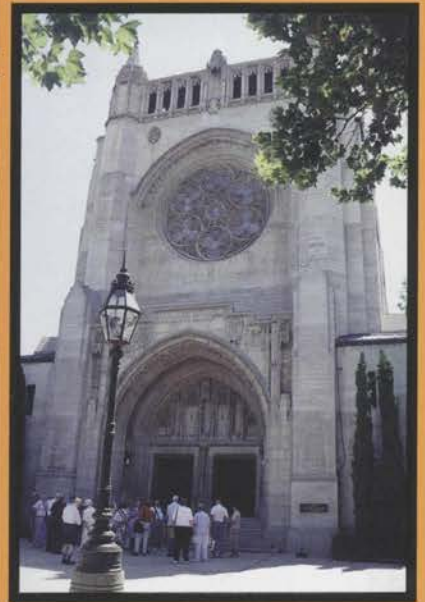


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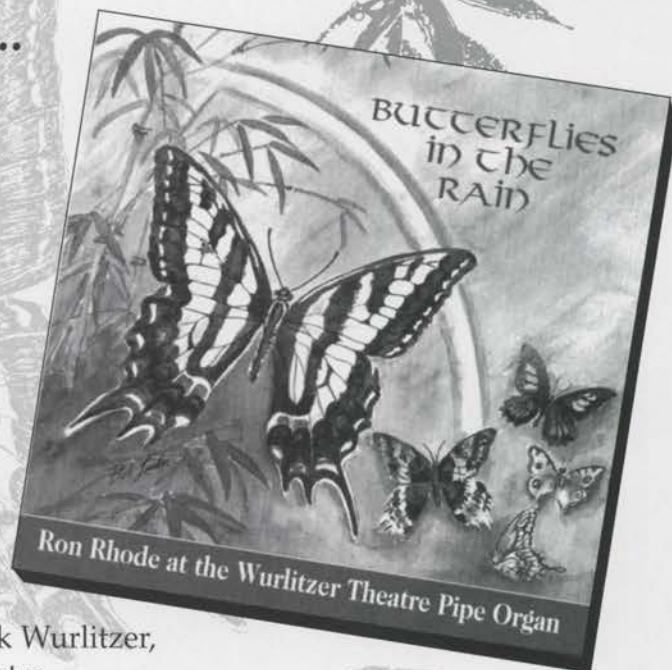
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November/December 1996




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VOLUME 38, NUMBER 6

NOVEMBER/DECEMBER 1996

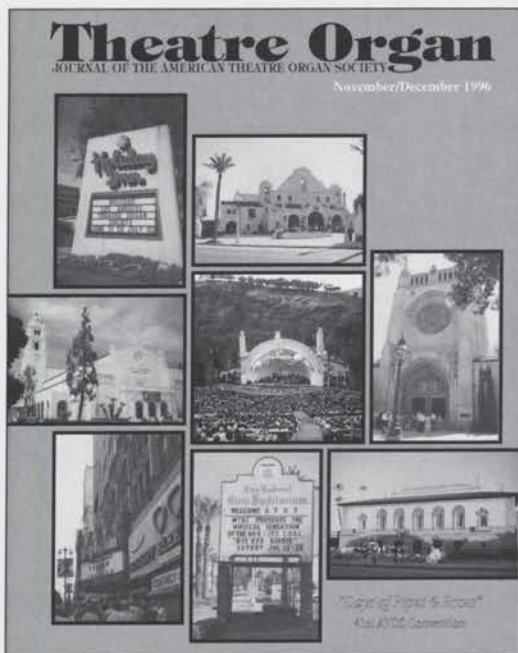
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COVER PHOTOS:

1996 Convention Venues - Clockwise from top left:
Convention headquarters, *Madeline LiVolsi photo*;
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First Congregational Church, Los Angeles, *Diane Davis photo*;
Pasadena Civic Auditorium, *Diane Davis photo*;
San Gabriel Auditorium, *Diane Davis photo*;
Los Angeles Orpheum Theatre, *Ron Musseleman photo*;
Louis E. Plummer Auditorium, *Madeline LiVolsi photo*.
Center: The Hollywood Bowl, *Ray VanSteenkiste photo*

ATOS Annual Membership is \$25.00 per year (\$30.00 outside the USA), which includes 6 issues of THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies of current issues are \$2.50 each (please add \$1.00 per issue sent outside the USA). Make check or money order payable to ATOS and mail to ATOS Member Services, 785 Palomino Court, San Marcos, CA 92069-2102. THEATRE ORGAN ISSN - 0040-5531 (title registered U.S. Patent Office) is published bi-monthly by the American Theatre Organ Society, Inc., a non-profit organization, Harry Heth, President. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 1996. Office of publication is 5 Third Street, San Francisco, CA 94103-3200. Second class postage paid in San Francisco, CA 94103-3200 and additional mailing offices. POSTMASTER: Send address change to THEATRE ORGAN c/o ATOS Membership Office, P O Box 551081, Indianapolis, IN 46205-1081.

Theatre Organ

JOURNAL OF THE
AMERICAN THEATRE
ORGAN SOCIETY

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

VOLUME 38, NUMBER 6
NOVEMBER/DECEMBER 1996

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PRESIDENT'S MESSAGE



It is that time of year when we are all presented with many ways to spend our money on gifts for family and friends. I would like to suggest a simple solution

to some of your holiday shopping problems; a gift membership in ATOS. Such a gift will not only be a pleasant surprise to the recipient, but will also help increase the membership in ATOS. I'm sure you have family members and friends who would enjoy our publications and events, sponsored both by ATOS and your local chapter.

As I reluctantly mentioned in my last message, the dues must be increased as explained by an insert in this issue of the magazine. However, all renewals and new memberships postmarked in 1996 will be honored at the current rate. You still have time to send your gift memberships and renewals to our Executive Secretary, Michael Fellenzer, and take advantage of the current, lower rate.

All chapters, please note: ASCAP is watching all non-profit organizations that use music in any form. Be sure to document all your concerts and send the information directly to our Executive Secretary, do not send the information to ASCAP. ATOS will continue to pay your fees, but we must have your reports. If you do not have the current forms, our Executive Secretary will be happy to supply you with a set.

Be sure to send all your chapter concert information to *Pipes & Personalities* editor, Marion Flint, at least 3 months in advance so your event announcements may be included in the newsletter.

Elsewhere in this issue, you will find the information telling how you can become a candidate in our 1997 Board of Directors election. There is a little work involved to be sure, but

there is also great satisfaction in participating in the growth and expansion of ATOS.

On behalf of our Directors, Officers, Staff, and Committee Chairpersons, Stephen Adams, Vern Bickel, Tom DeLay, Brant Duddy, Doris Erbe, Michael Fellenzer, Marion Flint, Alva James, David Kelzenberg, Allen Miller, Jack Moelmann, Tim Needler, Donna Parker, Connie Purkey, Jim Riggs, Al Sefl, Margaret Joy Stephens, Alden Stockebrand, Dorothy Van Steenkiste, and Jeff Weiler, I want to wish each and every one of you a safe holiday season filled with peace, love, and the joyous sounds of the Theatre Organs installed around the world.

Harry Heth

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MEMBER'S FORUM

Dear Editor:

I have just re-joined ATOS after a long absence and have enjoyed receiving my first copy (for many years) of THEATRE ORGAN. The letters in your Member's Forum took my interest, particularly those by Frank A. Bindt and Jack Gustafson.

My interest in theatre organ began in 1978 when at age 18, I attended an electronic organ concert hosted by the Queensland Division of the Theatre Organ Society of Australia. I had never even heard of a theatre organ until just before that concert. Certainly it was only the electronic instruments of the day that attracted me since I was unaware of the existence of theatre pipe organ. What I experienced that night set me on a new path as far as my musical career was concerned. Having seen the white and gold console rise to the majestic pipe organ sound, I was sold! My involvement in organ clubs and societies has fluctuated over the years, mainly due to the politics/leadership of the groups concerned and their ability to lose sight of the purpose of the group. Nonetheless, my interest in the art form has only grown.

Today, I earn my living from selling electronic organs in a retail store. It frequently disappoints me that so many organ clubs tend to fall victim to the negative attitudes of both wholesale companies and retailers who take the easy way out and choose to sell whatever "novelty" is popular with the public this season. The invention of the portable electronic keyboard and the electronic piano had some impact on the sales of electronic organs by virtue of being new and different. It is not hard to get sucked into the "organs aren't popular any more" mentality. My employer and I refuse to be drawn into this downward spiral and continue to sell respectable numbers of electronic organs in spite of "industry trends" to the contrary.

For the sake of fostering the growth of the playing and enjoyment of organ

music in all its forms, it is, in my humble opinion, absolutely necessary for pipe and electronic organ enthusiasts to work harmoniously with retailers and wholesalers. We cannot afford to become insular and ignore the numerous potential organ club members who are not already actively involved in the world of organ music, i.e. We must take our message beyond the existing converts and there are means of doing so without radio or TV. In short, we all need to work together and put aside snobbery, jealousy, and defensiveness for the sake of promoting the art form of organ music.

Jim Clinch
Queensland, Australia

Dear Editor:

All we can say is "What an opportunity." To think that Mr. Gordon Belt, Vice-President of the Nethercutt Collection made the arrangements for the Young Theatre Organ Enthusiasts to have a private tour of the museum! Not only a tour, but the opportunity to play their 4-manual, 73-rank Wurlitzer theatre organ.



Some of the YTOE members that had the opportunity to play the 4/73 Wurlitzer at San Sylmar (L to R): Richard Hills, Catherine Drummond, Susan Lewandowski, Ryoki Yamaguchi from Japan. Ray VanSteenkiste photo

The trip was sponsored by the Los Angeles Theatre Organ Society. We would like to thank Stephen Ross, Chairman of the Convention and Donn Linton, President and Vice-Chairman of the Board of the Los



Some of the members of YTOE group and guests. Special tour planned by Los Angeles Theatre Organ Society.

Ray VanSteenkiste photo

Angeles Chapter and Shirley Burt, Treasurer for all the special attention that gave our young adults.

When we arrived at San Sylmar, we were greeted by a tour guide who took us through the building. We were able to enjoy all of the historical vehicles and see how the orchestrons played. After our tour, we were able to try out the beautiful 4/73 Wurlitzer. While some played the organ, others walked around in awe. We were so enthralled with being able to play the organ, we forfeited lunch time in the museum lunchroom and chose to eat the wonderful box lunches provided by the Los Angeles Chapter on the bus on the way back to the hotel.

We made many new friends and it was wonderful being with some of our other friends that we have met at previous conventions.

Again, thank you Gordon, Stephen, Donn and Shirley for a very special convention year, one that will never be forgotten.

Susan Lewandowski
& Jeffrey Cushing,
Members of YTOE

Dear Editor:

Here are a couple of pictures from the Bruce Willis soundtrack recording session on June 30. The name of the picture, at least at the time of the recording session, was to be Last Man Remaining. The opening title, a Spike Jones moment and a carnival scene are the scenes for which the organ was used. The picture is due out sometime

in the fall of 1996.

The sound that they wanted is rather cutting with a definite edge to it. Frankly, while listening to some preliminary mix downs, it doesn't sound much like a theatre organ. But, it does have a wonderful "full bodied sound." They used absolutely no tremors and the Tibias played a definitely minor roll. However, in spite of all of this, it is a theatre organ being used for the main title of a current Hollywood film. The first pitched sounds that emulate from the theatre sound system will be the organ and I would say the opening title is two minutes in length at least.

John Ledwon
Agoura, California



Dear Editor:

The reprinted article "Exploring England and Its Organs" by J.J. Critser and G. Edgar Gress in the July/August issue, coincides with a recent inquiry I made regarding the current whereabouts of the Marble Arch Christie Organ. I received a nice note from Mr. Richard Hagon of the Lancastrian Theatre Organ Trust which reads as follows: "In answer to your inquiry about the Regal Cinema, Marble Arch, I understand that the cinema was demolished some years ago. Prior to this, the Christie Organ was removed and put into storage

somewhere in Cornwall. As far as we know, it is still there and, sadly in poor condition." Wouldn't it be a minor triumph of international cooperation to see an expedition mounted to locate, restore and find a home for this unique instrument which was the largest theatre organ in Europe?

Kind Regards,
Dale Kenney
Soquel, California

Dear Editor:

In the July/August issue, "Letters To The Editor," Jack Gustafson of San Jose, California, expresses his opinion as to the why-for and the raison-d'être of the theatre pipe organ in the future. Mr. Gustafson is on target when he writes "The first use of the theatre pipe organ was as a work horse." However, later on, theatre organs which were not removed from their magnificent movie palaces became a concert device. This, to such an extent as to cause the late Ben Hall (Best Remaining Seats) to write "A one-man band or a symphony orchestra, the Wurlitzer, the most versatile instrument ever devised by man."

Today, operating theatre pipe organs in public places seem to be captivating admirers too young to remember the why-for; but are becoming more appreciative of the music the theatre pipe organ is making in 1996.

John Mecklenburg

Dear Editor:

I am concerned with the deafening loudness of many of our ATOS concerts. ATOS is a historic society, but lately the venues seem to be vying with each other for the largest organ and then the artists, for how loud each can be played. As sounds approach the threshold of pain, they lose all character and sound alike.

To be specific, let's take the last convention in Pasadena. There were two organs played at reasonable loudness, the Orpheum, an original instrument, designed for the space and appropriately played. The other was the Nethercutt instrument, now humorously large. However, Lyn Larsen played that instrument in a most pleasing manner. No one can argue that the loudness, except for his microphone, insulted the listener's ears.

ATOS is concerned about their dwindling numbers. I submit that it is hard to get new people interested when many of our concerts have little character and leave the listener with ringing ears because of the unreasonable sound level.

When I inquire of others about the loudness of our concerts, trying to be unbiased (hard to do), the response is almost universally that they are too loud and the nuances of the music are lost.

Fortunately, I record, with quality equipment. It is absolutely amazing what some of these concerts sound like at a reasonable volume. The delicate voices of our beloved organs come through like we are never treated to in the home of the organ.

Please, artists, realize that what you hear on the bench may be reasonable loudness, but perhaps the audience is having their hearing damaged.

Sincerely,
Frank E. LaFetra
San Jose, California

Dear Editor:

Transcribing music from a concert, tape or record to music paper has been my amusement and mental stimulation for years.

I desire to know if there might be another ATOS member who also likes to do transcription work as I described above. Might I hear from you if such an interest exists? I would appreciate any comments one might have to offer.

Solveig M. Littlejohn
3100 Turner Road S.E. #622
Salem, Oregon 97302-2024

Dear Editor:

Threads have been running through the Internet tied to the continuing dispute over the quality of music emerging from organ pipes compared to that from loudspeakers. The vote favors pipes, but modern electronic systems, those which involve micro-processor-controlled digital samples of actual pipe tones, have advantages which should not be overlooked. Here are ten of many offered by the best of these systems:

1. Rock-steady tuning. The settings are not altered by temperature, humidity or time. And each "pipe"

can be tuned independently, just like a "real" organ.

2. Voicing whenever. If you don't like how a note sounds, a technician can whip out a laptop and fix it. He can scale a whole rank if you like, or change the tremulant, the brilliance of the top notes, the character of the attack.

3. Voicing wherever. Gone is the requirement to be a contortionist in the chambers; the extension cord on the laptop will allow listening and adjusting from where the audience will be.

4. Voicing forever. Once the settings are made they stay in place.

5. Easy additions. Want a 4' Harmonic Flute? No problem. Swapping a board gets the sounds in your system, but, of course, the console must be altered to reflect the change.

6. An E.M. Skinner reed in every organ. One of the beauties of the sampled systems is that some of the best pipes sets in the world can be made to play from your console.

7. CD quality plus. The standard 44kHz sample rate used in today's CD's is well eclipsed in the high-end systems where 100kHz is common and higher rates are coming.

8. Infinite riches in small room. Home installations, for example, will no longer need "An Acre of Pipes in a Palace of Splendor" to reproduce the wonderful sounds of a big Wurlitzer. To cite one case, a 5/~350 (four Tibias, three French Horns, 78 strings and everything else you can think of) is nearing completion for a 650-seat California church.

9. Low cost.

10. Rosy future. If you feel that electronic systems do not compare, wait a year or two. Better samples, control systems and prices will be there for us to catch up to!

Sincerely,

Robert Gates

Mendham, New Jersey

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

Editor, THEATRE ORGAN
P.O. Box 3929 / Pinedale, California 93650

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GENERAL INFORMATION

Opening of Nominations for 1997 Election of Directors

Note: Deadline is February 1, 1997

It is time to nominate your ATOS Board of Directors candidates for the three-year term from July 1997 through June 2000.

During this election, we have a vacancy on the board to fill due to a resignation. The term is from July 1997 to June 1998. Therefore, we will be electing a total of four people this year, one of whom will complete the one year (1 year) term remaining.

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 chair-

persons 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 in ATOS.

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 Chairperson, Connie Purkey, 564 E. - 4050 So., Apt. 9J, Salt Lake City, Utah 84107. 801/265-9794. To be received no later than February 1, 1997.

Counting words:

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

If you have questions please write or call:

Nominating Committee Chairperson
Connie Purkey
564 E. - 4050 So., Apt. 9J
Salt Lake City, Utah 84107
801/265-9794

NOTICE - ATOS DUES INCREASE

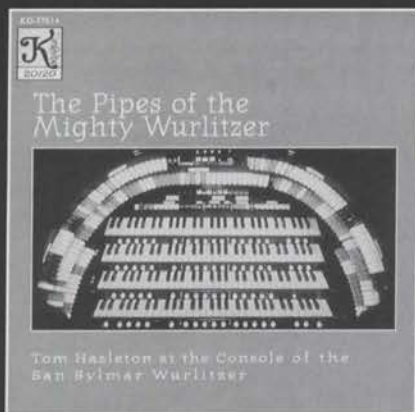
Your Board of Directors has increased the annual dues for ATOS membership from \$25 to \$30, effective January 1, 1997. This is the first increase since 1987. The regular dues membership for those outside of the U.S. will go from \$30 to \$35 effective that same date. Within the other membership levels (contributions), the only change is "Contributing," which will go from \$50 to \$60. New members or membership renewals postmarked after December 31, 1996, must be at the new rates. Those desiring to renew early can do so anytime prior to December 31, 1996. Increased postage costs, printing, and other expenses as well as new and exciting programs within ATOS have required this modest increase in membership dues.

*Respectfully submitted,
Jack Moelmann, Secretary*

Audio Tape Technician Needed

The ATOS Archives/Library has a number of reel-to-reel audio tapes of historic theatre pipe organ concerts, dating back into the 1960s. These tapes deteriorate with time, and in order to preserve them, they must be transferred to new tape, using the DAT format. A new master analog recording of each is also required. We need an experienced audio technician, with the appropriate equipment, who will be willing to volunteer to take on this project for ATOS. There are funds to cover the cost of materials and incidental expenses. However, ATOS is not in the position, at present, to pay for the time required to complete this project. If you are willing to help us in preserving historic concert tapes, please contact Vern Bickel, Curator; ATOS Archives/Library; 785 Palomino Court; San Marcos, CA 92069-2102. Please include a brief summary of your experience and qualifications.

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THE PIPES OF THE MIGHTY WURLITZER

San Sylmar Wurlitzer Pipe Organ
Tom Hazleton, Organist

Music of Berlin, Kern, Rogers and Hart as well as seven other composers make this disc a 'must'. Under construction at the time of the 1971 Sylmar Quake, this tower of beauty suffered only minor damage. However, the far more powerful 6.8 Northridge shock wrote the coda to what had become, over 22 years, one of the world's premier organs. 61 minutes of fun!

Disc: KD-77014 (no cassette available)



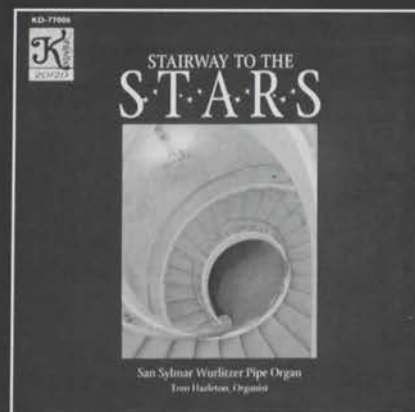
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John Longhurst, Organist

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AUDIO MAGAZINE says: "Sound: A, Performance: A!"

Disc: KCD-11069 (no cassette available)

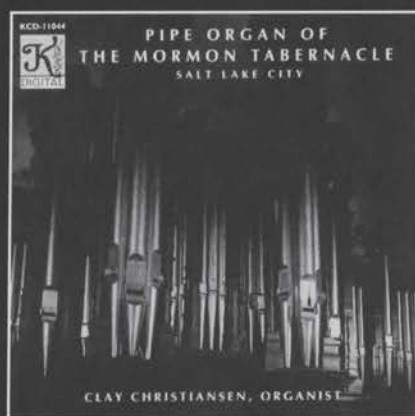


STAIRWAY TO THE STARS

San Sylmar Wurlitzer Pipe Organ
Tom Hazleton, Organist

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PIPE ORGAN OF THE MORMON TABERNACLE

Salt Lake City

Clay Christiansen, Organist

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Disc: KCD-11044 (no cassette available)

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The MIAMI WURLITZER COMES HOME!

by Dorothy Smith
Photos provided by Jane Osborn

Console of the 3/10 Wurlitzer in the Coleman Theatre, Miami, Oklahoma.

"Miami? Florida in the springtime will be great ... and I can play music like 'Moon Over Miami' ... Tell 'em I'll come!" This was Lyn Larsen speaking. No, they're probably not his exact words, but they're the gist of what he was saying, speaking to a sell-out audience on May 11, 1996, from the bench of the newly reinstalled Wurlitzer theatre pipe organ in the Coleman Theatre—in Miami, Oklahoma.

Oklahoma's Miami (that's pronounced MiamUH, by the way), as Lyn soon discovered, is a little city tucked away in the northeastern part of Oklahoma on US. Interstate 44, (on the Will Rogers Turnpike) on the way from Tulsa to Joplin, Missouri. It is one of the oldest cities in the state, with a history which includes boom years in the 1920s during the lead and zinc mining explosion that occurred in the south-central United States. And it has the Coleman Theatre!

The 1600-seat theatre was built by the late George L. Coleman, Sr., an early day Miami mining magnate (one of the four men who owned the Commerce Mining and Royalty Company) and opened on April 19, 1929. The theatre was housed in a large stucco-finished two-story building, equipped with a stage, dressing rooms, orchestra pit and balcony. The interior was fashioned in the style of Louis XV, with gingerbread molding throughout the inside, a two-ton brass and crystal chandelier, velvet drapes, and a beautiful lobby with damask brocade panels beside light sconces and beneath stained glass panels.

Of course, it had a pipe organ! The 3/7 Mighty Wurlitzer theatre pipe organ (Opus 2026 Style 165 Special)

was built for the Coleman, and delivered for installation February 21, 1929. This was the beginning of the age of the talkies. It was never played for silent movies. Jane Giffin, wife of managing director John Giffin, did play before Sunday matinees and during intermissions in those early days. The theatre also served as the city's performing arts center over the years, and although the organ was used regularly during this time for walk-in music, it was seldom played for solo concerts.

About this time, in Fort Worth, Texas, there was a young man growing up by the name of Jim Peterson. Jim heard his first theatre organ when he was three years old. His fascination with pipe organs was born right then! However, baseball was his first love during his high school days; and after graduation at the age of 17, (in 1952) he began to play professional baseball. He joined the KOM (Kansas/Oklahoma/Missouri) league as a pitcher. Miami was a member of that Class D league, and when the team played there, they stayed at the Miami Hotel, across the street from the Coleman. When the side doors of the theatre would be open for cleaning, Jim could see the beautiful console inside, but, he never heard the organ playing. In 1957 Jim decided to give up baseball and become involved in the construction and restoration of pipe organs.

Well, one day in 1960, our own Phil Judkins happened to be in Miami on business. The man he was to meet was delayed, so Phil decided to while away the time by taking in a movie. "Raintree County" was playing at the Coleman Theatre. Now Phil was born

with theatre organ in his blood. When he saw an organ console in the pit, he could hardly believe it! He asked the manager about it, and yes, since there wasn't a five o'clock movie showing, Phil could come back then and play it. He found a gem in a jewel box that day.

Tulsa's Ritz Theatre (with its magnificent 4/17 Robert-Morton) had recently been demolished. Finding another theatre organ reasonably close was wonderful. Needless to say, Phil made many trips to the Coleman during those years, whenever he had business in the Miami area.

The organ was in fairly good condition at that time. There were a few dead notes, and it was reasonably in tune. Shortly after Phil discovered the instrument, he found that water had entered the chambers. Thus began a continual, frustrating, effort to try to keep the chambers dry.

Meanwhile, (also during the early sixties) another theatre organ enthusiast appeared on the scene. The late Oneta Puckette and her husband lived in nearby Jay, Oklahoma, (he had recently been transferred there by his company), and Oneta, being a true enthusiast, inquired to see if any theatre organs were available. She, too, found the Wurlitzer in the Coleman Theatre, and soon became a regular performer for many of the various civic functions.

That's how Phil met her, she was practicing one time when he was there on one of his trips. They became unofficial partners, she would buy new magnets as the old ones went dead, and Phil would install them. He also did any other maintenance that was required. She also paid to have the

console refinished during that time.

In 1969, Sooner State Chapter,—chartered in 1966 by the ATOE and filled with enthusiastic enthusiasts—hosted a Regional Convention in the Tulsa area. Since the Coleman Wurlitzer was one of the featured instruments for this occasion, Bob Foley, from Wichita, Kansas, was recruited to put the organ in condition to be played. He spent hours repairing water damage. It was ready by convention time and was played by the late Johnny Kemm of Joplin.

However, the water damage continued. The chambers leaked badly, each time it rained. Every time the organ was turned on, there was a cacophony of weeping pipes, caused by water damaged pallet valves.

Then, without warning, it was over. Early in 1972 the theatre management (who had been leasing the facility from the Coleman estate) contacted Phil, then chairman of Sooner State Chapter, and coldly told him the Wurlitzer was going to come out. They were making plans to remodel the theatre into twin mini-theatres, and had no interest whatsoever in a pipe organ.

With the support of Sooner State Chapter members, an immediate search was undertaken to find a new home for the organ, and to rescue it before any construction on the Coleman was begun. Tulsa evangelist Billy James Hargis (of Billy James Hargis Ministries) was already the proud owner of another theatre pipe organ, a 3/10 Robert-Morton*, installed in his sanctuary. When chapter members learned that he planned to add a new auditorium/gymnasium to his campus, they suggested to him that the Coleman Wurlitzer would make a nice addition to the new facilities. He agreed, and purchased the organ for that purpose. Unfortunately, the chambers were too small to adequately house the instrument, although Bob Foley did install some of it, in an abbreviated form.

Shortly after this, the Hargis Ministries began to have financial difficulties, and the Wurlitzer was for sale again. About this same time (the spring of 1975), Jim Peterson, now a professional organ builder, was looking for a three-manual console. Here

was this beautiful French-style mahogany Wurlitzer three-manual console available. This was the very console he had been so enchanted with some twenty years before, complete with all its pipework. Although it would all need extensive restoration, Jim bought the entire organ, intending to install it in his home. Before he could do this, he sold his original house, and placed the organ in storage. For the next fifteen years, our story subject was silent.

