at the Eoritt home.

The bus is equipped with a video playback system, and on the way home, via the scenic route, passengers enjoyed a brief film-to-tape transfer from the archives of WTOL-TV of Rick Shindel at the former State Theatre 3/11 Marr & Colton, made around 1970. The State organ was removed in the early 70s, and the theatre was just demolished this past spring. It brought back many fond memories. Then came a second video — made by Eric Hite this summer at the monstrous 4-manual Moller at the Scottish Rite Temple in New Castle, Pennsylvania.

Regrettably, the TATOS fall concert has been temporarily "put on hold" until the spring of 1996. Scheduling conflicts with the artist of choice, Bob Ralston, and the theatre's unavailability made securing an October date impossible. However, in the spring, it will be the Return of Ralston — guaranteed.

all took turns at open console and put Larry's home installation, along with the myriad of gimmicks and gadgets, to the acid test. This included one of Larry's latest additions — a bubble machine that pumps out hundreds of "Lawrence Welk-style" bubbles.

The Mayor of Defiance, Rita Kissner, stopped by for her first-ever look at Larry's installation. A charming and delightful lady, she officially welcomed the group to her city, and TATOS, in turn, invited her to come to Toledo and see our Marr & Colton.

As is tradition, a picnic-style potluck buffet was served following the first round of open console. Then there was much more music until Ken Bowman gave the "all-aboard" call for the return trip to Toledo.



Defiance, Ohio mayor, Rita Kissner, welcomes TATOS to her city.



Eric Hite takes his turn at open console at the 3/29 Eoritt Wurlitzer.

It is believed that this may be an earlier installation which pre-dates the known 2/6 Wurlitzer. Nonetheless, our Organ Crew Chief, Paul Wasserman, is making arrangements to inspect the organ and determine the validity of its origin. Hopefully, if the ranks are suitable, they will be added to the proposed expansion of the current TATOS installation and will join the ranks donated by Florence and Ray Muenzer last year to complete the third chamber ensemble.

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Diaphone 16'
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Tuba Horn 8'
Octave 8'
Tibia Clausa 8'
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Accompaniment Voice Palette

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Mixture IV

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Latin 2
March
2nd Pattern

Rhythm start/stop
Rhythm break
Sync/Start
Intro/Ending fill

*LP Lighted Piston

ADDITIONAL FEATURES:

- Transposer
- Digital Random Tuning
- Divided Expression or Master and Crescendo Pedals
- Audio System - two full-range, speaker cabinets powered by 200 watts RMS; expands to 10 stereo bi-amplified channels for 1,000 watts of RMS power

- Rodgers Digital Dynamic Wind
- Digital Reverberation
- Rodgers MIDI System with GM/GS compatibility
- Auxiliary input/MIDI panel
- 110vac/220vac operation
- Divided hardwood back
- Headphone Jack
- Custom options available

Dimensions and Weights:

53" (135 cm) height x 61" (155 cm) width x 36" (92 cm) deep without

pedalboard. 54 3/4" deep with pedalboard. Console weight: 540lbs (245kg) with bench and AGO pedalboard.

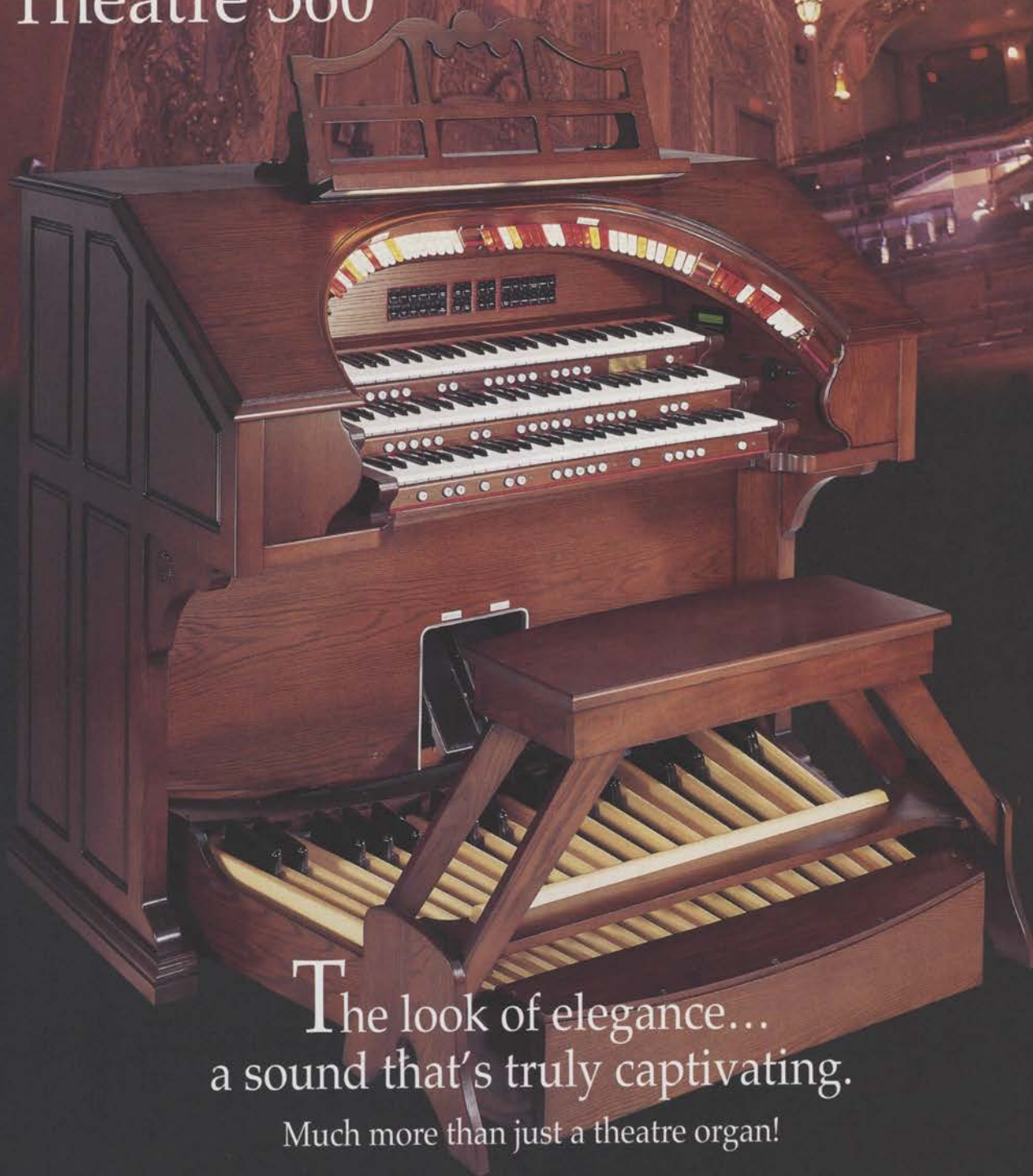
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RODGERS Theatre 360—P/N 876360



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