In late 1989 Ann Coleman donated the theatre to the City of Miami; under the condition that it be restored and used as a Cultural and Performing Arts Center once again. An excited group of citizens formed the Friends of the Coleman, and began the Coleman Theatre Beautiful Restoration project! They were enthusiastically supported by the Miami Downtown Redevelopment Authority, headed by chairman Willie Osborn.

The theatre could never be restored to its former grandeur unless a pipe organ could be found. Surely there was a theatre pipe organ somewhere that would do. Was it even possible that its original instrument could be located? Was this an "Impossible (Pipe) Dream?"

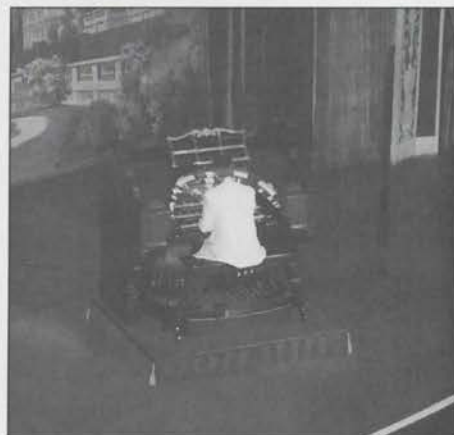
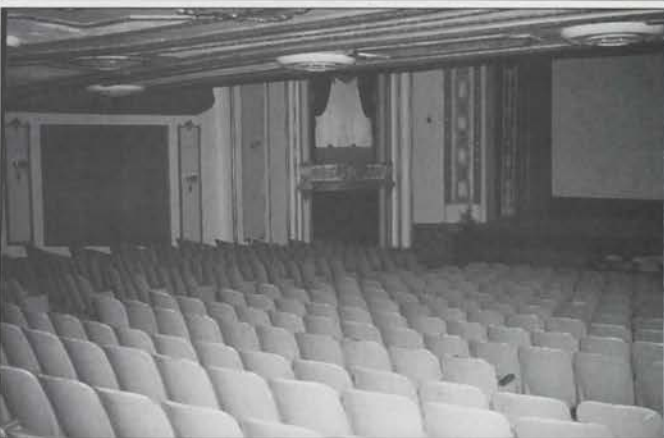
Susan Hylton, feature writer for the *Miami News Record*, tells us (in a story dated May 10, 1996) "It all began with the curiosity of Miami's administrative assistant Sue Valliere. ... 'I remembered the instrument when I was a little thing going to the theatre. I knew the family had sold it, and I was reasonably sure that it had been sold to Billy James Hargis Ministries in Tulsa,' she said.

"Not realizing the gem they were offered, several churches turned down offers to store the organ in their building. By the time Valliere began looking for the organ, the Hargis ministry had closed.

(cont. next page)

Below: The Coleman Theatre lobby, stage, and a view towards the Main chamber from under the balcony.

May 11, Lyn Larsen played the Wurlitzer Homecoming Concert to a packed house. They loved him!





It was a full house in the now-700 seat Coleman Theatre Beautiful in Miami, Oklahoma, for Lyn Larsen's Mighty Wurlitzer Homecoming concert.



Sooner State chapter members Lee Lomas (left) and "Sam" Samuels in the lobby of the Coleman. They brought the name tags for chapter members to wear.



Lyn Larsen at the Mighty Wurlitzer Homecoming at the Coleman Theatre Beautiful in Miami, Oklahoma.



Left to Right: Jerold Graham, Coleman Theatre Beautiful manager and Jim Peterson's full-time assistant; Lyn Larsen; and Jim Peterson, organ builder and restorer.

"Through several phone calls and a tough personal secretary later, Valliere contacted the new owners of the property where she hoped the organ would be stored in the basement, but no luck.

"They suggested I contact the organist at the Boston Avenue Methodist Church," she said. The organist put her in touch with Dr. Jim Routsong, of Tulsa, a longtime member of Sooner State Chapter of the American Theatre Organ Society.

"He hold me he felt fairly sure he knew where it was and said he would check ..."

Willie Osburn, who is a pharmacist, also knew "Doc" Routsong through common medical interests; and nobody knows "Doc" without knowing he's a theatre organ enthusiast.

"Doc" called Phil Judkins, who checked with another Tulsa enthusiast, John Devine, to verify the name of the man who'd bought it from Billy

Hargis, and the instrument was found!

Pam Keyes, *Tulsa World* correspondent in Miami, tells us (in a story dated February 18, 1996) "I got a call from Sue Valliere of the City of Miami," Jim Peterson said. "She asked me if I would possibly have a clue as to where the old Coleman Theatre organ was. I said, Sure I do. It's sitting in my warehouse right now."

Jim Peterson was reluctant at first, to sell the Wurlitzer back to the city of Miami. He had seen other cases where restored organs had been dismantled later. But, this situation was unique, this would be the only theatre pipe organ in the entire state of Oklahoma that would be reinstalled in its original home. So, learning of Miami's genuine interest in restoring it to the Coleman, he agreed that this was where it should be.

Thus began a giant undertaking to achieve this goal. A contract was

drawn up, with a huge fundraising campaign set in motion. The organ would be completely rebuilt, the water damage from its earlier days was severe. Miamians Jane Osborn (Willie's wife) and Charles Neal spearheaded the drive to raise the money. Within three years, donations were received to meet the entire cost of the restoration. The Friends of the Coleman met their goal.

The task of rebuilding the Wurlitzer was mind-boggling. Jim Peterson is known by his friends as a perfectionist. That term doesn't come close to describing what he accomplished, and he did it all.

Every wind chest was totally disassembled and restored. He knocked all the glue joints apart and re-glued them, replaced all the leather nuts with nylon nuts, and all the pneumatics were painstakingly re-leathered. He removed all the magnets to be sure they were working correctly, and replaced several hundred of them. He also did major work on the toe boards.

Every pipe was carefully cleaned and polished and re-finished.

Then, there was that once-magnificent console. This, too, was totally rebuilt. "It was very rickety," he said. So, as he'd done with the chests, he knocked all the glue joints apart and re-glued them all. All the gingerbread was gone, so he re-made that. He also made a new music rack. And then he re-did the beautiful wood finish, restoring its ribbon-grain red mahogany to its original splendor. Fortunately, the console had never been painted. He also added three new ranks. The new ranks are: Clarinet, Orchestral Oboe, and an

English Horn.

In order to accommodate the enlargement of the organ, Jim built an additional stop rail for the console. "The stop key rails are all brand new," he said. In doing restorations, he likes to re-use wood and other parts from old Wurlitzer consoles. "I had to have knives made for my shaper, to reproduce the original forms," he commented.

The list goes on ... the Wurlitzer relay was replaced with a Peterson (no relation!) Electro-Musical multiplex system ("It's all done on four wires," he marveled). The organ now has a transposer, as well as having complete MIDI capabilities, including recording capture and play-back. Plastic pipe was used for winding wherever possible.

The restoration was accomplished during the past three years, beginning at Jim's shop in Burleson, Texas, then towards the end in the theatre in Miami. Coleman Theatre manager Jerold Graham was his right-handman during the reinstallation. He worked untold hours cleaning, assembling; whatever needed to be done! Other Friends of the Coleman also assisted where needed.

Oh yes, they did get the roof fixed. The water damage problem is history. That won't happen again!

The applause that night last May was thunderous. The organ was home, after some twenty years, and it was magnificent! Lyn Larsen played a stupendous program. This was theatre organ at its finest, and his standing ovation was well deserved.

The Friends of the Coleman are very excited about the ideas in store for the future: programs, tours by school children, assemblies, a concert in the spring by Tom Hazleton, and Lyn Larsen is already signed to return in September of 1997.

Sooner State Chapter is excited, too! Three of our members—Phil Judkins, "Doc" Routsong, and Harry Rasmussen—served as an "Advisory Committee" in the beginning of the project, and they especially share in the joy.

*This is what theatre organ
is all about!*

Information for this story was provided by Jim Peterson, Phil Judkins, Jane Osborn, Dr. Ron Gilbert, Dr. Jim Routsong, and Harry Rasmussen. Newspaper quotes are by Susan Hylton of the *Miami News-Record* and Pam Keyes, *Tulsa World* correspondent. Information was also taken from the program of the opening night concert. (And I was there!)

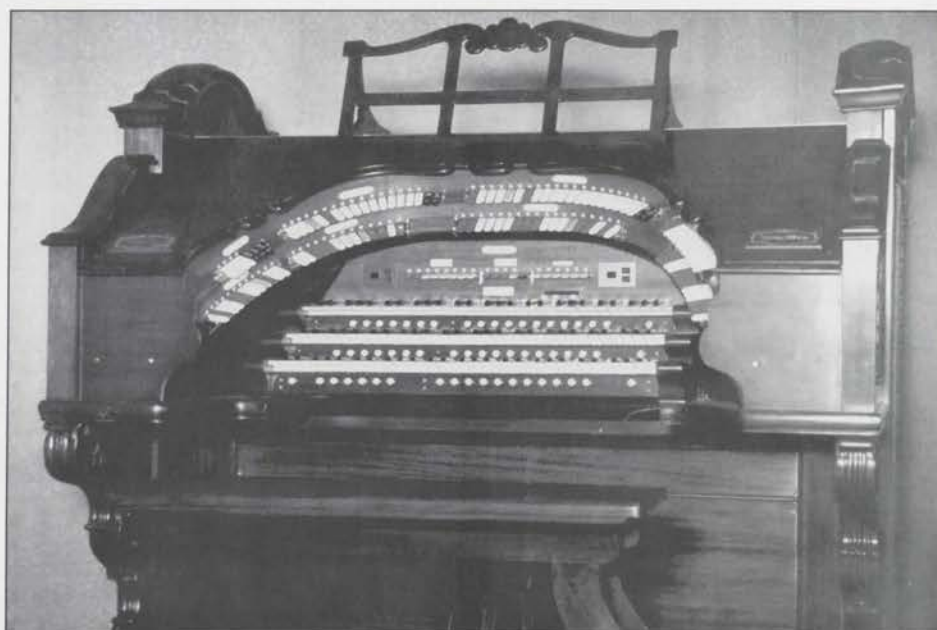
**The Robert-Morton theatre organ referred to was purchased by Sooner State Chapter, now expanded to 13 ranks, and installed in Tulsa Technology Center's Broken Arrow Campus.*



Rebuilt manuals for the Coleman Theatre Beautiful Wurlitzer. At right: Organman Jim Peterson in the workroom backstage at the Coleman.



Jim Peterson working on the Toys.



Coleman Theatre 3/10 Wurlitzer.

Coleman Theatre Beautiful

Miami, Oklahoma

Wurlitzer Opus 2026 Style 165 Special, Updated May 1996

STOP LIST AND SPECIFICATIONS

Three Manual Console

Pedal Division
32' Resultant
16' Ophicleide
16' Diaphone
16' Bourdon
8' English Horn
8' Trumpet
8' Diaphonic Diapason
8' Tibia Clausa
8' Clarinet
8' Cello (Salicional/Celeste)
8' Flute
4' Flute
Bass Drum
Snare Drum
Cymbal
Crash Cymbal
Accompaniment to Pedal
Great to Pedal
Solo to Pedal

Accompaniment Division

16' Contra Viol (Tenor C)
16' Bourdon
16' Vox Humana (Tenor C)
8' English Horn
8' Trumpet
8' Diaphonic Diapason
8' Tibia Clausa
8' Orchestral Oboe
8' Clarinet
8' Salicional
8' Viol Celeste
8' Concert Flute
8' Vox Humana
4' Octave
4' Piccolo
4' Salicet
4' Octave Celeste
4' Flute
4' Vox Humana
2-2/3' Twelfth
2' Piccolo
Chrysoglott
Snare Drum
Tom Tom
Sleigh Bells
Tambourine
Castanets
Cymbal
Chinese Block
Accompaniment Octave
Solo to Accompaniment

Great Division:

16' English Horn (Tenor C)
16' Ophicleide
16' Diaphone
16' Tibia Clausa (Tenor C)
16' Contra Viol/Celeste
16' Bourdon
16' Vox Humana (Tenor C)
8' English Horn
8' Trumpet
8' Diaphonic Diapason
8' Tibia Clausa
8' Orchestral Oboe
8' Clarinet
8' Salicional
8' Viol Celeste
8' Concert Flute
8' Vox Humana
5-1/3' Fifth (Tibia)
4' Trumpet Clarion
4' Octave
4' Piccolo
4' Salicet
4' Octave Celeste
4' Flute
4' Vox Humana
2-2/3' Twelfth (Tibia)
2-2/3' Twelfth (Flute)
2' Piccolo (Tibia)
2' Fifteenth (Salicional)
2' Piccolo (Flute)
1-3/5'; Tierce (Tibia)
1-3/5' Tierce (Flute)
1' Fife (Flute)
Chrysoglott
Xylophone
Glockenspiel
Orchestra Bells
Cathedral Chimes
Great Sub Octave
Solo to Great Sub Octave

Solo Division:

16' English Horn (Tenor C)
16' Ophicleide
16' Diaphone
16' Tibia Clausa (Tenor C)
16' Orchestral Oboe
(Tenor C)
16' Clarinet (Tenor C)
8' English Horn
8' Trumpet
8' Diaphonic Diapason
8' Tibia Clausa

8' Orchestral Oboe
8' Clarinet
8' Salicional/Viol Celeste
8' Vox Humana
5-1/3' Fifth (Tibia)
4' Trumpet Clarion
4' Octave
4' Piccolo
3-1/5' Tenth (Tibia)
2-2/3' Twelfth (Tibia)
2' Piccolo (Tibia)
1-3/5' Tierce (Tibia)
Chrysoglott
Xylophone
Glockenspiel
Cathedral Chimes
Solo Sub Octave
Solo Octave

Second Touch -

Accompaniment:

8' English Horn
8' Trumpet
8' Tibia Clausa
8' Clarinet
4' Piccolo
Glockenspiel
Triangle
Solo to Accompaniment

Second Touch - Great:

16' English Horn (Tenor C)
16' Ophicleide
8' English Horn
8' Tibia Clausa
Solo to Great

Tremulants:

Strings, Main, Solo,
Trumpet, Tibia, Vox
Humana

Pistons:

14 general, 5 pedal+cancel,
10 solo+cancel, 10
great+cancel, 10 accompa-
niment+cancel, tremulants
cancel, full organ, general
cancel, set piston

32 levels of memory, 1-32
digital read out, 2 expres-
sion shoes,
crescendo pedal

7 effects pistons left,
and 3 right, of expression
shoes (10 total)

2 key cheek buttons on
accompaniment manual

Transposer,
MIDI capable

Chamber Specifications:

Main

Diapason	85 pipes
Salicional	85 pipes
Viol Celeste	73 pipes
Concert Flute	97 pipes
Clarinet*	61 pipes
Chrysoglott	49 notes

Traps: Effects

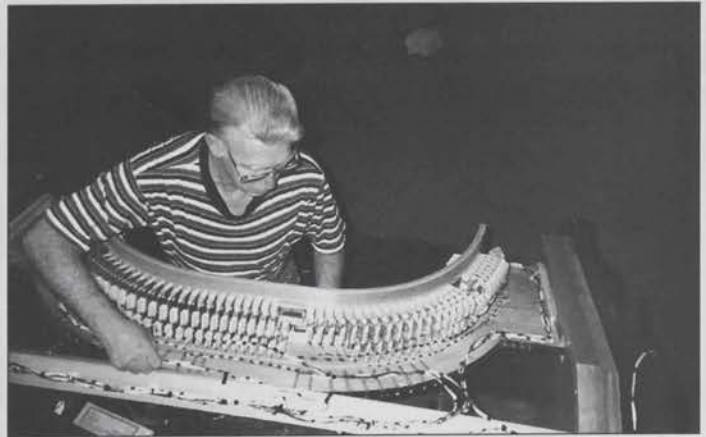
Solo

Tibia Clausa	85 pipes
English Horn*	61 pipes
Trumpet	85 pipes
Orchestral	
Oboe*	61 pipes
Vox Humana	61 pipes
Xylophone	37 notes
Glockenspiel/	
Orchestra Bells	30 notes
Cathedral	
Chimes	25 notes

*The three new ranks



Ophicleide Resonators and some Trumpets.



Coleman Theatre manager Jerold Graham even learned to install stop rails!



Clarinet pipes ready for installation in the Coleman Theatre Beautiful Wurlitzer.



Coleman Theatre manager Jerold Graham cleaning Salicional pipes.



Right-hand-man theatre manager Jerold Graham lining up Diapason pipes to go in the Coleman Theatre Beautiful Wurlitzer.



Organman Jim Peterson, and Friends of the Coleman volunteer Jess Heck.



1996 CONVENTION: "Days of Pipes and Roses"



John Ledwon at his Agoura, California, residence 4/52 Wurlitzer/hybrid. MLV photo



Pre-Glow: John Ledwon Home Tour #1. RVS photo



Jonas Nordwall at the 5/320 console in First Congregational Church, Los Angeles. DD photo



Simon Gledhill after his program on the former Foorte Möller, Pasadena Civic Auditorium. DD photo



Charlie Lester, Theramin player; Bob Ralston; Stan Kann; Karen Yarmat, singer at Founder's Church. LATOS photo



Dan Bellomy, Los Angeles Orpheum Theatre.

Ken Double, an always able emcee.



Young Organist Competition Winners: Mark Hawon, Susan Lewandowski, Catherine Drummond, Richard Hills (winner from 1995) at San Gabriel Civic Wurlitzer. LATOS photo

Below (l to r): Chris Elliott, Lewis E. Plummer Auditorium; Bill Vlasak, Pasadena City College; Walt Strony, Pasadena Civic Auditorium; David Peckham, San Gabriel Civic Auditorium; Lew Williams, Pasadena City College.





L to R: Stephen Ross, Convention Chairman; Terry Kleven and Bob Swaney helped get the pipe organs in Pasadena Civic and City College Auditoriums concert-ready; ATOS Convention Recording-man Richard Grabowski. LATOS photos



Al Seft tells the Pipe Organ Owner's Group about the issues of "The Gluepot" about to be published. RM photo



The ubiquitous Ledwon Convention Organ Crew: John Ledwon, Tom DeLay, Bert Robinson. JLBL photo



L to R:
John Ledwon,
Shirley Obert

Dan Bellomy, Pat
Mower, Tom DeLay
MLV photos

Ron Musselman and
Ralph Beaudry. RM photo

Registration helpers:
Esther Pineda,
Robert Jackson,
Bart Wash,
Maria Olivier.

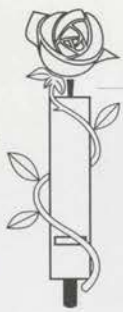
LATOS photo



Marion Flint Display

RVS photo





1996 CONVENTION: "Days of Pipes and Roses"



Waiting for busses. RVS photo



Two Brits: Robert Hope-Jones III and David Lowe. LATOS photo



BBC came to record some of the convention for "The Organist Entertains": Stuart Hobday, Producer; Tracy Reely; John Cole, Engineer; Nigel Ogden, Host. LATOS photo



Above: ATOS members from the United Kingdom on the steps of Pasadena Center.

DD photo



At left: Part of convention attendees from Japan. LATOS photo

Below: ATOS Board of Directors at the membership meeting in San Gabriel.

MLV photos



This is not a Southern California brush fire. Fourth of July fireworks at the Hollywood Bowl. RMV photo





John and Carole Sharp. JV photo

At left: Mae Louise Dopps, lady of many hats. JV photo



John Ledwon and Dorothy Van Steenkiste. RVS photo



LATOS Convention Workers pausing to smile: Bob Hill, Char Hopwood, Dick Obert, Ralph Beaudry. LATOS photo



John Ledwon home, pre-glow concert. RVS photo



Our three women members of the Board of Directors: Donna Parker, Doris Erbe, and Dorothy Van Steenkiste. RVS photo



Hilda Pasalich, Madeline LiVolsi at John Ledwon residence. MLV photo



Alabama Chapter Members: Madeline LiVolsi, Freeman Andress, Pat Seitz, Alice Ehlers, Larry Donaldson, John Troulias. MLV photo

Practice time for young theatre organists.
L to R: Shirley Burt, Treasurer of L.A. Chapter,
Richard Hills over-all winner of 1995 competition,
Catherine Drummond, Junior Winner of 1996
Competition, Donn Linton, President of L.A. Chapter.

RVS photo





"DAYS OF PIPES AND ROSES"

1996 American Theatre Organ Society's 41st Convention

Pasadena, California • July 29 to July 6

OVERTURE I

*John Ledwon Residence 4/52 Wurlitzer
Agoura, California*

June 28 started with a typically hot, dry Southern California morning. When added to this, approximately 150 conventioners in a room surrounded by 52-ranks of Wurlitzer, this could have been an oppressive environment.

Mr. Ledwon chose selections which kept convention members awake at all times. By the afternoon program, the room and the pipe organ were both becoming very warm. Yet, as in the morning program, the concert was planned with the convention subscriber in mind.

The organ has changed radically over the years. It started life as a 3/11 from the Lyceum Theatre, Duluth, Minnesota. Prior to the 1979 Los Angeles convention, much of the instrument and home burned in a huge brush fire. Reconstructed twice since the fire, the organ is easily the largest private residence installation in the Western United States.

OVERTURE II

*Lyn Larsen
The Nethercutt Collection at San Sylmar
4/73 Wurlitzer, Sylmar, California*

Pipe organs often suffer at the hands of nature. Fires, floods, earthquakes and humans seem to take their toll. Indeed, Southern California suffered greatly on January 17, 1994 in the "Northridge Earthquake." We Californians are a strange lot, not being greatly bothered by such events, destructive as they may be. However, when a priceless treasure is destroyed by nature's hand, it is a source of great pain. The original 4/39 Wurlitzer in the Nethercutt Collection WAS all but destroyed by the quake.

The organ has been completely rebuilt as a 4/73 with additional chamber space obtained in the former relay room and other areas around the large music room. Lyn Larsen had a major hand in the instrument's re-design and demonstrated the large dynamic and tonal resources at hand. Many present were intrigued by the unique alterations to the console to accommodate the 361 stops. With over 350 photos sent in to the editor, not one photo documented the San Sylmar program. To Lyn and the staff of the Nethercutt Collection at San Sylmar, we offer our apologies.

LEW WILLIAMS

*Pasadena City College 3/23 Wurlitzer
Pasadena, California*

Lew Williams is no stranger to ATOS circles. Lew's program included his wonderful doses of humor. We suspect Lew may have been a bit ill-at-ease with the instrument, for whatever reason. However, he played with the well-schooled technique and professionalism Lew always demonstrates.

The organ at Pasadena City College has also changed greatly. Installed in 1989, it seems to change each time we hear it. The latest transfiguration was accomplished by Mid-Westerners Terry Kleven and Bob Swaney. Much was done to the Tuba Mirabilis as well as other tonal balances in the organ.

DAVID PECKHAM

*San Gabriel Civic Auditorium
3/16 Wurlitzer*

David Peckham is a newcomer to ATOS convention circles. Thankfully LATOS brought David out from his native New York to play here in 1996. David has long been associated with the 4/22 Marr & Colton organ in the Clemens Center, Elmira, New York. Peckham's playing is wonderfully controlled, never allowing the organ to be heard in poor taste. His style seems to accurately draw on many good musical styles from the theatre organ's past, molded to present music in the 1990s. David also presented a decomposition of P.D.Q. Bach (aka Peter Schickele). This particular piece of musical mayhem has likely never been performed for an ATOS convention. The P.D.Q. Bach "1712 Overture" utilized virtually every musical cliché written. This thing was a hoot! It also required the use of "percussionists" Sam LaRosa and Scott Smith manning the bird calls, hammers, screwdrivers, steamhammers or what-have-you. It is understood David will be playing for the 1998 Convention in San Francisco; we assume we shall hear more from the repertoire of this remote Bach. David also played a magnificent interpretation of equally remote cousin J.S. Bach's *Prelude in G. Major*.

The organ in San Gabriel Civic has never sounded better, having had some major winding patterns changed prior to the convention. All of this added to a much more musical, stable instrument; great job here by the organist and organ crew.

WALT STRONY

*Pasadena Civic Auditorium
5/28 Möller*

The intrepid organ teams of Kleven and Swaney performed a great deal of organ magic here. They forced the big, old Möller into a concert playable condition kicking and screaming, but perform, it did. This was the Reginald Foort touring Möller, built in 1938. To say this organ is loud in PCA would be an understatement. When this monster was moved into small theatre buildings while on tour, it must have been a new sonic adventure in pain. On the other hand, Mr. Foort likely never allowed the instrument's power to be vulgar.

Walt's opener was a rousing "Hooray For Hollywood." As Walt said, "...well, here is an instrument which you can truly hear ..." On a powerful instrument such as this, it rests with the artist to not clobber the "congregation." Nowhere in this program was this better exemplified than in Walt's playing of "Body and Soul."

JONAS NORDWALL

*First Congregational Church
5/350 Skinner-Schlicker*

Jonas Nordwall filled in for First Congregational resident organist Lloyd Holzgraf. Mr. Holzgraf suffered an illness at the beginning of our convention and spent a period in the hospital. It is our hope Mr. Holzgraf has recovered fully from this sickness.

Jonas is certainly no stranger to this instrument having performed here over the years and having studied here with his teacher the late Richard Ellsasser. 350-rank instruments are not found on every corner. Whether the instrument is actually completed to its goal of 350 ranks or somewhere in the 280-350 rank category is not clear; nor does it matter. The church contains two instruments (plus additions) of two very different schools of organ-building. The front/chancel instrument consists of a gloriously typical E.M. Skinner, but was completed in spring 1932 just after the Aeolian-Skinner merger. Designed by Dr. W.H. Barnes, the organ has the many magnificent features of Skinner organs of the time, yet shows some tonal direction change by then A/S newcomer, G. Donald Harrison. The Schlicker organ in the west gallery was Herman Schlicker's magnum opus. It is equally typical of the period in which it was built (1969).

Jonas ran the instrument(s), showing its incredible features seemingly coming from all parts of the sanctuary. He opened with the seldom heard Elgar "Pomp and Circumstance in G". The program music which followed should be a model for public classical organ concerts. If more music in this style and nature were heard, the organ might again become an appealing music resource on the public front. His encore of "America," sung by those present, must still be reverberating somewhere in that room. His key change/improvisation before the final verse was nothing short of inspiring.

STAN KANN and BOB RALSTON
Founder's Church of Religious Science
4/31 Wurlitzer

Here, we heard a musical soup ranging from superb, weird, unusual, usual and expected. Stan Kann and Bob Ralston were the featured organists with musical shots from soloist Karen Yarmat and at the Theremin, Charlie Lester. In addition to the Wurlitzer, we also heard from what we believe was a Yamaha Synthesizer.

Stan's antics near an organ console are legendary. However, Stan is deadly serious when he plays the organ. Leave it to Stan to somehow manage to knock off the decorative cap from the "ears" on the console! Stan was at absolute war with the microphone stand which seemed to land everywhere but in the middle of the console. Stan is a master of comedic timing and is a welcome addition to any event. Stan accompanied singer Yarmat and Mr. Lester in separate selections. For many, the use of the Theremin was a new experience. The accurate playing of this instrument would seemingly require a good sense of relative pitch.

BILL VLASAK
Pasadena City College

Regular convention folks know well what to expect from a Vlasak program. Bill draws on somewhat little-known music from his vast collection of 78 RPM recordings. Most of Bill's music is, therefore, drawn from the periods of 1915 to perhaps 1945 or so.

RICHARD HILLS, 1995 YTOC Winner
San Gabriel Civic Auditorium

Richard Hills dazzled us last year in Detroit playing the fine Barton in the Redford Theatre. A very fortunate few of us heard him tackle the 4/36 a day or so later in the cavernous Detroit Fox Theatre. He ripped into the big 4/36 with all the skill and education of a person having been playing such an instrument for years. At last check, there were not many 4/36 Wurlitzer instruments in an acoustic such as the Detroit Fox. Yet, he had this monster combination mastered

in seconds.

In San Gabriel, he similarly had this nearly stock style 260 at his command. His presentation and performance were of the maturity of artists several years his senior. ATOS chapters should take note, finding out when this outstanding young man might be traveling about the colonies and take advantage, presenting him on the local theatrical showpiece.

ATOS YOUNG THEATRE ORGANIST
COMPETITION
San Gabriel Civic Auditorium

It is always amazing the number of fine, qualified winners we have each year--on a musical instrument which predated their own birth by nearly six decades--and the interest and devotion they have towards such an esoteric instrument. This year, the judges selected Catherine Drummond (London/South of England) as Junior Winner, Susan Lewandowski (Wolverine Theatre Organ Society) the Intermediate Winner, and on the Senior level Mark F. Hawn (Valley of The Sun/Southern Nevada Theatre Organ Society). These winners have had their biographies expounded upon elsewhere in THEATRE ORGAN. As is the case each year, we are all reminded that the future of this instrument rests with these people. While the theatre organ strongly needs more people to support it, examples of young artists such as these assure a strong focus on the future. These same young folks also have new and fresh ideas about our favored instrument and should be listened to, musically and intellectually. The instrument's very survival rests with these "kids."

CHRIS ELLIOTT
Plummer Auditorium, 4/35 Wurlitzer
Fullerton High School

During the course of this year's convention, we were privileged to hear two instruments in their original homes. Of these, the Fullerton High School organ started life as a 4/28. It was a strange beast serving neither the theatre or classical musician well. Documented earlier this year in THEATRE ORGAN, this instrument's rebuild into the instrument now heard, is very theatrical by design.

Chris showed the instrument's power and color in ways not imagined. Chris also presented the instrument accompanying a silent film--the only silent film during this year's convention. Chris showed the very quiet division above the auditorium to delightful effectiveness.

There cannot be any discussion that this organ is not now a very theatrical Wurlitzer.

DAN BELLOMY
Orpheum Theatre 3/14 Wurlitzer
Los Angeles

Dan Bellomy has been a favorite of the Orpheum Theatre Wurlitzer organ crew since the days when the crew was headed by the late Eugene F. Davis. Dan explored the many quiet voices of this near-original instrument. One rank has been added (for the 1987 convention), a converted Oboe/English (Post) Horn. The unification of the instrument has been altered most conservatively. For those used to modern stop specifications, this organ can be a major shock. What is not a major shock is its magnificently untouched, smooth ensemble. The people in charge of the organ have wisely chosen to not modify or grossly change the regulation and voicing of the organ. Long may it survive! As an aside, more style 240 Wurlitzer instruments have survived in their home theatres than any Wurlitzer style (compiled by Steve Levin--1996).

Dan's approach to this instrument was much in the style of his mentor--Billy Nalle; never have on a single stop more than you require. In addition to reducing the volume level, it also affords the artist some dynamic range to work with on a relatively small instrument. Dan brought in musical styles of Buddy Cole, Nalle, and some guy named Bellomy. Bellomy's modern jazz on a decidedly non-modern instrument was amazing. It was obvious in a few ensembles that he was limited by the 1928 stop specification, but likely few observed this. As organs continue to disappear from their original homes, a perfect match of organ and theatre such as this, is a seriously endangered marriage.

SIMON GLEDHILL
Pasadena Civic Auditorium

The closing program of the convention held some surprises for this last day. Simon managed to find a copy of an ancient 35mm film of Reginald Foort playing his beloved Möller while touring with the instrument. We were treated to some unusual sights as the large scale instrument was hauled into, set up, and played in a new environment.

Simon's playing of the organ on this last day also showed some degree of imagination. Playing on the closing spot can be particularly dangerous as others will have played the same instrument before and that other artists in the convention may have played a major number of the selections chosen for the closing event.

Simon launched forth with his program on the Möller, choosing a program very suitable for conventioners having heard 10 concerts in 5-days. As the convention members become "organed-out," it presents a tremendous challenge on the artist to maintain a high degree of interest in

the music played. Simon planned a program which he knew would continue a high level of interest. As always where Simon is concerned, music was superbly executed.

4th of JULY SPECTACULAR
Hollywood Bowl

Approximately 115 convention members attended the John Denver Spectacular at the Hollywood Bowl. The Bowl Symphony Orchestra was led by John Mancuir in a program of all-American composers. Our ATOS members took part in a box lunch/dinner prior to the event which was capped with a spectacular fireworks show.

ENCORE DAY

SCOTT FOPPIANO
Arlington Theatre 4/27 Robert-Morton Santa Barbara, California

Recently recorded by Mr. Foppiano, this Morton was heard live by the members taking the 2-hour trip north to Santa Barbara. Like most historic mission-founded California coastal cities, Santa Barbara owes its heritage to Spanish California of 200-years ago.

The Arlington Theatre has been described as looking like any downtown street in S.B. with its series of Spanish-oid buildings lining the walls of the auditorium. The organ is cleverly hidden up among these buildings. This theatre originally housed a 2/9 Wurlitzer/Maas configuration. It has been understood that this little organ was very nice, despite its small size.

Scott is very well suited to playing this Robert-Morton. His style went absolutely in lock-step with the instrument at hand. Like the unique features of this instrument, Scott's unique approach to the instrument was very equally appropriate.

DOUBLE ENCORE DAY

ASHLEY MILLER & TOM HAZLETON
Bay Theatre 4/42 Wurlitzer Seal Beach, California

Aside from the Foort-Möller, this instrument is perhaps the most historic organ presented. It has seen two other homes in its existence since 1928; the Loderhose/Renwick Studios, Jamaica Estates, New York, and its original home the New York Paramount Theatre recording/broadcast studio. This is the very instrument Jesse Crawford rode to fame for approximately 10 years. It was easily the most broadcast instrument of all time by Ann Leaf, Fred Feibel, Thomas "Fats" Waller, Dr. C.A.J. Parmentier, to name a few.

In its configuration in Seal Beach, the organ sounds better than it has in years. It is a magnificent instrument, sounding

very faithful to its days in the Paramount Studio.

Tom Hazleton and Ashley Miller presented a joint program much of which was tailored around the heritage of this one-of-a-kind (as the original 4/21) instrument. As a 4/42, it might be expected to be too much for the relatively small Bay Theatre. Yet, in the hands of Tom and Ashley, it is never allowed to obliterate the ears.

Tom's usual, superbly tasteful program called upon the many selections for which he is well-known. Ashley's music drew largely from his repertoire from his days playing in New York, particularly his time at Radio City Music Hall.

1996 CONVENTION REPORTS

by Jack Moelmann

ETONES

Jack Moelmann, leader of the ETONES (Electronic Theatre Organ Owners/Enthusiasts), held a meeting during the convention. There was a little mix-up at first about a meeting room. They had a "school room" arrangement with seating for about 18 people which certainly wouldn't have done at all. So, the hotel got a larger room and it was full. Unfortunately, the hotel catering service couldn't get the microphone to work so Jack could use it for his "monologue" so he had to do it by "non-electronic" means. The meeting was very well attended. There were members of the ETONES, people who were interested in what the ETONES was all about, and one lady who didn't have anything else to do. The group got into some technical discussions about speakers, MIDI, sound improvements, and had the pleasure of having a brief presentation by member Lee Sundstrom, an electronic organ engineer, and a real creator of improved voices for electronic organs, especially the Rodgers. All in all, it was a very informative time for about 1-1/2 hours.

COMPUTER NETWORKS

David Kelzenberg, chair of the ATOS Computer Networks Committee, directed a seminar for computer users on Monday afternoon at the convention. Dave talked about the work his committee has accomplished over the past year, particularly toward the official ATOS home page on the World Wide Web.

After introducing the other members of the committee who were present (Mark Renwick and Dee Williams; Paul Montague was unfortunately unable to attend the convention), Dave turned the podium over to committee member Mark Renwick, who talked about Internet access for novices. Mark explained the nature of the Internet, and discussed various ways of gaining access to it. He also

discussed PIPORG-L, the Internet mailing list devoted to discussion of the organ — what it is, how to subscribe to it, etc. Then, Dave returned to the podium to officially unveil and demonstrate the new ATOS home page, which he and Paul Montague have developed and implemented. While it is still under construction and evolving, the page was warmly received by those in attendance. Dave is writing an article about the web page for the Journal, but anyone who has access to the World Wide Web can check it out at this address:

<<http://webeye.ophth.uiowa.edu/atos>>. Anyone with questions about the ATOS web page or the PIPORG-L mailing list is invited to contact Dave at <david-kelzenberg@uiowa.edu>.

YTOE

The YTOE (Young Theatre Organ Enthusiasts — those 35 and under) had a great time during the convention. The highlight was a "special" trip near the beginning of the convention to San Sylmar. They had a private tour and the opportunity to play that wonderful Wurlitzer theatre pipe organ. They even had a special lunch provided by the Los Angeles Chapter. Lyn Larsen, who did a pre-glow concert there, had reset the organ combinations to provide useful pistons for their use. A special thank you goes to Stephen Ross, Convention Chairman, and Gordon Belt, Vice-President of the Nethercutt Collection, for making all of this possible. The youngsters also got together throughout the convention for other activities and made new friends. We hope that the YTOE will grow during the next conventions. Everyone who "fits the age limit," is encouraged to come to a convention and have a good time and be part of the YTOE activities.



Madeline LiVolsi.
JV photo

- CONVENTION PHOTOGRAPHERS:**
(JV).....Jinny Vanore
(JBL).....John Ledwon
(RM).....Ron Musselman
(DD).....Diane Davis
(RVS).....Ray VanSteenkiste
(MLV).....Madeline LiVolsi
(LATOS).....Los Angeles Theatre



Steve Adams, Lyn Larsen. MLV photo



Scott Smith, Sam LaRosa; "Auxiliary Antiphonal San Gabriel Percussion Section."

MLV photo



Meeting of the Williams Clan: Dr. Dee and Lew. JV photo



Question: Which of these two just told a whopper? Messrs. Musselman and Bellomy both appear to have just pulled a stunt! DD photo



Teacher and Student: Gaylord Carter and Chris Elliott at Plummer Auditorium in Fullerton, California. MLV photo

At left: Banquet Night, Doris Erbe and Steve Adams. MLV photo



Below left: Hilda Pasalich, Diane Davis, Allen Mills. LATOS photo

Center: David Peckham, Lew Williams. MLV photo



Brisk business in the ATOS Record Shop. DD photo

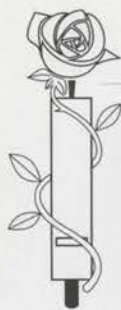


L to R: Joe Reilly, Patty Skelding, Joe Vanore, and Bob Reilly. JV photo



No, this is not the roving ATOS version of a Barbershop Quartet. Jack Moelmann, Jeff Weiler, Don Feely, and Kevin King.

MLV photo



1996 CONVENTION: "Days of Pipes and Roses"



L to R: ■ Jim and Shirley Clausen *JV photo* ■ Susan Lewandowski, Intermediate Winner, receiving her plaque from Stephen Adams. *RVS photo* ■ Rob Richards, Rodgers Showroom, Holiday Inn. *MLV photo*



L to R: ■ Larry Donaldson, Doris Erbe, Freeman Andress in the Pasadena Hilton Lobby. ■ Mark Hawn, Orrill Dunn ■ Harry Heth and Madeline LiVolsi outside Bay Theatre, Seal Beach. *MLV photos*



Joe Butler, David Fielder, Mrs. Williams and Barbara (Lew's sister) - Pasadena Hilton Lobby. *MLV photo*

The Record Shop Crew gladly accepting money. *DD photo*

Ace-photographer, Marion Flint - always at work. *LATOS photo*



L to R: Joe Vanore and Harry Malcome all set to record concert at Pasadena City College. *JV photo*

At left: Convention Emcee Ken Double; LATOS Program Director Irv Eilers; Convention Planning Coordinator Tim Needler; LATOS Publicity Director Pat Mower. *LATOS photo*



Left: Bill Brown and Dee Williams MLV photo



Right: Meeting of the theatre pipe organ owners with Al Seftl. JV photo



(L to R) Richard Hills, Catherine Drummond; Dorothy VanSteenkiste, YTOE Chairman; Susan Lewandowski; and Mark Hawon. RVS photo



(L to R) Chuck Lyall, Garret Shanklin, Kay Lyall, and Sarah Shanklin. JV photo



Irv Eilers, Stephen Ross at Pasadena City College. MLV photo



(L to R) Don Perrosi, George Andersen, Bob Balfour. JV photo

Double Trouble: Jack O'Neill and Sam LaRosa. JV photo



THEATRE ORGAN Editor assaulting the John Ledwon 4/52 home installation. JBL photo



Pat Seitz, Freeman Andress, and Madeline LiVolsi. MLV photo



Joe McFarland and Hugh Hanger MLV photo



1996 CONVENTION: "Days of Pipes and Roses"



The Hollywood Bowl. DD photo



Hollywood Bowl dinner. RVS photo



Scott Foppiano in front of the Santa Barbara Arlington Theatre Robert-Morton. DD photo



The Arlington Theatre, Santa Barbara, California. DD photo



Convention Chairman Stephen Ross receiving appreciation plaque from LATOS President Donn Linton. LATOS photo



Don Near accepting Orange County Theatre Organ Society's new chapter charter from Jack Moelmann. LATOS photo



The ceremonial passing of the pipe. Harry Heth, incoming ATOS President and Steve Adams, out-going ATOS President. LATOS photo



Bay Theatre, Seal Beach, California. DD photo



Tom Hazleton and Ashley Miller. LATOS photo



Donna Parker with her award for the 1996 Organist of The Year.

MLV photo

1996 Organist of The Year DONNA PARKER



Donna Parker is a native of Los Angeles, California, and began her organ studies at the age of seven. Four years later, she was introduced to the theatre organ and was able to study with some of the top teachers in the field. At thir-

teen, she began her classical organ instruction with Richard Purvis, Organist and Master of Choristers Emeritus and Honorary Canon of San Francisco's Grace Cathedral.

Soon Donna was playing concerts around the Los Angeles area, establishing a name for herself as a very capable performer. For her theatre organ debut, she appeared in concert for the Los Angeles chapter of the American Theatre Organ Enthusiasts. At fifteen she recorded her first record album and was appointed the first Official Organist for the Los Angeles Dodgers baseball team. During this time, she maintained a very active teaching schedule, an A average throughout high school, and served as an associate church organist. For three years, Donna also combined her love of sports and music by serving as organist for the Los Angeles Sports Arena, playing for professional ice hockey and tennis teams.

Donna Parker attended California Polytechnic State University at Pomona, California, majoring in organ. She moved to Phoenix, Arizona, to work at the Organ Stop Pizza restaurant as an associate organist to her former teacher, Lyn Larsen. Later, she moved to Grad Rapids, Michigan, to become one of two featured organists at the Roaring Twenties restaurant, performing on the 3-manual, 33-rank Wurlitzer installed there.

Donna opened the Paramount Music Palace restaurant in Indianapolis, Indiana, in 1979 and served as one of its featured organists for over ten years, performing daily on their 4-manual, 42-rank Wurlitzer.

In January of 1990, Donna became employed by Rodgers Instrument Corporation of Hillsboro, Oregon, as the marketing manager. She concurrently serves as Associate Organist at First United Methodist Church in Portland with Jonas Nordwall.

Donna maintains an active organ concert schedule, performing at well-known concert locations internationally. She had the honor of performing in Vienna, Austria, for a national radio broadcast on the ORF and was invited to represent the United States at the national convention for the Theatre Organ Society of Australia, South Australia Division, in Adelaide, South Australia. Most recently, Donna toured Japan in concert,

where she performed the first organ concert in Tokyo's famed Casals Concert Hall. She has nine records to her credit.

Donna was a judge for the 1995 ATOS Young Theatre Organist Competition and was elected to the Board of Directors of ATOS in 1996 and will serve in that capacity for three years. She is currently Chairman of Awards and Recognition for 1997.

1996 Hall of Fame FRANK LANTERMAN

Frank Lanterman, a professional theatre organist, played in Southern California for the West Coast Theatre chain during the silent and sound film eras, as well as theatres in Australia.

He was the instigator of the Wurlitzer Style 216. Frank worked with West Coast Theatres in modifying the rank and stoplist of a standard Wurlitzer Style 215 to include sounds which would increase its versatility. Many examples of this style were purchased generally for theatres in Southern California. These were widely regarded for their musical success. Among the innovations were the inclusion of 10" wp English Port Horns, 2-2/3' and a 2' derived from the Tibia Clausa in addition to those derived from the Concert Flute.

Frank Lanterman was a pioneer in the contemporary theatre pipe organ movement. Becoming a California State Assemblyman when theatre organs became obsolete, Frank was a theatre organ hobbyist and purchased the San Francisco Fox Theatre 4/36 Wurlitzer for installation in his residence in LaCañada, California, circa 1963. The most ambitious residence installation until more recent times. It was professionally installed by Richard Villemin. Organists throughout the country visited this installation to tour and play it. It remained in the Lanterman Estate until younger brother Lloyd died, leaving it to the City of LaCañada. It was later sold to the City of Glendale, California.

When compared to wealthy individuals of today who have installed large organs in their homes, Frank would be considered something of a recluse. He purchased the Fox Wurlitzer for his own amusement, and not to hold regular open or invitational concerts. Yet, anyone desiring to hear or play the instrument was welcomed. Nearly all contemporary artists have taken the opportunity to visit his estate to play the organ before its removal to storage circa February, 1991.

Born to a pioneering Los Angeles physician in the late 1880s, he grew up in the home his parents built on the ranch. When he purchased the Fox Wurlitzer, his parents had long-since passed away and Frank had become a perennial State Assemblyman. Having amassed considerable wealth from developing his family ranch, he established a community to which he gave his family's ranch name: La Cañada.

1996 ATOS Honorary Life Member GAYLORD BEACH CARTER



Gaylord Beach Carter was born August 3, 1905, in Wiesbaden, Germany. His family came to the United States when he was three to open a conservatory of music in Wichita, Kansas, where his father obtained the position as organist in a local church and where

Gaylord started to play the organ. At the age of sixteen his family moved to Los Angeles where he obtained a job playing the organ in local theatres during and after his high school days. He attended UCLA (Class of 1928) and his first major playing job was Grauman's Million Dollar Theatre in Los Angeles in 1926. He went on to appear in all the major theatres of the area.

In 1935 Gaylord started playing for radio stations and was a popular organist for many shows of the day, the most noted being *The Amos and Andy Show*, where, for seven years he opened the program with the now-famous theme song "The Perfect Song." Gaylord saw duty in the Navy during World War II and played the organ for various radio and live shows while stationed in the Aleutian Islands.

After the war, radio broadcasting continued and television beckoned where he had his own show on local KTLA in Los Angeles and also played for many other shows in the 1950s. In 1961 the Los Angeles Chapter of the American Theatre Organ Enthusiasts reactivated the 4/37 Kimball in the Wiltem Theatre and Gaylord performed the first of many programs for them there.

About this time, Gaylord, along with friend Jim Day, formed "Flicker Fingers Presentations" and traveled the country for the next three decades with organ and silent film shows with much popular acclaim. With the advent of videos for the home market in the 1980s, Paramount Studios and others contacted Gaylord to provide the accompaniment for dozens of silent films on video and laser disc which have received wide popularity in the public market.

Never idle, the musical life of Gaylord Carter has been a series of non-stop successes. From the beginnings in the silent film theatre days, to radio, television, numerous recordings, videos and thousands of concert/film presentations around the globe; he has done it all. His name is synonymous with superlative theatre organ entertainment. We are richly blessed and thank you for having entertained millions in a career that has spanned seven decades!

1996 ANNUAL MEMBERSHIP MEETING of the AMERICAN THEATRE ORGAN SOCIETY (ATOS)

(Held during the Pasadena National Convention)

San Gabriel Civic Auditorium • San Gabriel, California • July 3, 1996, 11:00 A.M.

The meeting was called to order by President, Steve Adams. He noted that the meeting would be conducted in accordance with Robert's Rules of Order in its latest revision. At all official meetings of ATOS, a Parliamentarian is present who may stop proceedings for a point of order. The parliamentarian presiding over this meeting was Margaret Joy Stephens.

The purpose of the Annual Membership Meeting is to report on the actions of the Board during the past year, and to give the membership an opportunity to ask questions or make recommendations to the Board on matters important to them.

Concerning the conducting of business, the President quoted Section 3.5(a) of the ATOS Bylaws which state: "if fewer than one-third of the voting members of the Society attend the meeting, no business may be acted upon unless its general nature was set forth in the required notice of the meeting"

A quorum was not present at this membership meeting which would allow business to be conducted. However, this Board will address or take under advisement any concerns of the membership present.

Introductions: (not necessarily in this order)

New President for the next year - Harry Heth; Outgoing Vice President Paul Quarino who was absent; New Vice President: Jim Riggs who also serves on the Executive Committee; Secretary: Jack Moelmann who also serves as the Interim Executive Secretary, and serves on the Executive Committee, as well as the chair of the ETONES; Treasurer: Alden Stockebrand who also serves on the Endowment Committee, Membership chairman, and serves on the Executive Committee.

Directors:

Vern Bickel - newly elected Director, Archives/Library and Member Services; Doris Erbe - newly elected Director; Allen Miller - Restoration and Preservation Committee; Donna Parker - newly elected Director; Dorothy Van Steenkiste - Organist Competitions and Scholarships; Jeff Weiler - Education Committee Chairperson; Outgoing Board Members: Steve Adams, Tom DeLay, and Bob Markworth (absent)

ATOS Staff Introductions:

Parliamentarian - Margaret Joy Stephens; Archives & Library, & Member Services - Vern Bickel; THEATRE ORGAN Journal Editor - Tom DeLay; Pipes and Personalities Editor - Marion Flint; Convention Planning Coordinator - Tim Needler; Newly appointed Executive Secretary - Michael Fellenzer; THEATRE ORGAN Journal Advertising Manager - Alva James; Nominating Committee Chairperson - Connie Purkey.

The resignation of Paul Quarino as Vice President and a Board member was accepted with regret.

The last Membership Meeting of ATOS was held on Tuesday, July 4, 1995 at the Hyatt Regency Hotel, Dearborn, Michigan. The minutes of that meeting were reported in the Nov./Dec. 1995 issue of the THEATRE ORGAN Journal. Hearing no objection, the minutes of that meeting were approved and written and published.

Alden Stockebrand, Treasurer, gave his report. As of June 30, 1996, Income: \$220,829; Expenses: \$223,791; Investment Fund: \$245,561; Endowment Fund: \$125,576; and Net Assets: \$481,731. The treasurer's report was approved as given.

Executive Secretary Report: Jack Moelmann, serving as the Interim Executive Secretary since April 1st, provided a brief report on the problems that had been experienced during the past year, namely the lack of membership cards, late publications, membership application problems, and the general lack of communications back to the membership. These problems had been in the process of correction since April 1st and as of the meeting were generally solved. The newly appointed Executive Secretary, Michael Fellenzer, should have things received in very good condition when he assumes his new job on August 1st. Membership level was at 5465 as of July 23, and there are 73 chapters in ATOS.

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 27-28, 1996 in Portland, Oregon,

and again at the Pasadena Convention in June 1996. The following actions were taken by the Board of Directors during the past year, first those actions taken at the Portland meeting in January:

A new set of ATOS Bylaws has been produced which incorporates the several amendments which have been made since the last version of 1992. The new set was published in the May/June THEATRE ORGAN Journal.

The Chicagoland Theatre Organ Society was accepted as a new chapter to be known as the Chicagoland Chapter.

A new Convention Agreement was developed which incorporates comments based on an attorney review of the document.

All agreements and contracts will be originated and maintained by the Secretary.

The cost of the "Shop Notes" will be \$80, and \$30 charged for the upgrade to the original version. An increase of \$3,000 was approved for the Restoration and Conservation committee activities.

\$500 was budgeted for the development of an ATOS Calendar which would include birthdates of organists and other significant events which would be available for sale through Member Services.

As of January 23rd, 1996, there were 5494 members in good standing in ATOS.

There will be a statement of a financial review of ATOS accounts printed in the Journal annually.

Grace McGinnis' resignation as editor of the THEATRE ORGAN Journal effective with the completion of the March/April issue was accepted with gratitude for a job well done.

Tom DeLay was appointed as the interim editor of the THEATRE ORGAN Journal effective with the May/June issue with \$1,000 per issue being provided to the editor for work done.

A FAX machine was authorized for the Advertising Editor, Alva James, at a cost not to exceed \$300.

Some excess equipment was given to Grace McGinnis which had been used as part of her job as Editor of THEATRE ORGAN. This included a word processor and two tables.

\$500 was approved for the movement of the Journal files and other equipment to its new location.

Individual ATOS members can obtain a membership list for personal use on computer disk for \$25 or a printout for \$25. This will be available from the Executive Secretary.

It shall be the policy that no Board Member, Officer, or Staff member may be nominated for Honorary Member, Hall of Fame, Organist of the Year, or Award for Technical Excellence while in that position.

Award recipients will receive complimentary banquet tickets for the national convention. These award recipients include: Technical Award, Hall of Fame, Honorary Member, and Organist of the year with one banquet provided to each.

New members elected or appointed to the Board shall provide a "who are you" article for publication in the next available Journal to be limited to one typewritten page (double spaced) along with a photograph. This would be done once per term of office.

All members of the Board, staff members, and committee chairpersons are to prepare a job description for their committee and/or Board position outlining their duties and responsibilities. These are to be submitted to the Secretary not later than May 1, 1996.

Jim Riggs was appointed as the new co-chairman of the Endowment Fund. Alden Stockebrand remains as the other co-chairman.

The Library of Congress and the Smithsonian Institution are to be on the member list for receiving the THEATRE ORGAN Journal without charge.

The following items were approved by the Board of Directors at their meeting in Pasadena in June 1996:

The Board ratified a FAX vote to terminate the Executive Secretary's contract effective April 1, 1996 with Jack Moelmann taking over that position in the interim.

The Board ratified a FAX vote to extend the Board of Directors election balloting deadline to May 7, 1996.

The Board ratified a FAX vote to let the Board of Directors election stand even though there were a small number of duplicate ballots sent out.

The Board ratified a FAX vote to let the Board of Directors election ballot stand even though the option of a "withhold" was not printed on the ballot.

The number of active members in ATOS as of June 23, 1996 was 5,465.

Appointment of Officers for 1996-1997:

President - Harry Heth
Vice President - Jim Riggs
Secretary - Jack Moelmann
Treasurer - Alden Stockebrand

Brant Duddy was appointed to fill the Board vacancy as a result of Jim Riggs ascending to the Vice President position.

In addition to the four officers, Vern Bickel and Dorothy Van Steenkiste will serve on the Executive Committee.

The following committees were established with their respective chairpersons:

Awards and recognition - Donna Parker

Archives/Library - Vern Bickel

Bylaws Review - Joy Stephens

Chapter Relations - Doris Erbe

Publication Review - Alden Stockebrand

David Junchen Scholarship - Jeff Weiler

Education - Jeff Weiler

Endowment Fund - Jim Riggs; with committee members:

Alden Stockebrand, Dick Kline, Steve Levine and Vern Bickel

Historian - Paul Quarino

Membership - Alden Stockebrand

Member Services - Vern Bickel

Organist Competitions - Dorothy Van Steenkiste

Organist Scholarships - Dorothy Van Steenkiste

Restoration and Preservation - Allen Miller

Electronic Organ Owners (ETONES) - Jack Moelmann

Pipe Organ Owners - Al Seff

Computer Networks - David Kelzenberg

Young Theatre Organ Enthusiasts (YTOE) -

Jack Moelmann

Technical - Brant Duddy

Towe Ford Museum - Steve Adams

Ethics Committee - all Board members

A complimentary convention registration for this convention will be given to Lyle Henry for re-editing the ATOS Radio Program series.

The Convention Planning Coordinator will be reimbursed expenses for attending the National Conventions at the same rate as the Officers and Board members.

A revised Chapter Charter Agreement was approved consolidating several documents used in the past.

Three new chapters were approved (pending completion of the Chapter Charter Agreement):

Nevada Desert Lights

Arkansas - Headquarters Pine Bluff

Orange County, California

This brings the total number of chapters to 73

New ATOS members were accepted.

Fern Siemens of the St. Louis Chapter was appointed as the tabulating official for the 1997 Board of Directors Election.

Tom DeLay was appointed as the new permanent editor of the THEATRE ORGAN Journal. He will be provided \$250 per month for office space.

The Partnership with Inner City Youth Committee was formed with an annual budget of \$1,000 with a limit of \$250 per event.

Action will be taken to re-charter all chapters.

The current Chapter Representatives meeting held during the National Conventions will be renamed to "Member's Forum."

The Board has voted a dues increase of \$5.00. This increases the dues from \$25.00 to \$30.00 per year. Similarly the donation category of "Contributor" was increased from \$50.00 to \$60.00. It should be noted that there hasn't been a dues increase for about 10 years.

Michael Fellenzer of the Indianapolis area was appointed as the new Executive Secretary of ATOS, effective

tive August 1, 1996, with a contract fee of \$1,200 per month.

A change was made to the reimbursable expense schedule covering Officers, Board members, and staff when attending Board meetings. Ground transportation and/or parking will be reimbursed up to \$100.00. Economy air fare is reimbursed. If traveling by other means, reimbursement is up to an economy air fare. All receipts are required except for mileage.

The President will be provided registration and banquet at National Conventions.

Outgoing Board members will be provided travel to and from the annual Board of Directors meeting and two nights of accommodations at the Board meeting location.

The Executive Secretary will report directly to the Membership Chairman and the President with a monthly report required prior to payment.

Ballots for elections and committee actions will be standardized to include "abstain" or in the case of awards "No award this year," as applicable.

Telephone service initiated by ATOS shall be at residential rates utilizing the cheapest long distance provider possible. Recommended providers will be determined by the Treasurer.

Ballots for the Board of Directors election will be retained by the teller for a period of 12 months following the election.

A mid-year Board of Directors meeting, if needed, will be held February 1-2, 1997 at a place to be determined.

Rudy Frey was approved as the Chairman of the 1998 National Convention to be held in San Francisco, California.

The Cedar Rapids Chapter bid for a 1998 Regional Convention was approved.

A partnership between the performing artists and ATOS conventions will be established whereby 10% of the total convention profit or loss will be equally divided among the performing artists playing at that convention. In consideration, the artists agree to promote ATOS conventions.

Donna Parker was appointed as the liaison to the American Guild of Organists (AGO).

\$5,000 was added to the budget for a compact disk (CD) sampler of this year's convention should arrangements be worked out between the artists, venues, and other agencies concerned.

The ATOS Endowment Fund Structure, as amended, was approved as official Board policy.

The Secretary's report was accepted as presented.

Other Board Member and Committee Chair Comments:

Steve Adams made some comments about a compact disk (CD) recording which will be made available to the membership of highlights of this convention's concerts when details between artists, venues, and others can be worked out. Donna Parker has agreed to work on this program. At the last membership meeting there was concern expressed about more publicity at the national level. There have been some activities in being such as the Pipe Dreams radio program interview with Steve Adams, and the Pipe Organ Film Project. Jeff Weiler made brief comments about this project and the activities of the organizations involved. The Westfield Center for the Study of Early Music contacted Steve Adams asking for assisting on a nation-wide tour. We are working with them. Relationships continue with the Prairie Home Companion radio program and hope that the organ will be part of the program in the future.

Dorothy Van Steenkiste provided some comments about the new Inner-City Youth program which will assist chapters in putting on various types of programs featuring silent movies, sing-a-longs, and the theatre organ.

Tom DeLay, Editor of the Theatre Organ Journal, provided some comments concerning changes that may be considered to the publication such as "Chapter Notes." These will be provided after a study is done. Recognition was given to Grace McGinnis for the outstanding work that was done in the past years.

Allen Miller, chairman of the Preservation and Restoration Committee, provided some remarks on submitting applications for an award. A question from the floor asked if this was only available to ATOS chapters, and the answer given was yes.

Jim Riggs made some comments on the Endowment Fund. There were three grants this year, \$2,000 to the

Central Indiana Chapter, \$2,500 to the Atlanta Chapter, and \$500 to the Motor City Chapter. There will be a major capital contribution campaign starting soon. Contact Jim Riggs for instructions and grant application forms.

The following were comments made by the membership from the floor. These items will be taken under advisement by the Board in future actions:

a. Try to house the national convention in a single hotel.

b. Trying to locate the whereabouts of Russ Hamnet as it pertains to the Radio Program series.

c. An effort should be made to whenever possible, have the Young Organist Competition cameo concerts at a convention played on an organ which has a computer capture combination action system so that each performer can have their own pistons available rather than having to work with those of the artist for that concert.

d. A question was presented about Endowment Fund grants being used for only chapter owned organs. Jim Riggs explained the various type of grants that would be approved. As far as restoration and preservation awards are concerned, they are given to the instrument and not a chapter or organization.

e. There was concern about recording the convention concerts. It was suggested that a committee be formed to discuss the matter. Perhaps even a central point from

which to record the concert using central microphones.

f. Continued emphasis needs to be given to the development of audiences for concerts.

g. Need to video tape the convention seminars and make them available to the membership.

h. The idea of a couple of years ago to purchase wireless microphones should be pursued.

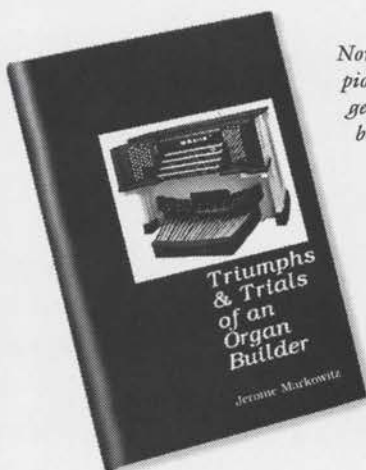
i. It was suggested that roses should be sent to Mr. Holzgraf of the First Congregational Church who was unable to appear in concert due to his illness.

j. Suggestions were made about future conventions and their regularity and those scheduled and then canceled for one reason or another. The convention planning committee is exploring all possibilities for future activities held.

The next annual ATOS membership meeting will be at a time and place to be determined during the 1997 National ATOS Convention in Indianapolis, Indiana at a date and time to be announced in the THEATRE ORGAN Journal.

Upon a motion by Russ Shanner, the meeting was adjourned at 12:20 PM

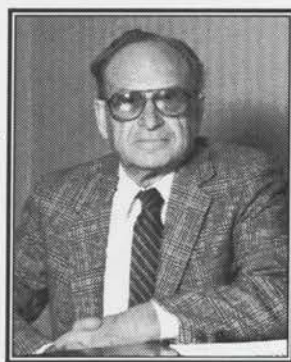
Respectfully submitted,
JACK MOELMANN, Secretary



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DARNED IF YOU DO — DARNED IF YOU DON'T

by Chris Elliott

Isn't it wonderful that we were able to experience the great diversity found at this year's ATOS national convention? With performance standards and many of the instruments at their highest peak, it was puzzling to hear complaints. Of course, it's impossible that every organ and organist would match each listener's expectations. Obviously, it's possible for everything to be taken a different way, for example, consider the theatre organist's dilemma ...

ORGANIST'S ACTION

adds xylophone and glockenspiel to ensemble registration in a march

played a selection from a new musical

played selections from a well-known musical

played standard selections

opened up the organ

played several ballads

played from music

had memory loss during performance

played with the swell shades mostly closed

used many ensemble registrations

used many solo registrations

played a religious selection

played a classical organ piece

turns off a tremulant individually or en masse

played a George Wright arrangement

played a Crawford arrangement

played a good concert

played a not-so-great concert

played on an organ with original specification

used computer to modify stop list to add special registration effects

played six-rank organ

played big organ

played small organ

played with faulty combination action

engagingly and entertainingly spoke to audience

briefly introduces each selection with a few carefully chosen words

included medleys

played no medleys

used bright registrations with 1' stops

organist wore tuxedo

didn't wear tuxedo

played harmonies more sophisticated than seventh chords

played nothing more sophisticated than seventh chords

played a silent movie

didn't play a silent movie

CRITIC'S REACTION

played as if in a pizza parlor

didn't play anything we knew

played "the same old stuff"

pandered to the lowest common denominator

played too loudly

didn't open up the organ enough

didn't prepare properly for program

should have used music

didn't open up the shades to let the tibia harmonics fully develop

didn't solo enough voices

didn't use enough ensemble registrations

theatre organ is not a church organ

turn those tremos back on

those tremos should never be turned off

copied someone else's arrangement

played a tribute to the master

it was a great organ, he played a "safe" program

what a lousy organist

registrations were unimaginative

a good organist could make an original six-ranker sound good

his registration was boring

too much Post Horn

not enough "snap" to his registrations

he certainly seemed nervous

organist talked too much between selections

he doesn't know what entertainment's all about

played too many medleys

where's the meat?

organist has upper hearing end deficiency

dressed too formally, looks like maitre d'

dressed too casually

he's too far out

sounds like the "Pointer System"

we came to hear the organ

it's about time this organization featured the instrument as it was originally used

Former THEATRE ORGAN Magazine Co-Editor Honored by Florida Theatre

In January 1930 Kallet Theatres fired organist Stu Green from his job accompanying silent films at the Syracuse, New York, Regent and Avon Theatres. "It go so the only silent films left were trailers, 2-reel Pathé Reviews and short travelogues" explains Green, "so they installed a non-sync record player and eliminated organs. I was jobless at 18."

Then Green heard about a theatre in Stuart, Florida, which had an opening for a silent film organist, and applied. He arrived in Stuart shortly thereafter and reported to the Lyric Theatre. It was a relatively new house, scarcely five years old and was equipped with a Style 49 Robert-Morton theatre organ. It was a very small organ (49 note Vox Humana, 49 note String and an 8-octave Tibia-through-Piccolo). It had a full compliment of traps and the usual sound effects for cueing films. Pipework and traps were in two swell boxes located in two forward balcony boxes on either side of the proscenium. Twelve Bourdon pedal pipes were mounted behind the small horseshoe console in the tiny pit. The three ranks of pipes were well-unified. There was also a non-operating roll player.

But, let's let Stu tell it. "The owner-manager-projectionist-maintenance man-booker was Fred Hancock, son of the Lyric's builder. Fred's mother was the organist but she tired easily. The Lyric ran two film shows an evening with short subjects between features,

which were mostly "B" movies. We agreed to split the work. Mrs. Hancock would accompany the first feature then I would take over for the short subjects and repeat feature.

"The pleasant surprise was the excellent tonal blend of the little Morton's voices. It was superior to some more famous brands of small organ I had played back in Syracuse; and it was versatile. I recall accompa-

nying a silent, *Four Feathers*, which called for bagpipe march music. It took the tremors off the String-Vox swell box, put drums on the pedals, did a little special fingering and I had bagpipes. After the show a local church organist came down to the pit and said he didn't know this organ had a bagpipe rank!"

Unfortunately, Stu Green's job at the Lyric lasted only a few months—until Phonophone was installed and the house "went talkie." Then he returned to Syracuse and registered at Syracuse University as a Music Major. But he never forgot the Morton 49 and he vowed someday he would own one; and so he has. The Style 49 is installed in Green's California home. The 49-note ranks have been expanded to 61 or more notes and two ranks (an accompaniment Diapason and a String Celeste) have been added.

One of Stu's cousins who lives in Florida recently visited the Lyric Theatre, now a civic auditorium, and told the current management of Stu Green's interest in the house.

The upshot was a story with photos of Stu's love affair with the Lyric Theatre and its long gone organ which appeared in the Lyric's newsletter, "Backstage."

ATOSers will recall that Stu Green was editor and co-editor of such ATOS publications as "The Bombarde" and THEATRE ORGAN magazines for over 23 years starting in the 1960s.

Peg Nielsen



1930 photo of Stu Green at the Syracuse Harvard Theatre's 2/4 Wurlitzer.



Stu playing his 2/5 Robert-Morton home installation.



Stuart's Lyric Theatre. Helen Kiley photo

The ETONES ... What Are They, Who Are They?

by Jack Moelmann

ETONES stands for the "Electronic Theatre Organ Owners/Enthusiasts," a title provided by Allen Miller some years ago. The electronic theatre organ owners group began during the ATOS National Convention in Indianapolis in 1990. As of this date we have around 590 members. There isn't any criteria for membership in the group other than an interest in, and improvements, modifications, etc. to electronic organs, and of course be a member of ATOS. There are no dues—most of the current expense is postage and reproduction which is funded by ATOS.

The group has become exciting. I was chosen as the head of the group by the Board of Directors because I was interested in the project, am an electrical engineer by trade, and I have a rather complex electronic organ with pipes or a pipe organ with electronics depending on whom you talk to. The purpose of the group within ATOS is to bring together those who own electronic theatre organs such as those made by Allen, Conn, Rodgers, Artisan, Devtronix and Hammond, and those who have made modifications to their instruments by either adding other electronic enhancements or real pipes and percussions. Some of the objectives for this group include:

1. To exchange information on existing instruments. This would include descriptions of means for tonal enhancement, maintenance tips, suggested registrations and playing hints.

2. To provide data on new technologies so that their benefits could be understood.

3./ To evaluate new instruments as they are introduced. Product reviews, done responsibly, are, appropriate to the THEATRE ORGAN, as are evaluations of tapes and CD's.

4. To maintain a list of producers of such items as: kit organs, reverberation systems, dedicated organ speakers (for example: horn units for reed stops), accessories (e.g. chimes and 16' extensions), MIDI components and

sounds added to an electronic organ, and the list can go on and on!

5. To provide interviews with representatives of the leaders in the field. They could tell where the technology is going. Technology is certainly affecting the theatre pipe organ through electronic relays, combination actions, recording/playback capabilities, power supplies, trick effects, etc. The electronic organ has also come a long way since the first Hammond.

6. It has also become a forum for people with ATOS who have similar instruments or similar interests to talk together, go to conventions together, and/or bust become good friends.

7. The group is mainly an exchange of requests for information, answers to questions, and technical matters. A newsletter is produced every two months with comments from the members and distributed to the members and as a result information is hopefully exchanged.

What we all have to realize is that if it weren't for the Hammond organ in restaurants, night clubs, radio and the recordings of George Wright on the Hi-Fi Series, and others, ATOS would probably not be where it is today. Nor would the many efforts to save the wonderful theatre pipe organs that exist either in their original theatres or in restaurants, auditoriums, or private homes. It has never been suggested that the electronic organ could truly replace the pipe organ, but with technology today, the manufacturers of electronic organs are coming close to producing the sounds of a theatre pipe organ for one's home.

If you want to become part of the ETONES, and this is a sub-group within ATOS, send you name, address, phone number, e-mail (if you have it), and type of instrument that you own (and you don't really have to own one) to the leader of this exciting sub-group to: Jack Moelmann, PO Box 25165, Scott Air Force Base, Illinois 62225-0165 or FAX: 618/632-8456, or e-mail: RJGP84A@prodigy.com.

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			(Required by 39 U.S.C. 3685)	
Publication Title Theatre Organ			1. Publication Date 9/17/96	
2. Issue Frequency BI-monthly			3. No. of Issues Published Annually 6	
4. Annual Subscription Price Part of dues			5. Part of Dues BOX PRICES ALONE	
Complete Mailing Address of Known Office of Publication (Street, City, County, State, and ZIP+4) (Not Postal)				
5 Third St., San Francisco CA 94103-3200				
Complete Mailing Address of Headquarters or General Business Office of Publisher (Not Postal)				
5 Third St., San Francisco CA 94103-3200				
Full Name and Complete Mailing Address of Publisher, Editor, and Managing Editor (Do Not Leave Blank)				
Editor (Name and Complete Mailing Address) Alden Stockbrand 2030 E. Lafayette Pl., Milwaukee WI 53202-1370				
Editor (Name and Complete Mailing Address) Thomas DeLay 162 W. Roberts Fresno CA 93704				
Managing Editor (Name and Complete Mailing Address)				
6. Owner (If owned by a corporation, its name and address must be stated and also immediately thereunder the name and address of stockholder owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, the name and address of the individual owner must be given. If owned by a partnership or other unincorporated firm, its name and address as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) (Do Not Leave Blank)				
Full Name Complete Mailing Address				
American Theatre Organ Society 5 Third St., San Francisco CA 94103				
7. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box. <input type="checkbox"/> None				
Full Name Complete Mailing Address				
8. Tax Status (For completion by nonprofit organizations authorized to mail at special rates. The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes.) (Check one) <input type="checkbox"/> Has Not Changed During Preceding 12 Months <input type="checkbox"/> Has Changed During Preceding 12 Months (If changed, publisher must submit explanation of change with this statement)				
Publication Name Theatre Organ			14. Issue Date in Circulation Data Below July 20, 1996	
Extent and Nature of Circulation			Average No. Copies Each Issue During Preceding 12 Months	
Total No. Copies (Net Press Run)			5600	
Paid and/or Requested Circulation (1) Sales Through Dealers and Carriers, Street Vendors, and Counter Sales (Do Not Include)			0	
(2) Paid or Requested Mail Subscriptions (Include Advertisers' Proof Copies/Exchange Copies)			5520	
Total Paid and/or Requested Circulation (Sum of 15C(1) and 15C(2))			5520	
Free Distribution by Mail (Samples, Complimentary, and Other Free)			0	
Free Distribution Outside the Mail (Carriers or Other Means)			0	
Total Free Distribution (Sum of 15D and 15E)			0	
Total Distribution (Sum of 15C and 15F)			5520	
Copies Not Distributed (1) Office Use, Leftovers, Spoiled			480	
(2) Return from News Agents			0	
Total (Sum of 15G, 15H, and 15I)			6000	
Report Paid and/or Requested Circulation (By 15j x 100)			100	
9. This Statement of Ownership will be printed in the NOV-DEC issue of this publication. <input type="checkbox"/> Check box if not required to publish.				
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ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

JUST IMAGINE!

Dr. Albert Einstein believed that "Imagination is more important than knowledge." Think about it. This can apply to many things: art, business, literature, music, but to where else more than the theatre organ? Next to arrangers for big bands and orchestras, the theatre organist must have musical imagination to get the most out of any theatre organ, including its electronic imitations.

In the late 1920s and 30s, I listened to many organists in theatres and on the radio. Of all those I heard, Fred Feibel, Dick Leibert, Eddie Dunsteder, Ann Leaf and Jesse Crawford demonstrated the most musical imagination. Of course there were many in other parts of the country I never heard. English organists Reginald Foort and Sidney Torch should also be included. Of the latter day (Post WWII) theatre organists, the two most imaginative organists I have heard are George Wright and Hector Olivera. They lead the way and have many followers just as Jesse Crawford did sixty years ago.

Of course, all the imagination in the world will not help you if you do not have an adequate knowledge of harmony and organ technique.

The first step in improving your imagination is to LISTEN carefully to all kinds of music: organ, piano, big band, and yes—symphony orchestras. Next, explore all the tonal possibilities of the organ you play. Then arrange the songs you like to play in such a way as to make the song sound its best, the organ sound its best, and you sound your best.

There are three styles of playing the melody of a popular song: solo, legato chords and detached chords. Each of these require different registrations and create a distinctly different sounds.

Make up 4 measure introductions by selecting a theme from a song and reharmonizing it so that it ends on the V7 chord.

With Christmas not far away, try arranging or re-arranging some of the well known Christmas popular songs. Some of the faster songs can also be played as Tangos or Waltzes. Try adding substitute chords to some of the slower songs. The best way to accomplish all of this is to review the songs IN YOUR MIND away from the organ. Whenever you come up with a good idea, write it down or memorize it so you can use it in the future.

All these ideas are explained in "ORGAN-izing Popular Music" — See ad elsewhere in this magazine.

Happy Holidays!

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.

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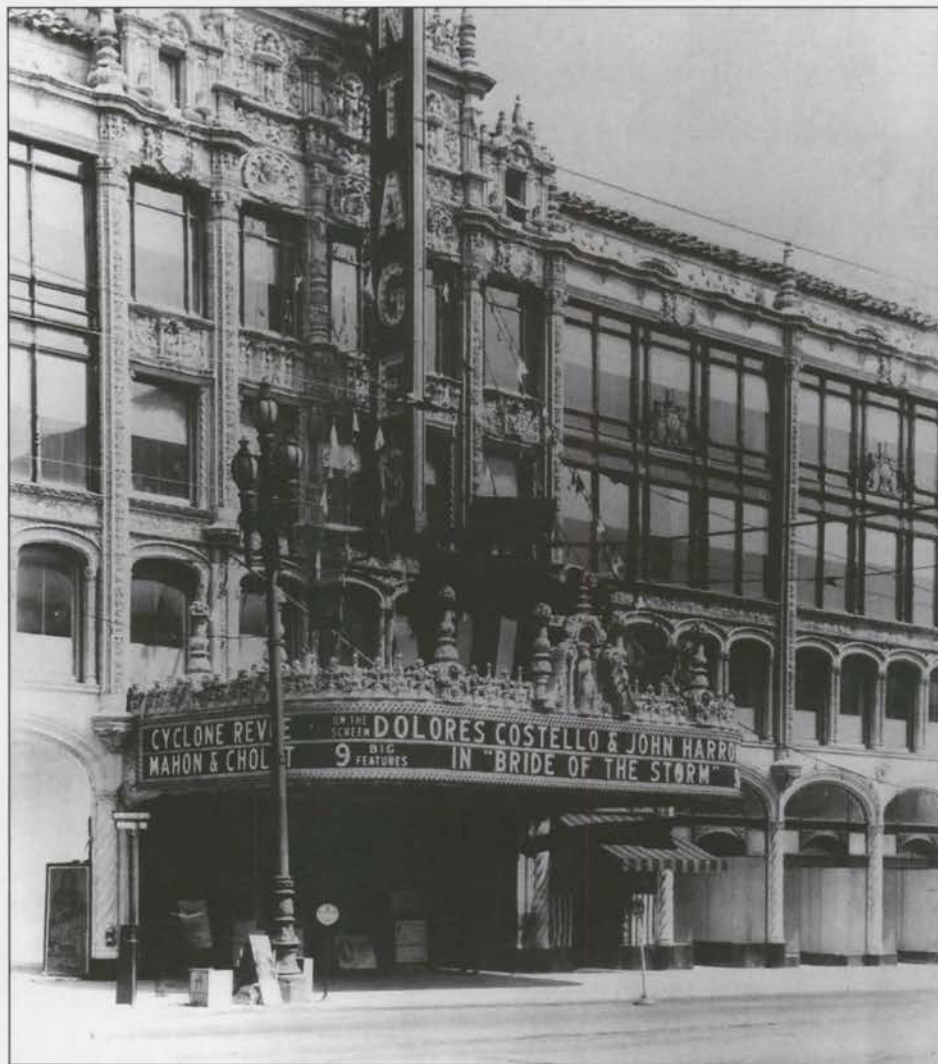
"AN ACRE OF SEATS IN A PALACE OF SPLENDOR"

PANTAGES (Orpheum)

San Francisco, California

Opened: February 29, 1926 • Architect: B. Marcus Priteca

Capacity: 2476 • Organ: Robert-Morton 4/22



*The Pantages is so new here that the stores have yet to be occupied.
The Marquee decorations look fit for a Wonder-Morton Console!*

Terry Helgesen Collection, THS. 1975 photo: Steve Levin

The second largest theatre ever designed by Priteca, and easily the most idiosyncratic of San Francisco's downtown palaces, the Pantages reflected the architect's love of intricate ornament and decorator Tony Heinsbergen's particular flair for color and texture. The organ was equally distinctive.

This house replaced an earlier Pantages, Priteca's first project for his number-one client. The older theatre set the tone for his increasingly elaborate classical designs, of which a number survive. He broke away from this mode in the San Diego Pantages, (1923), this one, and the Fresno Pantages, (1928) still in business as the

Warnor's

The details in each were quite different, but they shared a common wall treatment in the auditorium: simulated travertine on the lower walls and a colorful frieze around the top. In San Francisco, the forward sections were grillework; to blend with the grilles, the solid portions of the frieze were given a stippled paint job in the manner of a half-tone.

In 1928, RKO purchased six Pantages houses on the coast, this one included. A year later, they closed the two-a-day Orpheum on O'Farrell Street and transferred the name to the Market Street house. Cinerama took over in 1953, painting the walls pink and committing similar unpleasant acts in the lobbies. A 1976-77 renovation brought back much of its original character, but not quite enough. The Orpheum presently operates as a legitimate theatre.

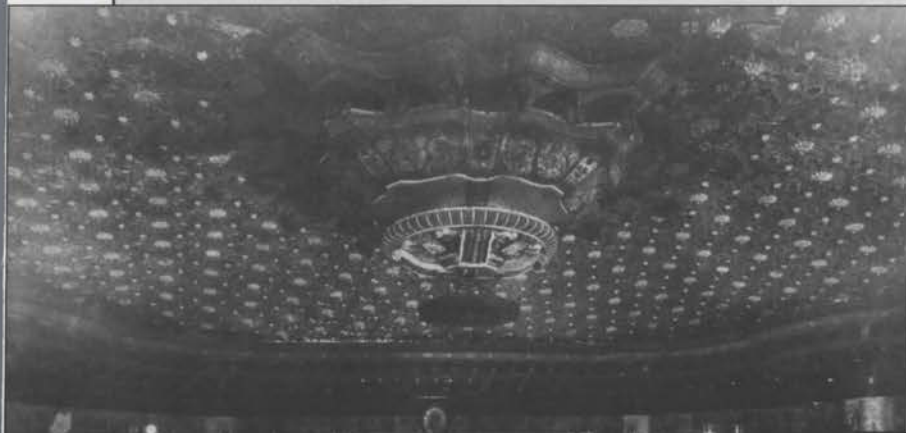
The organ installation was unique. Alexander Pantages liked his Robert-Mortons to speak from beneath the stage, and one chamber was so located, but there were also chambers in the usual places and above the projection booth. Cinerama covered the pit in 1953, stifling the understage division, which was later amplified. Just in time for the 1975 ATOS convention, the pit was uncovered by surprised members of Nor-Cal Chapter, who thought they were there just to move the console! Removed in 1976, the organ now belongs to Dale Haskin of Portland, Oregon.

Steve Levin

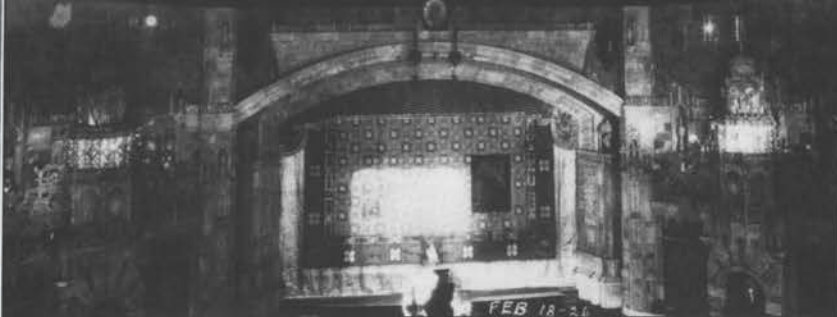


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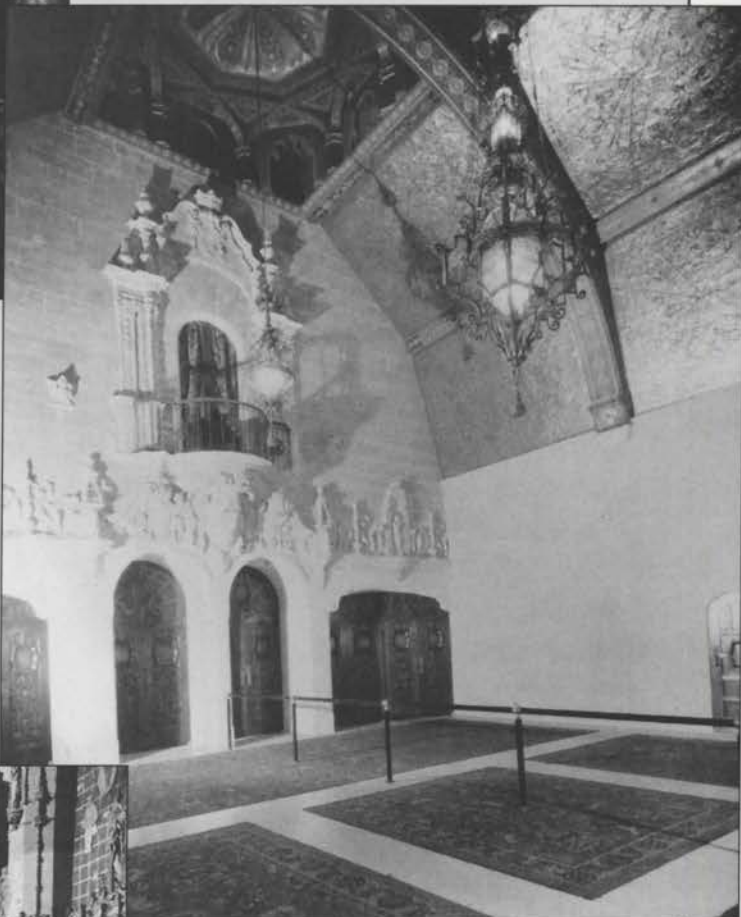




Two days ahead of opening, the Pantages is a busy place. The operator is testing something on the fire curtain, and installer Charles Hershman is rushing to reconnect a portion of the console cable torn from its spreader when a turntable limit switch malfunctioned.



A trio of Moorish domes above the lobby escaped being repainted. The gilded panels in the ceiling did not.



The subtle concealment of the organ grilles was lost in the 1953 repainting. This 1975 view was made just before the console was returned to its lift and the pit uncovered.

GRACE ELEANOR MCGINNIS

1926 - 1996

ATOS lost a loyal servant during the early morning of September 15. Gracie passed away in a Portland hospital due to kidney failure. She served as Editor of THEATRE ORGAN from the Summer of 1986 to this last March.

Gracie's interest in theatre organ was nurtured by virtually living in the Portland Organ Grinder Restaurant, where she made many, many friends. Gracie always claimed she came by her interest in theatre organ quite naturally. Indeed, her father, Skeets Gilmore presided over the 4/11 Wurlitzer once in the Strand Theatre in Madison Wisconsin; her grandfather had been a newspaper editor.

By profession, she was a high school English teacher. She had a unique intuition for understanding and working with "kids." Further, these English language skills served her well in the editing of this magazine.

Gracie was deadly loyal to her friends. If you could be counted amongst her friends, there was little she would not do for you. By the same token, she always expected her friends to be equally loyal; it was a very simple two-way street!

Her skills in editing served others in the organ world as well. She was a source of input, grammatical style, and proof-reading for authors David Junchen, Charles Callahan and others.

Gracie is survived by daughter Judy Hillman, four grandchildren, and three sisters.

All the but the newest ATOS members will recall Grace McGinnis as the perennial Editor of THEATRE ORGAN. For a decade she donated to this publication her considerable skills at crafting the English language, for the pleasure and edification of thousands of members world-wide.

Hundreds of active members knew her also as parliamentarian to the ATOS Board of Directors. Bringing essential form and structure to their meetings and actions, her work contributed to creating an era of dignity and propriety for the Society. A few members knew and reveled in her marvelous insight into the human spirit and frailties of the psyche. But those who also knew her as a person with just as many joys and sorrows as the rest of us, are even fewer still.

*"I think that
wherever your journey
takes you there are new
gods waiting there
with divine patience—
and laughter."*

SUSAN M. WATKINS



To truly live, one must celebrate life in all its forms, and embrace lovingly the blisters and bruises that result from traversing the road of life. For, in life's conclusion, lies the revelation of whom we have truly been and who we really are. Therein, is discovered the unconditional love of a supreme being whose benevolence makes everything possible. I take heart in the belief that Gracie is still part of God's loving universe, just as we are.



Our imperfect world continues; each of us must make our own way through its obstacle course just as Gracie did. For those fortunate enough to have known her, we carry with us the wisdom gleaned from her life of struggles and triumphs. The gift of wisdom is the greatest gift friends can bestow, and a gift that truly lasts forever. I am rich in sight, patience, and belief because of my brief ten years walking the same path with Gracie. I shall be forever grateful.

In each of us can be found the innocence and love with which we entered this imperfect world, and when the time comes, it will soften our departure. The travails of life create a din so distracting and demanding that our innocence seems lost. But, if we try very hard, we can still hear the soft sounds of love that are with us throughout our clamorous life. They can be heard in something as simple as a stranger's smiling "Hello ..." or as complex as a ballad played on a theatre organ. It takes patience and perseverance. But if you try, you will hear it. I know; I knew Gracie.

Stephen L. Adams

■ I've known Gracie since I was 14 years old. She was my best friend's mom and so I was always one of her "kids."

When Gracie took over as editor of THEATRE ORGAN she brought the job to me to typeset and over the course of the next ten years, I came to know the adult Gracie.

Grace McGinnis was one of the most intelligent women I have ever had the privilege of knowing. She was amazingly insightful and intuitive. She had vast interests, continually sought knowledge, and remembered all she learned. (Gracie always knew the answer, or she knew where to find it!) Her keen grasp of the English language, her writing, and organizational skills were awesome. She was always a joy to work with.

We shared many family gatherings, and lots of life's laughs and sorrows over the years. Gracie taught me much. I am proud to have known and loved her, and proud that she loved me. I will cherish the time we had all of my life. She was truly "Amazing Grace." *Stanley LeMaster*

■ Gracie McGinnis was a good friend to me and to my family. She was always there to listen to anything I had to say. She never was bashful about voicing her opinion. Maybe that's why she was such a good sounding board, provided one was not afraid of hearing an honest

response, even if it wasn't the response one expected or wanted. Perhaps, that is why so many people confided in her. She was totally understanding and absolutely honest. But besides being a good friend, like so many other good friends that everyone has, Gracie was also the world's best customer.

Night after night she sat at the same



table and drank herbal tea from her special mug at the Organ Grinder. She rarely ate pizza (it wasn't on her diet), but she did enjoy making herself a fresh, fruit salad. She knew and was known by all my employees and regular customers. There, she listened to Paul Quarino play his seemingly endless repertoire of old favorites. There, she spent hours editing stacks of material to include in THEATRE ORGAN. There, she lamented on how much better the magazine could be if only the quality of writing and photographs were better. Well, what would you expect from a retired English teacher? I sure know she helped me improve my writing.

Gracie is gone, but her impact on me, my family, her friends, and on the quality of THEATRE ORGAN is indelible. Good-bye. *Dennis Hedberg*

■ "Hey kid, go for it!" This is the response you would receive from Gracie when you wondered about a new idea or an article for the Journal. She tried so hard to encourage the chapters to send in their chapter notes on time. Thank goodness she was patient and forgiving and stretched the rules from time to time.

We shall miss her wit and humor during board meetings as Parliamentarian. This always made for good conversation and a great laugh. *Dorothy Van Steenkiste*



CLOSING CHORD

CATHERINE H. KOENIG

Long time ATOS members will recall Harry and Catherine Koenig. Harry was a well known fixture at ATOS conventions for many years. He played the theatre pipe organ, and in so doing played for several midwest ATOS chapters.

Widowed several years ago, Catherine was a member of the Chicago Area Theatre Organ Enthusiasts, ATOS, and several other arts and historical societies. She is survived by children Arthur and June, five grandchildren, three great-grandchildren and one sister.

Memorials were made to the Koenig Cancer Research Foundation, c/o 31-33 South Prospect, Park Ridge, Illinois.

LEON C. BERRY (1914-1996)

On Thursday, August 23, 1996, the theatre organ community lost another world renown musician, technician, teacher, and friend. Leon C. Berry was 82. It was exactly nine weeks and two days earlier when we mourned the loss of his beloved wife, Mildred.

Born in Selma, Alabama, he resided in the metropolitan Chicago area most of his life, Leon never lost that unmistakable southern drawl. He loved working with mechanical and electrical gadgets. Even when growing up, he found the pipe organ fascinating. By the time he was old enough to choose a career, the theatre organ had passed its peak and only a handful of organs were left to play.

He moved to Chicago to be employed by Hammond Organ Company (the only manufacturer of electronic organs at the time). While working there, he enrolled in the American Conservatory of Music. Still at Hammond, the firm sold an organ

to the Arcadia Roller Rink and promised an organist to fill the position. They called on Leon to fill the position. This lasted until everyone's Uncle Sam "persuaded" him to take an all-expense paid trip in the 1940s. After the end of this journey, Leon returned to Chicago to accept a position at the famed Trianon Ballroom. They had just installed a theatre pipe organ from a local theatre. This, of course, led to a renewed interest with pipe organs.

Leon's national prominence came into focus when he played at the Hub Roller Rink in suburban Norridge. From 1950 to 1968, Leon was playing popular songs of the day nightly for roller skaters of all ages. He was dubbed the "Rock 'n Roll Organist." During the day, Leon was found tinkering and tuning this Wurlitzer; eventually worthy of recording. He proceeded in doing this venture, recording songs most requested by his followers and skaters. The most popular, of course, was the *Blacksmith Blues*. Of the fourteen albums he recorded, *Traps, Percussions & Glockenspiels* was probably his top seller.

In his spare time (?), Leon found a soon to be orphaned 4-rank Wurlitzer installed in the Eltovar Theatre in Crystal Lake, Illinois; some 50 to 60 miles from Chicago. In 1955, the theatre was planning to do some remodeling and was disposing of the organ. Being in the right place at the right time, Leon through many misgivings at first, purchased the "waif" and installed it in his private residence. It had suffered the ravages of time and neglect. It was a slow, tedious process, with work progressing at a snail's pace. Like many organ buffs, Leon found it necessary to enlarge the organ to its present eight ranks. With the advent of high fidelity and stereo coming of age, Leon completed the project and found it only fitting to record the beast. "The Beast in The Basement" as it was affectionately nicknamed, was probably the most recorded organ in a private residence in the late 1950s and early 1960s. It was here that songs, such as "Napoleon's Last Charge," "Never Tease Tigers," "Swinging Shepherd Blues," and so many more were recorded.

In April 1973, Leon suffered his first major health setback. While preparing for a public concert at the Riviera Theatre in North Tonawanda, New York, Leon collapsed from a stroke, just hours before show time. Fortunately another theatre organist was in town to hear that evening's concert and agreed to perform in Leon's great absence. In the great tradition of entertainment, "the show must go on!" The attendees were notified of the dilemma and graciously accepted the stand-in as well as granting many get well wishes to the ailing artist.

Paralyzed on his right side, Leon found physical therapy to be a long road back. Soon, he was found sitting on the organ bench, exercising his fingers across the manuals, and gliding his feet across the pedalboard. He persisted and eventually the melodies started coming back.

Shortly after the 1993 ATOS Convention in Chicago, Leon fell in his home. This required an extended stay in the hospital for a hip replacement operation. This may have slowed him down, but not entirely. On Friday evenings, he played the organ for his Masonic Lodge meetings.

In June 1996, Leon lost the light of his life, Mildred, following an extended illness. Without Mildred by his side, it was too much for his heart to bear and he passed away quietly in his sleep in his Park Ridge home; in a room just above where The Beast lie sleeping, too. His contributions to the music world were greatly appreciated and will be sorely missed. *Jim Koller*



Mildred and Leon Berry, of "Beast in the Basement" fame. May they rest in peace.

FOR THE RECORDS

NOTE:

Vol. 38, No. 4, page 20:
"For The Records"

MUSIC, MUSIC, MUSIC by Bill Vlasak had a typographical error.

The correct address to order the CD is: Bill Vlasak, P.O. Box 19746, Indianapolis, Indiana 46219.



'Tis The Season — Gregory F. Klingler

For the past eight years the Gateway Cathedral on Staten Island has presented "Celebrate Christmas" which, they tell us, attracts over 10,000 annually and is "fast becoming a New York tradition." As a part of this event Gregory F. Klingler, organist for the Cathedral, is presented in a prelude featuring theatrical arrangements of many well loved Christmas melodies.

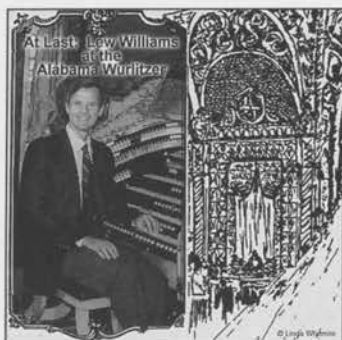
The Cathedral's organ is a Rodgers Concord (2 manuals and 54 stops—about 9 ranks plus MIDI) which, though a classical instrument, has been quite successfully custom adjusted and voiced to

be very theatrical. The dozen plus speakers are divided into left and right "chambers" and the console has been mounted to roll out a la Radio City, albeit at stage center!

The 18 selections on this 41-minute cassette are probably the most popular Christmas tunes of today and range from the traditional "Adeste Fidelis" to Mel Torme's "The Christmas Song." A few of the other selections are "What Child Is This?" featuring some of the organ's lovely soft voices, "The Little Drummer Boy," played much brisker and brighter than usual, while "Carol of The Bells" and "I Heard the Bells on Christmas Day" feature some of the MIDI's excellent percussions.

Mr. Klingler has arranged most of his selections quite theatrically and credits the late Richard Leibert for many of his musical ideas. It's a nice variety of mostly popular Christmas numbers played with full, lush registrations (aided by a very satisfactory trem). Cassette only for \$12.50 from Richard F. Klingler, 100 Brighton Street, Staten Island, New York 10307.

At Last — Lew Williams



This album's opening selection, the title tune, "At Last" is certainly not your typical console-riser but it is appropriate for it's been 15 years since Lew's last (and first!)

recording was released.

The 20 selections on this 71-minute album go a long way toward filling that 15 year gap, for they include a generous sampling of the numbers Lew is acclaimed for, along with new material he's introduced recently. The organ is "Big Bertha," an original installation Wurlitzer Publix 1 (now enlarged to a 4/22 with its added English Horn and Flute Celeste) in Birmingham's 2,200 seat Alabama Theatre; no reverb needs to be added to Bertha's recordings as the theatre has a completely satisfying natural roll-around sound.

Lew bases many of his arrangements on favorite dance band recordings of years past. His Big Band numbers on this album include "St. Louis Blues March" with lots of smooth untremmed brass, "Moonlight Serenade," "Does Your Heart Beat For Me" and "Take the A Train" (here accurately portrayed as a subway ride 'neath the sidewalks of New York, the A Train never was a choo-choo!) From the Dance Band era are the wonderful silky ballads "I'll String Along With You," "Sleepytime Down South" combined with "Do You Know What It Means to Miss New Orleans," "The One I Love Belongs to Somebody Else," "Elmer's Tune," "In the Still of the Night," and "You Took Advantage of Me."

Particular delights in Lew's program are the novelty "Grasshopper's Dance," a warm, romantic "Kashmiri Song," Fritz Kreisler's charming "Tambourine Chinois," and Scott Joplin's lesser known but cheery "Ragtime Dance." Also included are two of Lew's fabulous Torch recreations. "Looking Around Corners

For You" is obviously a favorite Torch jazzy piece. If "Nola" sounds quite different from the usual piano-based version it's because Lew has adapted it from a Torch orchestral arrangement written about ten years after he left the organ!

We've saved mentioning the best 'til last. First is Lew's remarkable recreation of Edwin Lemare's "fiendishly difficult arrangement" of Wagner's "The Ride of the Valkyries." Lemare, and Lew, take it at the proper orchestral tempo; it's not the usual souped up "Kill the Wabbit" version! The album's closing selection is Lew's magnificent recreation of Quentin Maclean's 9-minute transcription of "The 1812 Overture." In reviewing Maclean's Happy Days CD (THEATRE ORGAN, January 1995) Lew wrote "The final item ... by Tchaikovsky ... prove(s) how deft Maclean was at transcribing orchestral music to the organ ... (and) present(s) the Wurlitzer as the Unit Orchestra it was initially meant to be. "The 1812 Overture" is a real tour de force and a remarkable display of virtuosity." The same can certainly be said of Lew's performance here!

Discerning ears may notice several unfortunate errors in the mastering and, here and there, regrettable variations in the recording level of this album—but these in no way minimize the consummate musicianship of the artist. Lew's selections were chosen, arranged and registered with the greatest care to both serve the music and enthrall the listener—it's a most welcome release—At Last!

Compact discs are \$20.00 and cassettes \$14.00 (both post-paid) from Alabama Theatre Recordings, 1817 Third Avenue North, Birmingham,

Anything Goes — Stan Kann & Ralph Wolf



Take two masters of the keyboards, add San Gabriel Civic Auditorium's 3/16 Wurlitzer and a Yamaha 7' grand piano, mix in 23 of Cole Porter's most popular melodies and you have a 63-minute effervescent musical cocktail!

It's Stan Kann at the Wurlitzer and his longtime friend, and musical soulmate, Ralph Wolf at the Yamaha. Stan's years at the St. Louis Fox, TV appearances and ATOS concerts make him well known to organ buffs while Ralph's credentials as pianist/arranger/accompanist to the top singers of the 40s, 50s and 60s, plus his years with Thomas Organs, place him among the very best keyboard artists.

Their Cole Porter selections run from 1929's "What Is This Thing Called Love?" through the great Ethel Merman classics "I Get a Kick Out of You," "It's Delovely," and "Anything Goes" (with some added Kann/Wolf touches from Widor and Bach!) to Bing Crosby's 1956 hit "True Love" (from the film *High Society*).

There are two medleys; the first is 8 minutes of selections from the Broadway musical *Can-Can*. The tunes, in the

order played, are the title song, "C'est Magnifique," "Allez-Vous-En," "It's All Right With Me," "I Love Paris," and a reprise of "Can-Can." The other, a Love Medley, features "You Do Something to Me," "Easy to Love" (remember James Stewart singing this to Virginia Bruce in *Born to Dance*?) and "I've Got You Under My Skin."

Among the other wonderful Porter classics are "Wunderbar," "Begin the Beguine," "In the Still of The Night" (introduced by Nelson Eddy in the 1937 film *Rosalie*), "From This Moment On," and "Night and Day." Lesser known Porter delights are "How Could We Be Wrong?" (another gem from his virtually unknown *Nymph Errant*), "Where or When" (from 1950s *Out of This World*), "I Love You," and "Don't Fence Me In" (yes, Porter wrote this and it was sung by Roy Rogers and the Sons of the Pioneers in 1944's *Hollywood Canteen*!)

Throughout this cheery, entertaining album the melody lines and accompaniment bounce easily back and forth between the piano and organ. There are tasty jazz tones, neat key and tempo changes, and the wonderful interplay between two consummate musicians having a wonderful time. It's DELOVELY in every way!

Compact disc only for \$20.00 (postpaid) from Piping Hot Recording Company, 4608 N. Delta, Rosemead, California 91770.



Tribute — Jim Roseveare & the Wiltern Kimball

One of the most beloved organists of our time, Jim Roseveare lived an all too short 46 years (1942-1988) but left a legacy of musicianship which will be remembered as long as theatre organs play!

In their tributes to Rosy, John Seng wrote "... (he) was a musician of consummate taste ... and (his) high performance standards will never be taken lightly by his peers." While Ashley Miller stated "His contributions to the theatre organ ... will be felt for years to come." In his new "Colonial Memorial" album Clark Wilson salutes Roseveare with a 17-minute medley containing six of Rosy's favorite melodies!

In his lifetime Jim released only two commercial recordings: an LP of his concert at Portland's Oriental Theatre during the 1966 ATOS Convention and a cassette on which he played Oakland's Paramount Theatre organ in solos and duets with Peter Mintun on the piano.

This album is also a "Tribute" to the magnificent 4/37 Kimball organ (the largest theatre instrument built by Kimball) which, coincidentally "lived" in the Wiltern for 46 years (1933-1979) and has been in storage since, awaiting a new home!

Long out of print are the few recordings ever made of the Wiltern Kimball—just 2 LPs each made by Del Castillo, Mildred Alexander and Ira Swett!

This 70+ minute album came about because Ken Petersen, one of Roseveare's closest friends, thought it would be nice to have a permanent record of Rosy's October 24, 1971 concert at the Wiltern. With Jim's wholehearted approval, the recording was made by Calvin Perkins from front row center in the balcony with a microphone aimed directly at each chamber. Although this recording was made 25 years ago, the quality compares favorably with the best albums being made today. The attentive audience of about 1,000 is noticeable only when they applaud. The original master tape was skillfully converted to digital and Jim's spoken comments were edited out so the entire concert, all 21 selections (including the encore, "Vanessa") are on the album.

Roseveare was, without doubt, the consummate Jesse Crawford interpreter of his day. This album contains a generous 13 Crawford recreations including (in the order played) "I Love to Hear You Singing," "Id' Love to Be Loved Once Again," "High Hat," "Miss You," "It Must Be True," "Love Me," "The Dance of the Blue Danube," "A Broken Rosary," "Hello, Aloha, How Are You?" "Masquerade Waltz," "I Can't Do Without You," "Save the Last Dance For Me," and "My Love Song."

Crawford's ideas permeate all of Rosy's arrangements. The remaining tune list includes Robert Farnon's picturesque "Journey Into Melody," the bouncy

"Everything's in Rhythm With My Heart," Ray Noble's "By the Fireside," a rousing "Hooray for Hollywood," Gershwin's "Liza," a soothing "Flamingo," and "Guess Who I Saw Today."

Each selection is a musical gem. With 8 pages of excellent liner notes and photographs, "Tribute" is worthy of being in every record collector's library. Roseveare's artistry is unsurpassed and the magnificent Kimball hopefully will someday soon be heard again. Available in CD only for \$18.00 (postpaid) from Cambria Master Recordings, Box 374, Lomita, California 90717. (Note: Only a few copies remain of the cassette "A Paramount Concert" — Jim Roseveare and Peter Mintun in Organ/Piano Solos and Duets — for \$12.50 postpaid from Paramount Theatre, 2025 Broadway, Oakland, California 94612.

Au Revoir — Gledhill, Kelsall & Ogden



"Au Revoir" to most people may mean "Good-bye" but the literal translation is "Until we meet again," and that was surely the feeling in the hearts of all who attended the September 24, 1995 farewell concert on the magnificent Manchester (England) Free Trade Hall Wurlitzer. (The July 1986 THEATRE ORGAN has an

excellent cover story on this installation.)

Opus 2120, a Publix 1 (4/20) Wurlitzer, was shipped to Manchester's Paramount (later Odeon) Theatre in 1930. Forty-three years later, when the theatre was scheduled to be multi-plexed, the organ was removed by the Lancastrian Theatre Organ Trust. After four years of refurbishing (its specifications and voicing not being changed save for an English Horn replacing the original Solo Vox Humana in 1947,) they installed it in the Free Trade Hall. Now the Hall is to be replaced and plans are being made for the organ's removal to a new home.

In the organ's 66 year history more than 20 LPs and cassettes have been released—most recently "A Paramount Selection" (reviewed in May, 1996 THEATRE ORGAN) which contains "cuts" from both the Paramount and Free Trade Hall days. This "farewell for now" concert was recorded by the BBC (from which this 79-minute CD was excerpted) and features three of England's finest organists: Simon Gledhill, Phil Kelsall (now in his 22nd year at Blackpool's Tower Ballroom,) and Nigel Ogden, host of the weekly BBC broadcast, "The Organist Entertains."

For buffs not familiar with British organ scene this album is a perfect introduction to the varying styles, registrations and arrangements of British artists. They play what is generally considered the most American of any UK instrument!

Simon's 41-minute portion opens with a "Garland of Judy Medley" which provides an interesting comparison with his previously

released *Shall We Dance* album (a 4/20 versus a 4/14 Wurlitzer!) Next are a dashing "Thunder and Lightning Polka," John William's haunting "Themes from E.T...." one of Noel Coward's most beautiful melodies, "If Love Were All," and a 10-minute medley from Romberg's *The Desert Song*.

With the opening notes of Kelsall's *Songs From The Shows*, a languorous "All I Ask of You," listeners will detect an introduction to the Blackpool Sound. All the tunes will be familiar (including "How Long Has This Been Going On?" inadvertently missing from the listing) except, perhaps, "Wonderful, Wonderful Day," a Gene DePaul/Johnny Mercer number from the 1954 MGM musical *Seven Brides for Seven Brothers*. Next up is Phil's near-patented arrangement of "Tiger Rag" which really should be seen to be fully appreciated! Phil closes his half hour with an 11-minute medley of *Tower Ballroom Favorites*. Again, you'll recognize them all except for one, the beautiful ballad "Just For a While," which opens the set.

Last up is Nigel Ogden whose life long association with this marvelous organ has included being the final artist to play the organ in the theatre and to re-open the instrument 19 years ago in the Free Trade Hall! Nigel's brief segment has a salute to the former resident organists of the Paramount/Odeon (including, as the second number in this medley, Charles Smitton's version of "Estralita,") "Lovely Lady," dedicated to this "Queen of Wurlitzers." Then, it's time to take the console down to the strains of "Auld Lang Syne."

An appropriate salute to one

of the finest Wurlitzers ever built, a beautiful souvenir of a historic event, and wonderful listening. Because the chambers are in the Trade Hall's ceiling, the only audience sound is their applause and singing of "Auld Lang Syne." Detailed liner notes complete the package and we give this album a Highly Recommended rating! Available in CD only for \$17 (postpaid — please remit only in cash or IMO in Pounds Sterling) from Lancastrian Theatre Organ Trust, 21 New Hall Road, Jerico, Bury BL9 7TQ, Lancashire, England.

Concert Hits — Chris McPhee



In 1993 Chris was Overall Winner of the ATOS Young Organists Competition and within the year he released his first album, *Polished Pipes*, recorded on the 4/24 Capri Wurlitzer and reviewed by Dan Bellomy in the November 1994 THEATRE ORGAN. On this new album, Chris is heard on an equally fine Wurlitzer, the former Capitol Theatre instrument now installed in the Orion (Theatre) Centre in 1988. It's Opus #1813, a Style 260 (with its original 32' Diaphone) now increased to 17 ranks with an added English Horn and Solo String Celeste.

Back in the late 60s, Concert Records issued an LP by Ian Davies (*Australian Style*, #CR0015) while the organ

was in its original home and, since its installation in the Orion, another young Australian organist, John Giacchi, has released *Night Moods*. Being an under the stage installation, unique for a Wurlitzer, its bright sound is perfect for Chris' selections, arrangements, and registrations. Just 21 years old when this recording was made in late 1995, Chris has included on this 68-minute album his most requested hits and presents them in excellent concert sequence.

Chris opens with the new Walt Disney theme song — and a great console riser — “Be Our Guest.” In the first chorus of his second piece, “Chelsea,” you might not realize Thomas Wright Waller was the composer. The second chorus gives it away as pure “Fats” (it’s one of six titles from his wonderful 1939 *London Suite*.)

A bouncing “Baby’s Birthday Party” is next. Note the great string bass in the pedal (no, it’s not John Seng’s doghouse!) Richard Rodger’s romantic “If I Loved You” is one of several marvelous ballads on this album; the others being Romberg’s “Serenade” from *The Student Prince*, the brooding theme music of *Schindler’s List* and a mellow “Old Fashion Garden.” Chris features two out of the ordinary marches in his program: a light-hearted “March of the Cards” and a rather percussive “Fire Drill March.” In a salute to one of the organ’s early resident artists, Knight Barnett, Chris plays his arrangements of “Memory Lane” and “Chloe” — that will surely bring a smile to Stu Green!

“I’m Forever Blowing Bubbles,” “I Don’t Want to Set the World on Fire,” and a fun-filled “Bie Mir Bist Due Schoen” are all light, breezy

delights. A 10-minute selection of tunes from the musical *Annie* includes “It’s A Hard Knock Life,” “Maybe,” “I Don’t Need Anything But You,” “You’re Never Fully Dressed Without a Smile,” “I Think I’m Going to Like it Here,” and, of course, “Tomorrow.”

Midway in the album, Chris has a rather up-tempo, upbeat “In A Persian Market” which breathes new life into that old chestnut and his “closer” is an equally sparkling arrangement of “Slaughter on 10th Avenue.” The final number, which surely serves as his encore, is “I’ll Be Seeing You.”

Congratulations to John Parker and his TOSA organ crew for a superb organ and to Graham Ward for capturing its sounds so well. Everything about this album is fresh and spirited and, as Dan Bellomy said in his review, “Try it, you’ll like it!” Amen!! The compact disc is \$20.00 and the cassette \$12.00 (both postpaid) — make checks payable to Chris McPhee and send to Russ Evans, 6521 N.E. 191st Street, Seattle, Washington 98155-3453. (*Polished Pipes* is still available — same prices and ordering details.)

Renaissance — Scott Foppiano



“Renaissance” is an appropriate title for this album celebrates the re-birth of one of the rare 4/23 “Wonder

Mortons.” Only 5 were built, but three now, are playable. Recordings are equally rare; we know of only two LPs: Ed Welsh on the ex-Loew’s Valencia/ Schabel residence organ (Concert Recording #0121) and Robert MacDonald’s “Two Sides of Christmas” on the original installation in Loew’s 175th Street — now the United Church (on the Gothic label.)

The Morton heard on this album was removed from Loew’s Jersey City in 1977 and languished in storage almost 20 years before being installed in the Arlington Theatre by the ATOS Santa Barbara Chapter. Tom Hazleton played its re-dedication concert on October 1, 1988. Many improvements and some additions have been made since 1988 bringing the organ up to 27 ranks (only 5 of which are not Morton). Despite playing into a 2,000 seat theatre, because of the chamber placement, the organ has a more intimate than roll-around sound. The organ chambers face each other, and are located in the second story “houses” along the sidewalls — the houses having been painted on sound transparent cloth!

This is Scott’s second “pop” album (his first being on the Wurlitzer in Detroit’s Senate Theatre, reviewed in the July 1995 THEATRE ORGAN). The contrast between the two instruments, the bright and brassy Senate organ and the husky, full bodied Morton, is quite evident and Scott has beautifully demonstrated the best of each on his two discs.

This 65-minute album opens with a rather up-tight Dave Junchen arrangement of Cole Porter’s swinging “It’s All Right With Me” followed by a touching modern ballad,

Michael Jackson’s 1995 hit, “You Are Not Alone.” Next is Scott’s adaptation of the Crawford classic “I Love to Hear You Singing.” On the gentle “Aria” by Flor Peeters, Scott demonstrates many of the Morton’s softest and loveliest ranks. A near 20-minute medley of eight tunes from Jerry Herman’s Broadway hit *Mame* is next and includes such rarely played titles as “My Best Girl,” “The Man in the Moon (is a Lady),” and “Bosom Buddies.” The medley strangely omits the rowdiest number in the show, “That’s How Young I Feel.”

With its dark tone qualities this Morton comes off especially well on the ballads “Through The Eyes of Love” and another modern tune, John Denver’s “Perhaps Love.” Brightening things up are a somewhat restrained dance band version of “I’ve Heard That Song Before” and a modestly bouncy “Betty Boop Theme.” Two major highlights of this album are Scott’s luscious improvisation on “London-derry Air” and a full-throated “War March of the Priests.” The album closes with Sousa’s rousing “Liberty Bell March.”

Certainly this “Snortin’ Wonder Morton” is far different from a Wurlitzer. Scott obviously enjoys the organ and recording engineer Terry Cutshall has quite successfully captured its full tonal range and volume. Excellent liner notes, a full color photo of the auditorium and the reproduction of an early Arlington ad on the top of the CD completes the package. Compact disc only at \$20.00 postpaid from Santa Barbara Theatre Organ Society, P.O. Box 60237, Santa Barbara, California 93160.

Kavalkade — Simon Gledhill



The Ks in the album's title are for Kimball. Clever? Yes, for it's the magnificent Dickinson High School Kimball as it's never been heard before! Starting as a 3/19, it had grown to 43 ranks when last recorded (Tom Hazleton's "This and That" reviewed in the March 1995 THEATRE ORGAN). After that recording was made the school suffered a fire in an adjoining building which coated the organ and auditorium in soot. Now the organ has been completely refurbished, expanded to 57 ranks and speaks out better than ever into a brighter sounding room!

As Simon explains in the 16 pages of detailed liner notes accompanying this 72-minute disc, a cavalcade is a procession or parade, in this case "... a procession of contrasting themes or moods ... of varied theatre organ music."

"Flying Down to Rio" does quite nicely as a console raiser. Then, the first of several ballads that sound so lush on this Kimball, Noel Coward's "If Lover Were All." Simon's other ballads are "Open Your Heart" (composed by Lyn Larsen,) "Little Serenade" and Kern's "The Song Is You." The album features two wonderful medleys which also include some magnificent ballads. The first is 8 selections (totaling 15 minutes) from the film musi-

cal *Hello, Dolly!* The other has four movie themes, including a misty "Laura" and dramatic "Love Is For the Very Young," by one of Hollywood's finest composers, David Raskin.

In a lighter vein, Simon presents a charming musical "Sketch of A Dandy," an airy "Melody On The Move," the gentle calypso "Caribbean Dance," and Cole Porter's snappy "It's De-Lovely." Providing a smashing conclusion to this cavalcade are Glinka's "Russian and Ludmilla Overture" and the brisk "March of the Bowmen."

In exploring so well all the unique voices and outstanding ensembles of this Kimball, Simon displays the fine artistry and good taste, which always mark his performances. On all counts, including the organ, recording and production, you must not let this Kimball-kade pass you by! Compact disc only at \$20.00 postpaid from DTOS Recordings, c/o Bob Noel, 110 Edjil Drive, Newark, DE 19713-2347.

In A Sentimental Mood — Organ and Soprano Saxophone



This could well be the most unusual organ recording ever reviewed in THEATRE ORGAN for its features Anders Paulsson, a Swedish sax virtuoso, and New York City organist Harry Huff in Stockholm's Katarina Church

(and, no, it's not a theatre instrument.) But this album is not without precedent for one of the rarest of rare organ recordings is John Seng's *Dream Awhile* album featuring Bobby Hackett on trumpet (Columbia CS 8402, a long out-of-print LP.) Surprisingly, there are two other organ and brass albums still available! First is Ashley Miller at Trenton's War Memorial Möller with Joseph Scanella on trumpet (Midnight Productions, P.O. Box 68, Waldwick, NJ 07463.) The other features keyboard wizard Dick Hyman at the Wurlitzer in Keystone Oaks High School, Dormont, Pennsylvania, with Ruby Braff on cornet (the album, *America The Beautiful*, is available in LP from Organ Literature Foundation, see address below).

As the title implies, all but one selection was penned by Duke Ellington or his long-time collaborator Billy Strayhorn. Three on this 37-1/2 minute CD are familiar to all, "In My Solitude," "Sophisticated Lady," and the album's title tune. The lesser known, but equally melodic, introspective selections are "Star Crossed Lovers," "prelude To A Kiss," "Blood Count" (written by Strayhorn on his deathbed,) "Chelsea Bridge," "Come Sunday," and "T.G.T.T" ("Too Good to Title.") The album's closing number is a simple yet deeply moving "Amazing Grace."

"In a Sentimental Mood" says it all. Each selection is meditative, reflective, indeed near religious. The light, crystal pure tones of the soprano sax carry the melody line throughout, with tasteful, restrained, untremmed organ for the accompaniment. There are

some jazz touches here and there, but each selection is a tone poem for your sentimental mood. CD format only for \$22.00 plus \$3.00 per order for postage from Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184-5918.

George Wright playing the Hollywood Philharmonic Organ Rhapsody In Blue

Dennis Hedberg, Guest Reviewer

Order Banda album number 59657 from: Banda, P.O. Box 1620, Agoura Hills, California 91376-1620. U.S. & Canada - \$20 (US) postpaid First Class; England - \$23 (US) postpaid Air Mail; Australia - \$24 (US) postpaid Air Mail.

Rhapsody In Blue is another of Mr. Wright's theme recordings. That is, each of the 17 selections contained in this 58-minute CD relates to something blue in their respective titles. Rhapsody In Blue does not play as a medley. There is silence between each song and therefore, under Mr. Wright's artistry each selection is allowed to make its own unique musical statement.

The console raiser is "Shaking The Blues Away." It's big. It's boisterous and utilizes the piano in a right-hand ensemble registration ... something we don't often hear Mr. Wright do. Speaking of the piano, a gorgeous grand, we hear it used in the pedal driving a blues/boogie beat in "Yancey Special Blues."

Contrasting with chimes pealing in "Blue Skies" is the Krümet featured in a registration showcased by "Blue

Twilight" and several other selections. I am as fond of this particular Krumet as George is since he got it from me in one of our many horse-trading deals.

George Wright's Hollywood Philharmonic Organ contains a number of uncommon resources and a few common ones installed in an uncommon way. Such is his unenclosed Kinura. It gets to sound off in "Valse Blue" while it is being accompanied by a MIDI'd Orchestral Harp.

A well known organ song, "My Blue Heaven," has been arranged many ways by many people. Here it is arranged as a cha-cha, graduating to a genuine, tambourine thigh slapper complete with tibia fills and that squawking Kinura. It ends as it began ... cha-cha-cha!

A real aching heart ballad, "Little Boy Blue," is a composition by the artist. It is beautiful, of course, but then so is my favorite track of Rhapsody In Blue and I am not even sure of its name. I think it might be "Bluebird of Happiness" but don't hold me to it. You see, somewhere along the line Banda Records' copy editor and tape editor got a little out of sync. The play list calls for "The Birth of The Blues" on track 11 but what really is on track 11 is a lesson in the use of tibias according to George Wright. It features his "strawberries and cream" tibias and flutes cascading over one another while playing off an Orchestral Harp effect.

An often used theatre organ effect is to double the melody line with some strong voice, i.e., tuba, in the left hand 2nd touch. No one does this better than George Wright and he makes the most of it in "Blue Moon."

The title of this album suggests we will hear Mr. Wright play the famous Gershwin work. This is not quite the case as George explains in his jacket notes. He doesn't think it transcribes all that well to the organ. However, with a wink towards United Airlines he does take the rhapsody's principle theme and for nearly five minutes, wraps it with all varieties of tibias, flutes, and celestes he can coax from his instrument.

In reviewing George Wright's recordings over these many years, I have always had some technical comments. In my comments on *Girls! Girls! Girls!* I felt George had struck pay dirt with both the organ and the recording technique. I was wrong! That was very good. This is better. The organ itself is about the same. The recording sterling with just a whisper of added reverberation. The difference is in the acoustic adjustment of the listening room which in reali-

ty has become a recording studio. In his quest to record the smallest sonic nuance from each pipe Mr. Wright has instructed his listening room (studio) be made as absorptive as possible. The result is the near absence of early reflections and a dramatic reduction in standing waves which are well known to obscure timbre texture and imaging.

There is a new velvet smoothness to the organ that I had not heard before. You haven't either unless you buy Rhapsody In Blue.

George Wright — Flight to Tokyo & Encores II

Richard L. Miller, Guest
Reviewer

If you know George Wright albums, you will immediately remember these two from the Hi-Fi Records era on the original Chicago Paradise Theatre Wurlitzer instrument reinstalled at the Richard Vaughan residence in

Southern California.

Here we have two of the nicest albums by George Wright you could ever want to add to your collection. These are not gimmicky or made just for exercising your sub-woofers and super tweeters (they will do that pretty well if you have them). These are MUSIC albums by a musician who knows what he wants and he gets it across like no one else I have heard.

Flight To Tokyo is lovely, sometimes sentimental, sometimes jazzy, slightly tongue in cheek but always gorgeous in sonority and good taste. In the opener, "Japanese Sandman," listen to the crisp use of xylophone and bells which briskly lead to the jazzy rhythms to follow (just a touch of pentatonic scale at the end to reveal its jaunty oriental inspiration). "It Looks Like Rain in Cherry Blossom Lane" starts out very sophisticatedly, but within a few measures, George is off and running

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with that stomping driving rhythm and syncopation that just pulls us in. "Poor Butterfly" is just simply gorgeous. The piano adds a nice soft finish. Then, off to "Nagasaki" for a nifty little hot jazz arrangement. "Rickety Rickshaw Man" lets George show off that great xylophone again. The beautiful arrangement of Puccini's "Un Bel Di" demonstrates George's taste and elegance in the transcribing process. It is the vocal quality which I most appreciate being kept intact. "Kyoto Beguine" (George Wright) is oh-so-smooth and lovely. "Lady Picking Mulberries" is a weak name for a beautiful selection. The very nice oriental styling by George is just perfect as is the last cut, "Japansy." I'm sorry three tunes from the original album didn't make it into the CD: "Japanese Sunset," "China Nights," and "Japanese Can-Can." (the album card shows the latter in the listing but oops! it isn't.)

Encores II is one of those great albums that was a sequel and came out better than its predecessor. This CD reissue collection omits two selections so you won't find "Take Me Out to the Ball Game" or "Pizzicato Polka" here. But the mere fact that the "Granada" selection appears makes this album a winner right away. If you heard Placido Domingo sing this, you have a feeling for the way George belts this out. This is passionate music from a great Latin composer. The haunting classic "Laura" from the movie of the same name, has been recorded in George's new *Girls! Girls! Girls!* album with a very sophisticated new arrangement. The beautiful tango, "Orchids in the

Moonlight," is a classic theatre organ selection. George doesn't miss a chance to show off the lushness of the instrument under his control. The dynamics in this great dance are absolutely beautiful allowing the sudden shift from pianissimo to fortissimo and finally the delicate light finish. "Veradero" bounces, glides and then jumps back with exuberance all over again. "Baia" is my idea of tropical paradise in music. "If I Love Again" is a sweet ballad with George's perfect timing allowing one to "sing" the lyrics to the music. The famous 1850 march, "Under the Double Eagle," lets George bring us the flavor European band, with solid tuba line and piccolos above the main melody for a rousing finish.

This is BANDA's second outing in the series called their BANDA Original Master Series. Make no mistake, these are important recordings and are here for an entirely new generation to discover. We who were there when the HiFi music market let the world know about George Wright and his wonderful music on the Wurlitzer pipe organ, and will have an even greater appreciation for this release. They first appeared on 1/4" two-track open real stereo tape, monaural LP and eventually on stereo LP. Now, our generation and future generations can enjoy what those wonderful Ampex 3-track machines and AKG microphones were able to capture. Huge dynamic range, very low distortion, full frequency range and smooth analog tube-type electronics. They were the best sounds we could get in the late 50s and early 60s. But we never really heard the music and beauty

of these recordings until now. The transfers are absolutely transparent (without all that nasty equalization for LP mastering.) This CD truly reveals what these tapes represent. They sound amazingly fresh and the

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CHAPTER NOTES

CEDAR RAPIDS

WILLIAM PECK: 319/393-4645

No membership meeting was held in July as experience has taught us many members are on vacation notwithstanding the fact that it is one of our hottest months of the year. The board, however, met for its usual monthly meeting to carry on the affairs of the chapter. In August, our membership meeting was held at the Coe College here in Cedar Rapids where we were allowed access to the fifty-plus rank Skinner organ housed in the Sinclair Memorial Chapel. This organ was originally housed in the Memorial Coliseum (on an island of the Cedar River which separates East and West portions of the city) and is the headquarters for our city administration. The organ was purchased by donations from Cedar Rapidsians and remained in the Memorial Coliseum for many years. It was infrequently used and subsequently there were negotiations with Coe College to let it be moved to Sinclair Memorial Chapel on its campus to be used for functions held there as well as organ instruction for music majors at the college. With the building of the Five Seasons Arena which will accommodate 7,000 to 8,000 people coupled with the city's acquisition of the Paramount Theatre for the Performing Arts, most events are held at one of those two sites. Our meeting at Coe, open console was made available with several members taking advantage of the opportunity. Refreshments were served from the stage where many well-known performers have appeared throughout the years.

Our September 29 membership meeting will be at the Paramount where we will have access to the 3/12 Wurlitzer we maintain and so enjoy.

Now that the National Board of

Directors of ATOS have given us its "blessing," we have started our pre-planning for the fall 1998 regional convention. Additional board meetings are being held setting the wheels in motion for that event. We have approximately two years to prepare for it, but realize it is a big undertaking to host such an event!

We are well into gearing up for our fall spectacular which will be on Sunday, November 17. Clark Wilson will be our featured artist. He will also be performing for the approximately 2,500 5th graders we will be hosting on Friday, November 15, for the "Old Time Theatre Festival" staged at the Paramount in conjunction with the Cedar Rapids School Administration. We are all praying we do not have an old-fashioned blizzard for either of those two dates! This is the latest time of year we have scheduled a fall spectacular. We did not wish to interfere with the regional which had been planned for October. We felt we should not change our date back to that month when the regional was canceled.

Some of the "Cruisin' CRATOSians" have already secured tickets for the JATOE "Midwest Fall Fling '96" and are looking forward to an entertaining weekend.

More about our other late fall events in the next issue. We will have our annual Christmas Party again at the Paramount Theatre enjoying seasonal music emanating from the 3/12 Wurlitzer!

George K. Baldwin

CENTRAL FLORIDA

EDGAR ALHOUSE: 904/686-6388

It's unbelievable that summer is over. There were no CFTOS chapter meetings in July and August. The September 8 meeting will be held at the Pinellas Park City Auditorium where our CFTOS Wurlitzer has been installed and worked on by members for over three years. Instead of having an artist for the day at this meeting, it was decided to give all members a longer opportunity to play our theatre organ. Hopefully most of our members will have returned from trips and will be present.

Members talk about getting children interested in organs, mainly theatre organs. Following, will be a story

about my husband and his daughter in their love of organ music which started many years ago in Hutchinson, Minnesota. The well-known Eddie Dunstedter was the person who interested Linda in organ music.

Linda Roaks, our daughter from California had been in New York for the AGO National Centennial Conference, then flew down to Florida to visit us. When visiting us before, she never had been to the Tampa Theatre. Before she came, we contacted John Otterson for a date for Linda to come and play on the Tampa Theatre Mighty Wurlitzer. John met us on July 14 at 10:00 a.m. and Linda had a lovely time playing the organ. She appreciated the assistance John gave her.



Linda Roaks at the Tampa Theatre and with President Bill Shrive at his home.

Pam Person photos

On the way home, we called our President, Bill Shrive, and asked if we could stop over and show Linda his Robert-Morton theatre pipe organ. Bill loves it when someone plays on his Morton, so he insisted that Linda try it out. She enjoyed playing at the Tampa Theatre and at Bill's home and stated both organs to be very well maintained and each have their own "fla-

vor" of sound.

Linda is responsible for her dad, Russell Lambert, becoming a member of ATOS. When she and her husband, Ron Roaks lived in Syracuse, New York—on one of our visits Linda brought us to the New York State Fairgrounds in Syracuse so Russell could finally play a theatre pipe organ. It is a 3/11 Wurlitzer and since then, Russell is appreciative when he has the opportunity to play a theatre pipe organ.

After hearing Eddie Dunstedter play, Linda persuaded her father to buy her an organ. The first one was a Hammond Spinnet and Linda had lessons. Then a B3 Hammond was purchased. At age 12, Linda was the organist at two churches. In the 8th grade in Hutchinson, Linda played the organ at a school talent contest winning top honors. In high school she was awarded a scholarship to the University of Illinois, graduating with a B.S. in Music Education and Organ Major.

She married Ron Roaks while in college and then moved to Syracuse, New York. Linda then attended Syracuse University attaining an M.A. in Elementary Education. She has been a Music Educator since 1970 in New York and California public schools. They now live in California and she has been taking organ lessons in California for quite a while. She has been a member of the AGO for many years and was given a birthday present by us to become a member of ATOS. Now, she is a member of Nor-Cal Chapter ATOS and AGO Stanislaus Chapter.

Linda was also a church organist at Delaware St. Baptist, Syracuse, New York; Music Director at Lutheran Church in Baldinwinnville, New York; and now a Music Director at First Christian Church in Modesto, California. Our daughter plays a theatre organ at every available opportunity.

John Otterson and Bill Shrive were gracious hosts and Linda and her family appreciated their hospitality and assistance.

Dolores Lambert

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Bob Schmitt entertains us on his 3/8 Kimball.

J. Polesley photo

CENTRAL OHIO

STAN KRIDER: 614/837-2096

Perennial host Bob Schmitt graciously invited the chapter to meet again this year in his beautiful Centerville home. On June 23, 25 COTOS members and guests arrived at his dwelling in which resides a 3/8 Kimball. Located on the lower level of his home, this restored instrument has been the source of entertainment for COTOS on several previous occasions.

During the business meeting, President Stan Krider reported that the rebuilding of a 16' Tibia offset chest of our chapter Wurlitzer is now complete and the chest has been reinstalled and is operational. The organ crew currently is engaged in making some minor adjustments to the marimba action and trouble shooting a Diaphone offset chest.

At the conclusion of the business meeting Vice-President Neil Grover introduced Bob Schmitt who presented our musical program for the day. Opening with "Everything's Coming Up Roses" he moved on to a Hoagy Carmichael composition, "One Morning in May" during which we again heard the lush sound of those Kimball Tibias, something we've commented upon before. Bringing back the yesteryear of the theatre organ, Bob played a medley of tunes popularized by Jesse Crawford.

At open console there were plenty of takers: Alberta Doan, Stan Krider, Dotty Hadley, Emily Smith, and Martha Drake taking turns. Somehow, between performers, we found those tasteful refreshments provided by our members and the host. We are grateful, as always, for the hospitality offered by Bob and Jeanette Schmitt.

John Polesley



President Stan Krider presided at the COTOS business meeting.

J. Polesley photo

Our Sunday, July 21, meeting at the Med Huffmans home north of Lima, Ohio, was a delightful trip into the past. We toured the Huffman homestead including their smokehouse (for the youngsters, a smokehouse is where farmers would use smoke and heat from a hickory fire to "cure" their hams and bacon) in which an old school bell was hanging. The afternoon's program saw Med playing his custom Rodgers 3 manual organ. He explained that this instrument was purchased during the mid-1970s by a Toledo Rodgers dealer for his home only to find that it wouldn't fit. It was put in storage until 1989 when Med bought it from the dealer's estate. Med commented that he had to widen his own basement door in order to get the console down there. He played such favorites as "Smoke Gets In Your Eyes," "Deep Purple," and "Liebestraum." His "American Patrol" was well played. Others at open console included Ellie Hyle, Emily Smith, and Stan Krider.

The music room in the home of Dr. Karl and Barbara Saunders was filled with more than sixty COTOS members and guests for our August 18 meeting on a pleasantly warm Sunday afternoon. Karl introduced Jelani Eddington who then astounded his audience, a mix of ATOS and AGO members, with nearly an hour of first quiet, then powerful, throbbing theatre organ sounds. Allen Miller then took the console to play and discuss the organ that he designed and installed (see the November/December 1992 issue of THEATRE ORGAN). Both Allen and Karl led several chamber crawls to satisfy their guests' curiosity. Open console found many taking advantage of this opportunity

CENTRAL OHIO cont.

to try our hands at the Wurlitzer. Of those who tried playing, some loved it, a few were temporarily overwhelmed by it, and even others would still rather play on an electronic instrument. Long live the differences! We all have our personal preferences. Thank you to all those who gave this magnificent instrument an honest try.

The Central Ohio Theatre Organ Society's Wurlitzer was used by Thomas Worthington High School senior, Mike Turner, during TWHS's Spring Talent Show and on August 22, prior to their evening freshman orientation meeting. Mike, now a graduate of TWHS, played selections from *Phantom of The Opera*, "Fascinatin' Rhythm" and the TWHS Alma Mater on it. This exposure of our instrument to high school students and their parents is another way of reintroducing theatre organ music to a new generation of people.

Our September meeting will be at Tom Hamilton's home. This may be our members' last chance to see, hear, and even play, Tom's electronic copy of the (Columbus) Ohio Theatre's Robert-Morton. Tom states, however, that if it is sold before the meeting, we will be the first to play his new electronic organ.

Our November meeting will be a joint meeting with the AGO. They are planning a Monday evening meeting at the Ohio Theatre. Their goal is to invite young keyboard students and interested youth to expose them per-



Jelani Eddington after a successful concert on the Karl Saunders' Wurlitzer.



Dr. Jerry Morgan plays the Saunders' Wurlitzer while Mark Williams waits his turn.

sonally to the majesty of playing the pipe organ.

Dr. John Polsley is hosting Ken Double in concert at his Urbana, Ohio, home on October 13, at 3:00 p.m., as a fund raising effort for a local charity. This is another in a long series of the-

atre organ concerts hosted by Doc Polsley, for the dual purpose of helping bring theatre organ music to his community as well as to assist local charitable organizations raise money. One of our society's two goals, it seemed only natural to work together in this endeavor. Stan Krider

CENTRAL INDIANA

TIM NEEDLER: 317/255-8056

Saturday, June 8, was a night of enjoyable music at Lafayette's Long Center, where Ken Double played the final 1995/96 season concert, accompanied by Bill Kisinger and the Long Center All-Stars big band. Many of the great dance hits of the 1930s and 1940s were played by the band, Ken at the 3/21 Wurlitzer, and both together. The next afternoon, the Central Indiana Chapter met at Manual High School and we were entertained by Kokomo's Bill Tandy. He played a number of well-known tunes, in addition to the little novelty numbers and obscure tunes he finds somewhere.

July activity was, of course, attending the National Convention in Pasadena, where Tim Needler announced the lineup for the 1997 Convention in Indianapolis, which includes great artists such as Ron Rhode, Jim Riggs, Barry Baker, and Simon Gledhill. We hope to see you all there. Thank you, LATOS, for a delightful convention!

Our August meeting was held at the Long Center in Lafayette, where three chapter members played for us.

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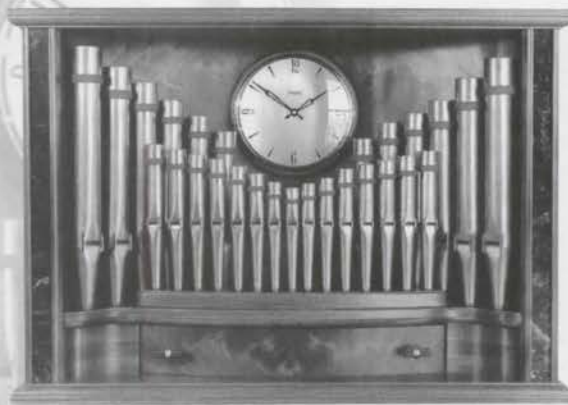


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Tom Nichols, Mike Rolfe, and Carlton Smith entertained us with show tunes and ballads, as well as a couple of classical pieces. We don't often hear these members play, and it was a treat.
Chris Anderson

DELAWARE VALLEY

EARL STRAUSSER: 610/323-4205

The Theatre Organ Society of the Delaware Valley is pleased to announce its officers for 1996. Earl Strausser was elected President, and Harry Linn, Jr. as Vice-President. Dolores A. Hindrikse and Al Derr were re-elected as Secretary and Treasurer respectively.

Friday, March 1, in a mixed concert including performances by members of ATOS as well as TOSDV, and religious and secular classical artists, a number of our members were treated to a unique instrument and interpretations.

The Reformed Church of Willow Grove, Pennsylvania, found itself in need of an organ. Being unable to purchase a suitable instrument, they built their own, a custom hybrid of pipe ranks composed of 3229 pipes and electronic ranks. A Möller 2-manual key desk rebuilt to 3 manuals, integrated with Rodgers stop panels into a console, and computer control technology. The instrument is capable of religious and secular classic, symphonic and theatre registrations, and is equipped with 99 combination controls which makes a multiple artist concert such as this feasible. All of this

fits in the full width at the altar end of the rectangular church which seats 180 in the congregation.

The diversity of the instrument was amply elicited in the recital by seven artists performing with a wide range of styling talent: Duckshin Cho, resident music Director for the church; Edward Wilk, Second Church of Christ, Scientist, Philadelphia; Calvin Marshal, St. Thomas Episcopal Church, Philadelphia; Richard Lewis (ATOS 1992 Young Organist winner; Lisa Neufeld Thomas, St. Mark's Episcopal Church, Philadelphia, researcher and author of a work on liturgical music by women, to be published; Stephen W. Henley, Music Director, Oak Lane Presbyterian Church, Philadelphia, and Board of Bucks County Symphony; and Rudolph A. Lucenter, Assistant Wanamaker Grand Court Organist at Hecht's Flagship Store in Philadelphia. Messrs. Lewis, Lucente and Wilk are members of ATOS.

While the program selections by each of the artists demonstrated a differing capacity of the instrument, the most surprising contrast came as Mr. Lewis stepped to the console to present his selections in theatre styling; it was as if an entirely different instrument had been installed following Mr. Marshall.

September 15, the chapter held its annual member pilgrimage and open console at the Sunnybrook Ballroom in Pottstown, Pennsylvania, to enjoy the famous Sunday Brunch and the

3/14 U.S. Pipes theatre organ installed in the main ballroom.

While the early arrivals were enjoying the repast along with the public, we were entertained by the house organists, Glenn Esbach and George Batman.

Open console kicked off at 1:00 p.m. with a new member of the chapter, Rudy Lucente, of the Philadelphia Organ Quartet, who will be performing in concert at Sunnybrook on November 17. Noted member Dorothy MacLain Whitcomb, Barry Leshner, Gary Coller, Richard Heuber, Norman Rosander, Bob Nichols, Earl Strausser, Bill Schaber, Marshall Ladd followed at the console.

Some 25 members plus their guests enjoyed the outing on a beautiful late summer day.
Al Derr

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DONALD PHIPPS: 508/990-1214

This being the 40th year since receiving our Charter Number 1, with the expansion of our original 235 Special 3/13 Wurlitzer to 18 ranks, a new four manual console is being built. This will facilitate playing greatly as our old console was showing its age, so this dramatic change was deemed necessary.

The combination action is being worked on by Dick Linder, the new Z-Tronix relay is the responsibility of Roger Colson and Russ Grethe has the fourth manual in Wells, Maine, recovering it with real ivory (legal) to match

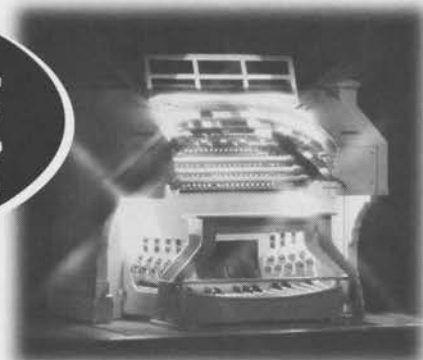
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our other three.

A Kawai upright piano with an all electric MIDI compatible piano disc player will also be incorporated and the console will have MIDI output capability.

Add all of this together with an off-white console shell to match the Richard Knight Auditorium and gold accents, it should make one sit up and take notice in the white spotlight.

Our President, Donald Phipps, is very much involved with this project and he will realize a dream when all is ready. Babson College wants to use our instrument early in September when the fall semester begins so a few of our members are hard at work (and maybe losing some sleep!).

Another activity still ongoing is the distribution of our sixth CD to area public libraries, sixty-one in number, to make a total of three hundred and ninety-five, all free to these venues. Eugene Dolloff is the CD Library Director. *Stanley C. Garniss*

GARDEN STATE

ROBERT RAYMOND, JR.: 201/887-8724

From our chapter notes in the last issue of THEATRE ORGAN, we left out our photo of Bruce Williams. Bruce is the creator of the Great American Railway and its five-manual Wurlitzer hybrid.

On June 23, members of the chapter were guests of Jim and Dottie Shean who unveiled their newly acquired 3-



Bruce Williams, creator of The Great American Railway. Bayfoto

manual console.

The console came from a previous home at San Diego Chapter's California Theatre.* The console is driving Jim's existing 17-rank instrument which has been enhanced with a new solid-state relay.

All-in-all, about 12 of the attendees had the opportunity to christen the console and exercise the organ for about eight hours of musical diversity from Rock to Country and from Rag to Boogie, with some more traditional theatre and semi-classical tunes occasionally thrown in.

About 50 members and guests passed through during the afternoon and evening, and all of them want to

say to Jim and Dottie: "Thank You."

**(Editor's Note: Originally from the Manos Theatre, Greensburg, Pennsylvania, Opus 1391.)*



Candi-Carley Roth shows Jim's new console to Judy Townsend.

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Round Lake Auditorium concert artists (L to R): George List, William Hubert, Ned Spain, and Carl Hackert.

HUDSON-MOHAWK

FRANK HACKERT: 518/355-4523

Although no formal meetings were scheduled for the summer months, there was much to do and experience for members of the Hudson-Mohawk Chapter during July and August.

The pre-movie mini-concert series at Proctor's Theatre in Schenectady, inaugurated in late June, proved to be a big success. Members provided movie-goers with organ music one half hour before each Monday evening movie, on Goldie, Proctor's Mighty Wurlitzer. In many cases, the performer tried to tie in the repertoire with the upcoming film; such as playing "Over The Rainbow" prior to the airing of "Twister." David Lester, Carl Hackert, William Hubert, Ned Spain and Gene Zilka all contributed their talents to the film going public's enjoyment.

The highlight of the summer was a club outing, planned by member Marion Hackert, to the New York City environs on July 11. The first stop was the magnificent Brooklyn Paramount Theatre at Long Island University (LIU). Tom Hazleton gave a wonderful concert on the LIU Wurlitzer. Circa 1928, this instrument is designated a Publix #4 with 26 ranks. This concert was sponsored by the New York Theatre Organ Society. After the Brooklyn concert, the group was bussed to New York City for late afternoon shopping, dining and sightseeing prior to the evening's entertainment at Radio City Music Hall where the group attended the closing event

of the AGO's 100th anniversary convention. The Music Hall's organ was a delight as was the splendor of the edifice itself. Thanks to Marion for a tremendous demonstration of her organizational skills.

As summer genre events go, one of the most eagerly awaited in the Capital District area is undoubtedly the annual organ pops concert at the historic Round Lake Auditorium in picturesque Round Lake, New York. This year's event was a triple organ treat and was performed on August 25. The auditorium boasts a Ferris tracker pipe organ. Artists Carl Hackert, William Hubert, George List and Ned Spain entertained on the Ferris tracker organ, two digital electronic Allen organs and piano with a variety of light classical and popular music. A highlight of the evening was the showing of a Buster Keaton silent movie with organ accompaniment by Carl Hackert.

The 1996-97 chapter season will commence with the annual banquet on the stage of Proctor's Theatre on September 23. The 1996-97 officers will be inducted and members will learn of the diverse and fascinating agenda of chapter activities planned for the upcoming year. Our 1996-97 officers are: Chairman, Frank Hackert; Vice-Chairwoman, Lucy Del-Grosso; Secretary, Maude Dunlap; and Treasurer, Fred Haupt. *Norene Grose*

JOLIET AREA

JIM STEMKE: 847/534-1343

In April, our chapter met once again at our beautiful "clubhouse,"

the Rialto Theatre for a program by our own member, Jim Patak. Jim is one of our invaluable members who not only serves as a board member, but is responsible for the production of our newsletter and the handling of all ticket sales for our public events. Jim chose a program of his favorite tunes played in a very professional and musical style. It's no wonder that he won second place in the hobbyist division competition this year.

In May, we were pleased to feature guest artist from California, Dean Cook. Dean performed for many years in the pizza parlor format, and his highly precise and rhythmical style was well evident in his crowd-pleasing arrangements. A highlight for this reviewer was Dean's arrangement of the Miller big band tune, "Moonlight Serenade," — highly effective in the near perfect acoustics of the Rialto.

Our June social featured artist, Dave Reed from West Chicago, Illinois. Dave was employed for many years at the Back Door Restaurant and Lounge in West Chicago where he was featured on a Hammond X-66 organ. Recently he has been exploring the possibilities of the theatre organ to great success. His technique, registration, and arrangements were all beautifully adapted to the magnificent Barton theatre organ, and I suspect that with a bit more exposure to theatre organ audiences, he will definitely go places.

The big news for our chapter is the announcement of the "Midwest Fall Fling '96," November 8-10. Our chapter in cooperation with the Rialto Theatre and the Kimball Theatre Organ Society is presenting a fabulous weekend of theatre organ events including the "organ concert of a lifetime." This event is a first in the theatre organ world and will include none other than Simon Gledhill, Jim Riggs, Walter Strony, and Barry Baker in concert at the fabulous 4/24 Barton in the Rialto. In addition, the weekend will also feature Tom Hazleton at the Krughoff residence Wurlitzer, Simon Gledhill at the Kimball in the Oriental Theatre, Milwaukee, Barry Baker at Paul VanDerMolen's Robert-Morton, and Dave Wickerham at the Organ Piper Restaurant's Kimball/Wurlitzer. Please order your tickets early for the

JOLIET cont.

best seats possible! For ticket information, contact Jim Patak by phone at 708/562-8538, or by mail at: 1406 Mandel Avenue, Westchester, IL 60154-3435. The complete weekend package price is \$165.00. In addition, for those who cannot attend all scheduled events, individual daily packages are available. We look forward to seeing many of you for this exciting one-in-a-lifetime event in the fall!

Don Walker

LAND O'LAKES

ROGER R. DALZIEL: 715/262-5086

Chapter President Roger Dalziel and Treasurer Mike Erie were the genial hosts for a potluck picnic, held August 25 at their organ chapel/home in Prescott, Wisconsin. Even a brief rainstorm, which came along inopportunely just as the tasty viands were being set out, didn't dampen the festive spirits of around 40 hungry guests. We simply moved the culinary proceedings indoors to their basement apartment. Here, every spare table, chair and horizontal surface was commandeered by the munching, lunching guests. Afterward, Mike played an impromptu concert and sing-along on the 17-rank hybrid chapel organ, now in the process of being expanded to 20 ranks—all of which was very well received by the LO'LTOS members present.

A welcome guest at the picnic was chapter member Bill Eden, who will be remembered by ATOSers as emcee over the Twin Cities Spree in Ninety-Three, our regional convention. He is staging a steady recovery from the serious auto accident, sustained in May 1995 during a visit to New York City. We all wish Bill an early resumption of his daily musical/play writing activities.

In October, we shall be favored with a pipe organ performance by visiting artist Lew Williams at the nearby Phipps Center For the Arts in Hudson, Wisconsin. An organ event at the Phipps is always a special treat for the entire LO'TOS group. *John Webster*

◆◆◆
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LONDON & SOUTH OF ENGLAND

JOHN FOSTER: 0932 7838 16

Paul Kirner was the organist at our members' evening in June. Paul's programme included a selection from Jerome Kern, and popular melodies made famous by well known tenors.

In July, Michael Wooldridge entertained us with music from *Carousel*, *South Pacific* and tunes composed by Cole Porter. Frank Fowler will be playing for us in August, Bernard Tilley in September, our own Len Rawle in October, and Mike Slater in November.

The garden party at Les Rawle's was a great success. Richard Cole brought along a "Verbeck" street organ; it has 4 ranks of pipes and 31 keys, and plays a wide variety of tunes. We held open console for members wishing to play. Ena Baga played tunes requested by the audience and Richard Cole rounded off the garden party with a very enjoyable programme.

Our concert at Kilburn was played by two previous Young Organist contestants, Craig Boswell, who won the Dean Herrick Award, and Richard Openshaw who was last year's Young Organists winner. Craig is now resident organist at Ashorne Hall in Warwickshire. The Wurlitzer which he plays was originally built for the Granada Cinema at Hove in 1933.

The second half of the concert was played by Richard and his programme included a selection from *Show Boat*. Len Rawle will be at the console of the State Kilburn Wurlitzer in September, and Russell Holmes on the 24 November.

Our anniversary concert at Woking was also a great success. William Davies played to a packed house. Bill's programme included Crown Imperial, and music from Rogers and Hart, Sidney Torch and J.S. Bach.

Anyone over here on holiday will be made very welcome, please contact Les Rawle on 0181-422-1538.

LOS ANGELES

SHIRLEY OBERT: 310/541-3692

Ron Rhode was the artist for the May concert, the last concert before the LATOS hosted 1996 Days of Pipes

and Roses National Convention in Pasadena. As always, Ron had music for everyone! Oldies and novelties to recent pops, movie and traditional classics. All music blended for an enjoyable evening. Ron even played a "Mom Medley" in honor of Mother's Day! Sexson Auditorium in Pasadena City College, home of the LATOS owned and maintained 3/23 Ross Reed Wurlitzer was the concert venue.

LATOS members hope that all of you attending the convention enjoyed the music, artists, organs, and meeting old and new friends, as much as LATOS enjoyed having you as our guests! Those that could not attend missed great artists playing great organs. Special thanks to the teams of out-of-town technicians that pitched in to help our local organ crews get the Los Angeles area organs in top notch shape for performance.



Kay McAbee.

"Everything's Coming Up Roses" was the very appropriate opener for the August concert with Kay McAbee on the console at Pasadena City College. The enthusiastic audience thoroughly enjoyed his personable presentation of mostly movie and stage tunes and called him back for an encore! *Wayne Flottman*

MOTOR CITY

DAVID AMBORY: 810/792-5899

For the first time the chapter held a pipe organ picnic on Sunday, August 27. The annual event was held in the parking lot next to the Redford Theatre and the attendance of over 90 people surpassed that of most other chapter picnics. Guests this year included the Rainbow Strollers from Milford, a group of square dancers, who helped liven up the parking lot considerably. Chuck Richards was kind enough to



Susan Lewandowski, 1996 Intermediate Winner of the ATOS Young Organist Competition, with Tom Hazleton at the Redford Barton. *Bo Hanley photo*

donate his time as caller for the square dancers, and his wife, Janice, was the caller for the line dancing in which many participated. Hot dogs were cooked on a giant outdoor grill by chef and chapter President Dave Ambory and an array of potluck food was available in the theatre lobby. Steve Schlesing and Mike Przybylski each entertained at the 3/10 Barton and a short film was shown in the auditorium. Tours of the theatre, from the organ chambers to the projection booth, were conducted by George McCann with David Martin describing the backstage functions. The picnic was chaired by Irene FitzGerald who was assisted by Mary Estes and



Dave Ambory, David Martin, Larry Tierney, and Vivian Walther enjoy the smell of hot dogs cooking on the outdoor grill at the Motor City Picnic. *Ray VanSteenkiste photo*



Line dancing in the parking lot added to the fun at the picnic. *Ray VanSteenkiste photo*

Dorothy VanSteenkiste.

Tom Hazleton performed in concert at the Redford Theatre on Saturday, September 7. Incredible as it seemed to many of us, it was Tom's first concert at the Redford. His use of the 10 ranks was astounding as he brought forth sounds we hadn't heard before. Tom's combinations, coupled with his

expert musicianship, made for a very exciting evening.

Scott Foppiano will present "An Old-Fashioned Christmas" featuring Doug Bayne and the Royal Brass and vocalist Gale Musolf at the Redford Theatre on December 14.

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NEW YORK

DAVID KOPP: 201/335-0961

On Thursday, July 11, New York Chapter members from the outlying areas of the region boarded a charter coach and headed to the city for a day of theatre organ activities, starting with a concert at Long Island University and ending at Radio City Music Hall. Along with friends from neighboring ATOS chapters and a contingent of AGO members who ventured away from their centennial convention in Manhattan, we were treated to theatre organ at its best, as NYTOS presented Tom Hazleton in concert at Long Island University in Brooklyn.

Tom displayed true virtuosity playing a broad representation of music — from Broadway to opera, and from jazz to classics, with literally something for everyone. His arrangements, which might better be called orchestrations, masterfully employed the many colorful voices of the LIU/Brooklyn Paramount 4/26 Mighty Wurlitzer.

For the benefit of our AGO guests (and as a review for the ATOS group as well), Tom offered an interesting "tour" through the Wurlitzer, demonstrating each of its ranks and percussions. Following the closing selections, a "New York" medley, and an enthusiastic standing ovation, Tom provided an encore and tribute to his hometown playing, "I Left My Heart in San



Tom Hazleton at the LIU/Brooklyn Paramount Wurlitzer, where he performed for the New York Chapter in July.

Francisco." Thanks to Bob Walker and crew, Keith Gramlich, Warren Laliberte and Charles Schramm, the Wurlitzer never sounded better.

From Brooklyn the group headed to Manhattan for dinner and on to Radio City Music Hall for a rare opportunity to hear the Music Hall's Grand 4/58 Wurlitzer as a featured attraction of the show, AGO's Birthday Finale. First to do the honors at the beautifully refinished console was David Messineo who played several popular selections. After the presentation of AGO awards, Dennis



"A job well-done" -- New York Chapter Chairman John Vanderlee (right) presents a plaque to Dave Kopp from the NYTOS Board in appreciation for Dave's six years of service as Chapter Chairman.

James played his "Little Pickle Book Symphony" on the Wurlitzer as Peter Schickele conducted the comic work composed for the legendary P.D.Q. Bach dill pickle whistle. A highlight of the evening came as Lee Erwin took command of the big console and accompanied the delightful silent comedy, *Teddy at The Throttle*. Ron Bishop who is responsible for the rebuilding and maintenance of the Grand Wurlitzer under contract to the Music Hall, greeted the audience, and gave special thanks to his son Richard and to Ken Ladner for all their work on the project. To conclude the evening, Bob Maihof joined David Messineo at the console and brought the show, and the long but delightful day, to a close with their creative Bach-rock toccata arrangement.

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NOR-CAL

RUDY FREY: 415/589-6683

The annual NOR-CAL picnic on August 4 at the home of Aura and Fred Edwards was great fun and sad farewell at the same time. Their delightful 3/19 Wurlitzer is to be sold. The beautiful Lafayette home in which the organ has spent many years will be partially demolished to make way for a larger and equally beautiful home in a different style by their son and his family. Aura and Fred will occupy a spacious wing of the new house. Aura proudly displayed the house plans on the dining room table and explained which portions of the present house would remain.

The afternoon was filled with gorgeous Wurlitzer sound as many NOR-CALers enjoyed their turns at the open console. Jim Riggs brought his wife Janice and their daughters. The baby was held and enjoyed by several people. Jim played a long set, savoring the opportunity and no doubt reminiscing about his teenage years filled with many hours at this console. Kevin King and Jack Gustafson also played long sets. Kevin said that this was the first theatre pipe organ he played, as a youngster.

It was a lovely day outside, sunny, but not uncomfortably hot. Many of us spent much of the afternoon on the umbrella shaded decks where we enjoyed the lunches we brought. While listening to the music being

played on the Wurlitzer, we were free to visit different groups of friends and to circulate into the house to listen, admire the pipes through the opening and closing swell shades, and to wander back outside.

Too soon, the afternoon came to an end. We said our good-byes to our hosts and wished them well in the next chapter of their lives. At least they won't be leaving the area. We all wish the Wurlitzer well in the care of a new owner who will love it as much as the Edwards' have. Selfishly, we hope the new owner will install it somewhere in the Bay Area — and will invite us to hold August picnics with open console.

Lyn Larsen opened NOR-CAL's 6th annual public concert season at Berkeley Community Theatre on September 8. He gave us a splendid program, with beautiful registration, gorgeous arrangements, and flawless technique. His program was nicely balanced among ballads, production numbers and music from different media and different portions of the mid-20th century. He showed us some rarely heard registration combinations as well as old standbys, nimble fingers and talented feet. The concert would have made a fine CD. It was enthusiastically received by the audience, which included several children under age 12, and was awarded a standing ovation. This in turn, was answered by a double encore. Lyn seemed to be as moved by our recep-

tion as we were to his response. It was a very memorable afternoon.

I've never heard the organ sound better, which is due to the efforts of Kevin King and Mark Nagle in keeping it well tuned and tonally adjusted.

Our remaining public concerts this season will be played by Lew Williams on November 10, David Peckham on February 16, 1997, and Jonas Nordwall on April 20, 1997. We'd love to have you here to share the music and enjoyment. All concerts are on Sundays at 2:30 p.m., at Berkeley Community Theatre.

Work on the last set of horizontal shutters is progressing, and the final installation should take place this winter. The organ crew has also begun work on releathering the combination action on the beautiful art deco style console that matches the theatre's decor and has space on the stop rail for tabs to operate more voices than we have now. *Evelyn Woodworth*

NORTH FLORIDA

DAVE WALTERS: 904/781-2613

The chapter secretary had little to do at the May meeting, for it was strictly entertainment and no business at all. We gathered at the new home of member John McCall and Michael Welly in Ponte Vedra Beach. Knowing John McCall is to know a very enthusiastic lover and promoter of music that is played best on a theatre organ. He acquired a 1968 vintage Gulbransen Rialto K equipped with

Walter Strongy

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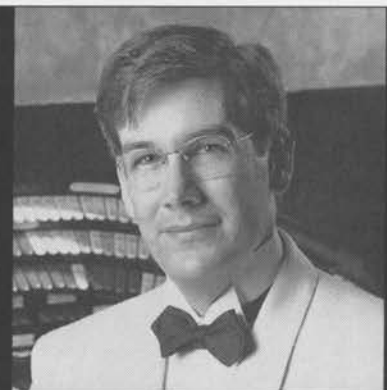
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NORTH FLORIDA cont.

the Leslie space generator system speaker cabinets. After considerable work, the organ was brought up to concert playing condition. The featured artist was Mark Renwick—no stranger to the Rialto K. Since his father, Erle Renwick, has had the same model organ in his home since the early 60s, Mark grew up playing this instrument. The sound of the organ in the acoustically live music room was magnificent. Mark's wife, soprano Carrie, lived up to her moniker as "songbird of the south" singing tunes from Broadway and the movies of the 30s and 40s. Plentiful food and fine fellowship followed the program. Open console honors fell to Michael Dell, organist at Christ Episcopal Church, Ponte Vedra Beach, accompanying uninhibited singers in an impromptu Broadway show tune sing-along.

In June, the last meeting until September, was held at Gene Stroble's home, and proved to be another stimulating and happy musical experience. This was another meeting in which no business was conducted; only entertainment. Gene installed the "Mighty Magical Musical Machine" in his living room. It consisted of his own Allen digital theatre organ equipped with two auxiliary speaker systems of Gene's design incorporating two sets of Conn pipes. Gene played a wide variety of tunes from Latin to classical to popular. Le coup de grace was the 10-minute Laurel and Hardy silent film comedy with Gene at the console. Gene demonstrated an in-born kinship with silent movies. His accompaniment was executed exactly on cue, and was superb in its registration and music line. The delicacies after the concert were scrumptious.

Erle Renwick

NORTH TEXAS

IRVING LIGHT:: 214/931-0305

What do many church musicians do for relaxation? Many of them get together and play a variety of music that includes popular tunes, jazz, rousing gospel music and show tunes. Three such musicians accompany the worship at Dallas' Scofield Memorial Church. One of these is organist William Hanson, long time member of



"Keyboarders" Larry Kent, Charmian Reap and Bill Hanson, entertained North Texas Chapter in August.

North Texas ATOS. After hearing Bill and his fellow musicians, pianist Charmian Reap and keyboardist/music director Larry Kent at one of their impromptu sessions, NTC program director Don Reasons persuaded them to play a program for one of our chapter meetings. The result was that in August we were treated to one of the most enjoyable musical experiences imaginable.

The instruments at Scofield Memorial include a three manual Allen Digital organ, a concert grand piano, plus a venerable Hammond C3 with Leslie and Yamaha synthesizer. Mr. Hanson has been regular organist at Scofield for several years and enjoys the sound and versatility of the Allen. Music director, Kent, enjoys joining in with the Hammond and synthesizer and can play some mean riffs on these instruments.

The three musicians in ensemble opened the program with a very rousing "Stars and Stripes," complete with piccolo obligatos and brass. The following program which included piano and organ solos as well as more ensemble playing provided one thrill after another. Highlights included Charmian Reap's beautiful piano interpretation of "Autumn Leaves," Bill Hanson's organ solo, "Old Man River," and Bill and Charmian teaming up on Gershwin's "Rhapsody in Blue." We were pleased that Bill persuaded Mr. Kent to sing for us as it

was a high point of the afternoon. Music director, Larry Kent, showed off his thrilling tenor voice in his singing of "I Bowd on My Knees and Cried Holy" accompanied by Bill Hanson and Charmian Reap on organ and piano. His performance elicited a well deserved ovation from this very appreciative audience. Also programmed were several almost symphonic interpretations of familiar

songs and hymns which were arranged by a pair of Dallas musicians, Steven Nielsen and Ovid Young. These included a patriotic medley played by Bill and Charmian, which was both beautiful and inspiring.

I don't know if we will be able to lure this busy trio back for another performance but we will always be grateful to them for permitting us to share their joy in "having fun." Also, our sincere thank you to Pastor Neil Ashcraft for allowing us to meet in the beautiful Scofield Memorial sanctuary and for sharing these wonderful music makers with our chapter members and friends.

At our business meeting, President Peterson advised the members about the current situation at the Lakewood Theatre, home of our chapter's 3/8 Robert-Morton. During one of the violent storms during July, the high wind ripped the covering off a roof hatch and allowed rain to drench the part of our organ chamber immediately below it. This wasn't discovered until he and Ron Reasons went to the theatre to prepare for playing the organ for a premiere movie screening the following day. Damage to the organ was limited to the Great relay and to one pipe chest but it became unplayable. Don Peterson made some partial repairs and by careful selection of stops, Don Reasons was able to play a brief overture the following day.



Music Director Larry Kent, accompanied by Bill Hanson on organ and Charmian Reap on piano - Scofield Memorial Church, Dallas, Texas.



The beautiful sanctuary of Dallas' Scofield Memorial Church was the setting for North Texas meeting.

Chapter organist, Danny Ray, similarly played around the problems the next day when a civic planning group that included Mayor Kirk met in the auditorium. Whew!

After some consideration, the officers and organ crew decided that they would again rebuild the relay and make other needed repairs to the organ as quickly as possible so that we may use the organ in the shuttered theatre as long as possible. The theatre owners are very cooperative and allow us free access to the building but the ultimate use of the building is unknown until a new lessee comes around. We continue to look for some suitable new home for our Robert-Morton but plan to leave it in the Lakewood Theatre as long as we can.

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ORLANDO AREA

WAYNE TILSCHNER: 407/331-4271

First, we apologize for not having our article submitted in time for the Sept/Oct issue of the journal. Our chapter's secretary and "literary" expert, Lois Thomson, was unexpectedly hospitalized last May with a very serious medical problem. Lois underwent emergency surgery and is now home recuperating. She is expected to be back in her official chapter capacity in the very near future. Until then, Wayne Tilschner and Ron Bower, and chapter's President and Vice-President, will be taking over Lois' responsibilities. As you can see, the guys already missed one deadline for the journal. After they were whipped with a wet noodle, they promised to be more diligent with their new, temporary assignment. Our May meeting was held in the lovely home of board member and entertainment chairperson, Susan Cole. Susan, with the help of Doris Ferrar and Arlene Brown, threw a belated birthday celebration in memory of our chapter mentor, the late Don Baker. The gals invented a variety of games and gags that were enthusiastically played by the guests. Following the games, Susan, Doris, and Leroy Lewis, entertained our party guests on Susan's beautiful Technics organ. A table full of delectable delights and a refrigerator full of thirst quenching beverages were available for all to enjoy. As a grand finale, Susan brought out an exquisite vanilla and chocolate ice cream birthday cake with the inscription "Happy Birthday Don" written across the top.

The month of June featured our third annual OATOS

backyard barbecue FUNdraiser. This year's festivities were held at the home of our chapter's Vice-President, Ron "The Colonel" Bower, and his lovely wife, Mary. As Mary often says, "Ron may be the Colonel, but I'm the General."

After the multitudes were fed, the guests were escorted into the house and entertained. First to perform was Ron Bower's son George and his barbershop quartet called "Average Joe." Although these four young men have only been together for a few short weeks, they sang with absolute perfection. They performed three numbers which included "I Dream of Jeanie With the Light Brown Hair." The audience was truly delighted by the outstanding talent this group displayed. Down the road, this quartet plans to compete statewide and hopefully, nationwide. I know our chapter will be there cheering them on!

Next, our own Walter Kimble played an enjoyable half hour concert for us on Ron's Kilgen/Devtronics theatre organ. Walter played some of our favorite well-known numbers. At 84 years young, Walter keeps on going, and going, and going. Everyone still tries to figure out how he does it! Unfortunately, neither Walter nor his wife Hallie, will give out the secret! Ron Bower and his daughter, Rhondola, were the next artists to perform. During the rest of the afternoon, we were entertained with piano and organ duets by Wayne Tilschner and Ron Bower. The beautiful hymn, "I Walked Today Where Jesus Walked," was sung by Ron's son and daughter. To end the day's entertainment, our own Leroy Lewis accompanied Carolyn Smart as she sang a number of outstanding show tunes for us.

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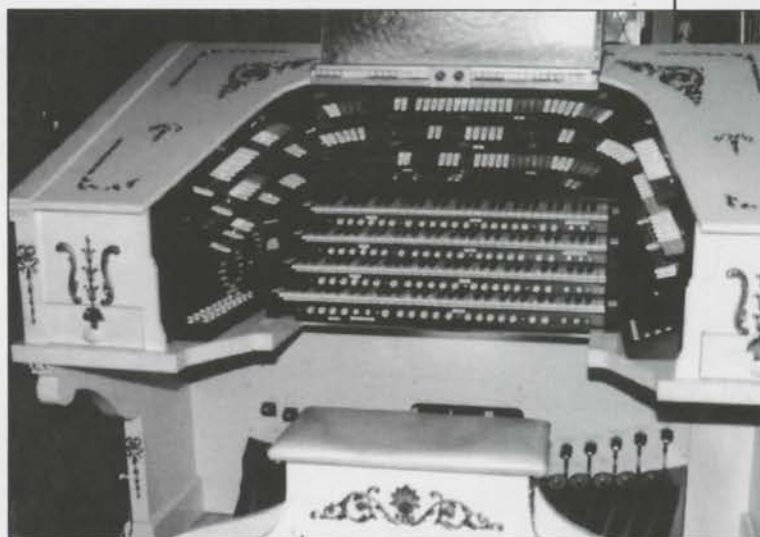
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We want to thank all of our members and their guests who supported this



FUNdraiser. Our hearty thanks go to Ron and Mary Bower for donating the food, beverages, and for the use of their home for this party. We also want to thank all of the artists who entertained us and the volunteers who helped make this one of our more successful FUNdraisers.

As to our Wurlitzer, this would be a good time to bring you up to date on our project. As reported, Lake Brantley High School had agreed to keep the auditorium temperature at 72 degrees. Since then, the organ crew ran an AC duct directly into the Solo chamber. They were hoping that this would keep the chamber temperature stable. Unfortunately, they found that the temperature would elevate by 10 degrees when the 15hp Spencer blower was turned on. Since the 10 degree variance is not acceptable, the crew installed an exhaust fan inside the chamber, with the hope that this additional air circulation, would keep the chamber temperature stable. However, this still was not enough. In desperation, the crew ran one more AC duct into the chamber. Believe it or not, this seems to have stabilized the air inside the chamber. They guys will monitor the temperature in this chamber for the next few weeks to see if their efforts have paid off.

While this was going on, Don Jeerings, our newest member, designed and built a Chime relay board. After a few minor delays, Don and Ed Neilsen completed the wiring of our Chimes to our Artisan Relay.

Ken Wright has been busily working on pipe repairs, while Warren Thomas and Wayne Tilschner have been cleaning reeds. It is hoped that they can have all 11 ranks up and playing by our September meeting. Wayne has also been busy repairing a few ciphers that have cropped up over the last few months. Wayne and Ken are the only two crew members small enough to get between the regulators and



OATOS members at the Don Baker Birthday Celebration.

the bottom of the chests. The crew has insisted that Wayne and Ken keep their daily food intake to a bare minimum.

Ed Neilsen has been working on our console. He has repositioned the swell shoes, installed the toe pistons, and re-braced and re-installed the piano pedals. Ed and Don are also working on the installation of the console lights. In addition, they have been involved in the preliminary planning of the relay system for the main chamber. Work on the main chamber relay will begin

during the month of August.

The organ technical crew and the membership can hardly wait for September to roll around, so we can start our monthly activities again. The fall and winter months should prove to be the most exciting ever. Hopefully, we will have more exciting news for the next edition of the ATOS Journal. So, as Lois says, "Tune in next time, same station, for more exciting news."

Wayne Tilschner



Clockwise from top left:

■ Walter Kimble played OATOS favorites during our annual barbecue. ■ George Bower (2nd from left) and the "Average Joe" Barbershop Quartet. ■ Leroy Lewis, Jack Doyle, Warren Thomas, Ed Neilsen, and Ron Bower checking out some new program changes for the electronic relay. ■ OATOS organ technician Ken Wright checking out pipe repairs in the Solo Chamber.

PINE TREE

DOROTHY BROMAGE: 508/670-1269

Hello again. Here we go for another Downeast report. Our April meeting found us at Old Orchard Beach Middle School with the 3/13 ex-Proctors RKO, New Rochelle, New York Wurlitzer in McSweeney Auditorium.

After a long, long winter, we were able to play the Wurlitzer with a totally rebuilt combination action; all with standard materials — no electronics. Thus, 50 years from now, whoever the new members are, they will be able to restore the organ to original factory standards.

Plans for the year to come were discussed. The Kotzchmer Austin at Portland City Hall is now out of the building while auditorium renovations are underway. The percussions are being retuned to A440 from A435. When completed, the entire organ will be returned and be restored, including the 32' Magnaton.

Our May meeting was at Old Orchard Beach. Summer plans were discussed. Dorothy Bromage, Bill Pennock, and Bob Legon played. A report was heard on finding a home for the Bowers organ, the 2/9 Wurlitzer from the B.F. Keith Theatre, Dayton, Ohio. It is now in Medford, Massachusetts, at the Chevalier Theatre, having been donated to the Friends of the Chevalier Theatre. Pictures were shown of the new location and, from the looks of it, it is going to be fabulous.

We learned that the Providence Performing Arts Center has had the



Brad Miller, organist, and Bill Starkey, who maintains the former Wenatchee Liberty Theatre Wurlitzer now installed in North Central Washington Museum in Wenatchee, Washington.

console of the 5/21 ex-Marbro Theatre, Chicago, reconnected via a new plug system. The theatre announced the spring "Wednesday at the Wurlitzer" series during late May and June 1996. Bob Love and Bob Legon are included as performers.

Pine Tree Chapter meetings are the second Sunday of the month, April through December. Please come and spend your vacation here in Maine and enjoy our New England hospitality.

Bob Legon

PUGET SOUND

JO ANN EVANS: 206/485-5465

Eighty-two years ago—in 1914—Wurlitzer had the good fortune to sell a beautiful 3-manual Wurlitzer Hope-Jones Unit Orchestra to the Seattle Liberty Theatre. Looking back at those exciting times, one realizes this installation was the beginning of theatre organ game and fortune for Wurlitzer.

It was this instrument, now enjoying its home in Spokane's First Nazarene Church, that 91 PSTOS members and friends learned about, heard and recently played. It was the



Adeline and Clyde Hook served admirably as Bus Captains.



Ken Fuller at the console of the former 1914 Seattle Liberty Theatre Wurlitzer, now serving Spokane's First Nazarene Church.

first of three venues visited during "Destination Silverwood," a three-day bus tour sponsored by Puget Sound Theatre Organ Society on August 9-10-11.

Able demonstrated by the church's resident organist, Ken Fuller, the organ sounds outstanding, even though substantial portions are not presently working. Ken played a short



Jonas Nordwall and the Silverwood Theme Park Wurlitzer, formerly installed in Bellevue Pizza & Pipes.



PSTOS members prepare to load for the next big event during Destination Silverwood.

program of numbers from his Sunday repertoire, as well as some favorite pop tunes. Open console followed, and rarely can members enjoy such notables as Jonas Nordwall and Patti Simon during an open console! Their presence added much to the event.

North Idaho's Silverwood Theme Park, the next destination, was buzzing with activity. The new 1996 addition to the park is The Grizzly, a giant wooden roller coaster. Traveling at 55 mph, it roared through the park continuously. Aside from the usual rides, the park boasts numerous small venues offering a variety of old time entertainment—such as a fine energetic comic piano player/singer who was never stumped by a request (including all the verses of "Waltzing Matilda," a challenge of Bill Schumacher, our Australian attendee). Silverwood is mini-Disneyland, equally well-done.

The highlight of the park for PSTOS members and friends was the ice show accompanied by our own Greg Smith on the former Bellevue Pizza & Pipes Wurlitzer. The show is of the highest professional caliber, and the organ accompaniment is exceptional.

The organ, kept in perfect operating condition by Greg, sounds unbelievably fine in this arena. There is speculation that the sound bounces off

the ice right into the audience. The room is large, the ceiling high, the surfaces hard. The console is nestled into a cutout in the bleachers, giving observers a close-up view.

Everyone agreed Jonas Nordwall played a truly inspired after-hours concert, the first such event since the organ was installed. Perhaps he was motivated by the fine instrument and the acoustics—his presentation was a thrilling one! His selections were varied, pop to rock to the "Lutheran Hour offering." His final number was his often requested rendition of "Bad, Bad Leroy Brown." Thanks to Jonas for topping off this day so magnificently!

Sunday morning the bus with 47 folks aboard, along with numerous vehicles, departed for Wenatchee and the final tour destination—North Central Washington Museum and the former Wenatchee Liberty Theatre Wurlitzer. Lovingly cared for by member Bill Starkey, it was presented in concert by Brad Miller. An added impromptu duet with Patti Simon was a surprise addition to the program—they were fellow organists in days past, and it was great fun for them to get together again.

On August 24, PSTOS members journeyed to Salem, Oregon, to participate in One Big Weekend Opus III,

co-sponsored by Columbia River Organ Club.

The weather was lovely, and Salem is a delightful town. The Elsinore Theatre, headquarters for the event, is presently being restored, and is an outstanding venue. The Wurlitzer installed by the Parks family along with Colorado Pipe Organ Service is in top shape.

Numerous activities were offered on Saturday to those not wishing to attend a Lyn Larsen workshop. Held at a private home with a large Conn theatre organ, the workshop drew about 20 folks. Meanwhile, others chose a theatre tour, a classical concert at a nearby college, a trip to a museum, a tour of historic homes, and/or a winery tour.

At dinner time many folks gathered at the Elsinore for cocktails followed by a catered dinner on the stage. Background music on the Wurlitzer was provided by various folks, including some "by remote;" music recorded earlier onto disk using the new Uniflex 2000 system installed in the instrument. Australia's Chris McPhee had given permission for his disk to be used for this purpose! It was delightful to hear Chris in a look-Mano-hands mode!

The Larsen concert on Sunday afternoon was excellent, with a variety

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PUGET SOUND cont.

of music styles, tempos and periods represented. Lyn has a new recording available done on the giant San Filippo instrument in Chicago. Some of his offerings were from that recording.

The weekend was a resounding success! PSTOS members look forward to 1997 when it's their turn to host this annual event in the Seattle-Tacoma area. *Jo Ann Evans*

RIVER CITY

GREGORY JOHNSON: 402/264-5655

Member Donna Baller hosted our July 21 meeting at her lovely home in nearby Oakland, Iowa. The meeting was chaired by Warner Moss, and the first item of business was the election of new officers. Donna's home boasts a Baldwin spinet organ, two pianos (one is a player piano), and a Baldwin 195B microcomputer organ. Donna opened her program with a peppy rendition of "Hi Neighbor" and segued into "Music, Music, Music." While some enjoyed refreshments in her dining room, the rest of us gathered around Donna's player piano, pumping the pedals and belting out old favorite tunes. It qualified as aerobic exercise for Bob Markworth, until he discovered that the player pump mechanism was "electrified!"



Our own Bob Markworth "works up a sweat" pumping the player piano pedals with his hands. *Tom Jeffery photo*



With a satisfied grin, Bob Markworth discovers that the player piano is "electrified" -- much easier to play! *Tom Jeffery photo*

On August 18 Jeanne and Steve Mehuron invited us to a potluck picnic at their lakeside villa in Woodcliff, a few miles south of Fremont, Nebraska. This was our sixth consecutive soirée—a tradition to which we all look forward! While guests were arriving, Jeanne and Steve treated us to rides on the lake in their 24-foot Play Craft pontoon boat. We also celebrated the birthdays of Jeanne Mehuron and Paul Kanka. Ina Mae Brown and Donna Baller entertained us during open console. The weather couldn't have been nicer and everyone had a fun time. *Tom Jeffery*



Donna Baller at her Baldwin 195D organ. *Tom Jeffery photo*

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ROCKY MOUNTAIN

LOIS CADY, SECRETARY: 303/771-4728

On July 21, a joint concert of the Pike's Peak and Rocky Mountain Chapters, took place at Mount St. Francis in Colorado Springs. Dave Weesner, President of the Pike's Peak Chapter, thanked everyone for coming and introduced Maria Olivier of the Rocky Mountain Chapter; she in turn introduced members of the RMCATOS.

Dave, gave a short history of the Wurlitzer theatre organ, which belongs to the PPATOS chapter. The organ now installed at Mt. St. Francis, was built in 1926 and was first installed in the Isis Theatre in Boulder, Colorado. In the late 1940s, the organ was removed, brought to Colorado Springs, and installed in Marjorie Reed Auditorium in Penrose Hospital. Here, the instrument found little use. When the hospital plans called for remodeling of the auditorium, the instrument was removed by the Pike's Peak Chapter and relocated to Mt. St. Francis. It is maintained and played on a regular basis, by members of the PPATOS.

Dave introduced the artist of the afternoon, Bob Lillie, who began the program by playing "There's Gonna Be A Great Day," "Look At Me," followed by "Ain't Misbehavin'." During the intermission, it was open console: Dan Romero, John Fluetsch, Bob Castle, Patti Simon, Edward Loeffler

entertained and were greatly appreciated.

Bob Lillie returned to the console to serenade Kim Loeffler on her birthday. Refreshments were served by Dave Weesner and the audience had an opportunity to tour the backstage and organ chambers. Bob Lillie and the others who performed, did a fantastic job on the Mighty Wurlitzer and the members who weren't there, missed something wonderful. Sincere thanks to Dave Weesner for making all this possible.

A country-western potluck and general membership meeting was held at Jim and Janet Kramer of Colorado Springs, on August 18.

Due to the absence of several board officers, the general meeting was rescheduled for September, at Mike and Carla Schuh's in Lakewood, Colorado. The purpose of the meeting was mostly to thank the out-going officers and to suggest a new slate of officers for 1997.

Then came the fun portion of the afternoon. Our host Jim Kramer volunteered to be the first artist. Next, Will Lohrey, played several Hawaiian medleys. The last artist of the afternoon, was Edward Loeffler. His young daughter Kim Loeffler, sang the beautiful hymn, "Amazing Grace."

The president thanked the Kramer's for their gracious hospitality, the members and guests for coming but most of all the artists who volun-

teered their time and talent. Our sincere thanks to you all. Carmelene Campbell

SIERRA

CRAIG PETERSON: 916/682-9699

The Gold Rush A Hot Hit: Paul Quarino journeyed south to Pete and Dianne McCluer's barn in the California foothills (near Sacramento) to play Charlie Chaplin's *The Gold Rush*. Almost 70 people, many of whom had never seen a silent film before, enjoyed Paul's playing and the film. The McCluers are expanding and installing the Style E Wurlitzer in a barn where only the pipe chamber is temperature-controlled. Although the event was on normally-cool June 1, Northern California was having a heat wave and temperatures in the barn exceeded 90 degrees. We would have enjoyed some of the snow from he blizzards in *The Gold Rush*! Nevertheless, the attendees asked when they would see Paul again and the next film.

(See photo next page.)

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Ernie Hartley, Curator of the Towe Ford Museum, Paul Quarino, Dianne and Pete McCluer, and Sierra Chapter Chairman, Craig Peterson. All attended Paul's program at the McCluer's Mt. Aukum home.

SOONER STATE

PAUL CRAFT: 918/492-6221

We were a little late celebrating our country's birthday for our July meeting (we were postponed until the last Friday in the month because our school, Tulsa Technology Center in Broken Arrow, was having its floor redone), but we celebrated anyway! We had fun with open console on our 3/13 Robert-Morton theatre pipe organ. Our theme was "Behold America." All who played had prepared several selections of patriotic music. We knew there would be duplicates, and there were! It was indeed marketable to hear so many different versions of "America The Beautiful," "My Country 'Tis of Thee," "Battle Hymn of The Republic," "It's A Grand Old Flag" ... (Who dreamed so many of us would have chosen that one?) Your writer has been working on "Stars and Stripes Forever," with the Piccolo part; can't play them together (yet) so played the piccolo part, solo, first, and then played the current state of the march itself. A couple of others also had versions of the same march.

Those participating were: Carolyn Craft, Joyce Hatchett, Julius Chapin, Leon Boggs, Irma Lile, Bonnie Duncan, and your writer, Dorothy Smith. The program closed with Carolyn Craft playing military service songs, honoring each branch as our several veterans stood to be recognized.

We were then treated to a delightful surprise. Harkening back to the previous month when Carolyn played "Ferdinand The Bull" while John Schwenker had read the words to the song, John stepped forward to tell us he had located a videotape of the original Walt Disney cartoon. So we watched it and enjoyed it immensely!

August found us back at Tulsa Technology Center, this time with Joyce Hatchett on the bench of our Robert-Morton to play the mini-concert. She played an enjoyable program of early pop standards, and we heard most of the tonal resources of the organ during one part or another of her music.

Seven members played open console, with Paul Craft (also his wife, Carolyn, accompanying) closing our meeting by singing three gospel songs.

Dorothy Smith

WESTERN RESERVE

LAWRIE MALLET: 810 /627-9208

Western Reserve Chapter's May 19 social was held at the home of members Maggie and Vito Falcone, proud owners of four instruments: a Hammond Elegante, a Hammond X2000, a Kawai 3-manual organ, and a Wurlitzer piano. Maggie and her guest Frankie Mulec entertained us with duets including "Jalousie," "Anytime," and a rousing "Beer Barrel Polka."

We gathered in June at Pat and Pete Sorsor's home. No artist was scheduled, so we enjoyed an informal after-

noon of open console at the Hammond Commodore.

Many chapter members attended a Band Organ Rally & Picnic sponsored by the Euclid Beach Park Nuts, a group dedicated to remembering Cleveland's former Euclid Beach Amusement Park, which closed in 1969. The site, now a state park, picnic ground and Lake Erie beach, was host to band organs of all sizes on June 29. Balmy breezes from the lake shore provided a pleasant backdrop to the "happiest music on earth" and helped make the picnic a delight.

Noted Michigan organist Barry Rindhage was at the console of chapter member Harold Wright's residence 3/10 Wurlitzer for our July 14 social. This selections included the novelty "Butterflies in The Rain" and "The Nearness of You." Ample open console time and hors d'oeuvres were available to bring the afternoon to a close.

Jim Shepherd

Ed Zollman

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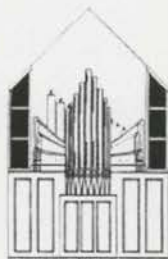
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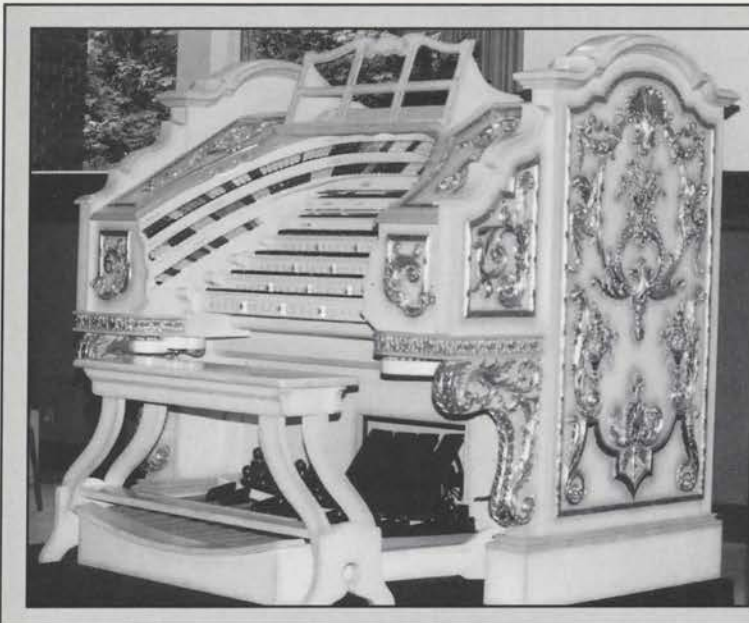
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8' Tuba Horn
8' Tibia Clausa
8' Kinura
8' Orchestral Oboe
8' Clarinet
8' Saxophone
8' String Celeste III
8' Oboe Horn
8' Vox Humana
4' Piccolo
2-2/3' Twelfth
2' Piccolo
1-3/5' Tierce
8' Piano*
Glockenspiel
Xylophone
Wood Harp
Chimes

Accompaniment

8' Posthorn
8' Trumpet
8' Tuba Horn
8' Open Diapason
8' Tibia Clausa
8' Clarinet
8' Solo String
8' Violin Celeste II
8' Oboe Horn
8' Quintadena
8' Concert Flute
8' Vox Humana
4' Octave
4' Piccolo
4' Viole
4' Lieblich Flute
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Wood Block
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32' Contre Violone
16' Tuba Profunda
16' Diaphone
16' Tibia Clausa
16' Violone
8' Posthorn
8' Tuba Horn
8' Open Diapason
8' Tibia Clausa
8' Clarinet
8' Concert Flute
16' Piano*
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Cymbal
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MIDI on Pedal
MIDI on Accompaniment
MIDI on Accompaniment 2nd Touch
MIDI on Great
MIDI on Solo

Great

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16' Tuba Horn
16' Open Diapason
16' Tibia Clausa
16' Saxophone
16' Musette
16' Solo String
16' Violin Celeste II
16' Vox Humana
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8' Trumpet
8' Tuba Horn
8' Open Diapason
8' Tibia Clausa
8' Kinura
8' Orchestral Oboe
8' Clarinet
8' Saxophone
8' Solo String
8' Violin Celeste II
8' Quintadena
8' Concert Flute
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4' Piccolo
4' Viole
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2' Fifteenth
2' Piccolo

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Xylophone
Solo to Great

Generals

Solo to Accompaniment
2nd Touch
Bass Coupler
Melody Coupler
Expression Coupler
Second Voicing

Tremulants

Main Tremulant
Solo Tremulant
Tibia/Vox Tremulant

*Prepared for only - must use external MIDI device. Unenclosed.

Minimum Audio System: 4 channels totaling (400 watts RMS, 4 full range speaker cabinets) other optional audio systems are available

Console Dimensions: Width: 63", Height: 55" (plus music rack), Depth: 35 1/2" Depth with pedalboard and bench 60"

Specifications and stop lists subject to change without notice or obligation.

- 2nd Touch - no theatre pipe organ of this size would be without it
- Authentic Sampled Waveform Pipe Organ Tremulants
- Four memory capture system - 192 total combinations
- Most authentic theatre and classic organ voicing and ensemble
- 120 Traditional moving stops - all tonal controls are available on stoptabs as tradition demands
- 18 rank theatre organ plus 37 rank classic organ available with 2nd voicing
- Settings can be saved via external MIDI sequencer
- On-board voicing controls
- Main and Solo Expression pedals PLUS separate Programmable Crescendo pedal
- Programmable MIDI sustain
- Exclusive Allen limited ten-year warranty - the best in the industry - Among items covered for Ten Years are:
 - 1) Key contacts
 - 2) all circuit boards
 - 3) Audio Amplifiers
 - 4) Stop Brackets and contacts
 - 5) Power Supplies

MASTER
DESIGN
SERIES
by Allen

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Allen, the standard by which others are judged