

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



September/October 1996

# THE ORGAN CONCERT OF A LIFETIME!

7 pm. Saturday, November 9, 1996  
Rialto Square Theatre • Joliet, Illinois



Simon  
**Gledhill**

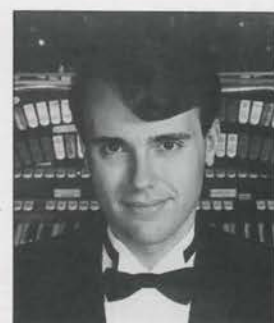
*The Rialto's Barton Grande: The hit of the 1993 ATOS Convention.*



Walter  
**Strony**



Jim  
**Riggs**



Barry  
**Baker**

Four of the *World's* top organists play the Rialto Square Theatre's magnificent 4/24 Barton Grande Theatre Pipe Organ.

Tickets for this once-in-a-lifetime concert are \$15.50, \$18.50 & \$21.50.

For ticket information please call:

**Rialto Box Office**  
**(815) 726-6600**

Rialto Square Theatre 102 N. Chicago St., Joliet, IL. 60432

Special  
grande finale:  
All 4 artists  
performing  
together!

Each ticket purchased through JATOE (Joliet Area Theatre Organ Enthusiasts) will help fund the maintenance and improvement of the magnificent 4/24 Barton Grande Theatre Pipe Organ. To order tickets please contact Jim Patak at (708) 562-8538. Transportation packages also available.

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 38, NUMBER 5

SEPTEMBER/OCTOBER 1996

PRESIDENT: HARRY HETH  
EDITOR: THOMAS L. DeLAY  
EXECUTIVE SECRETARY: MICHAEL FELLENER

## CONTENTS

PRESIDENT'S MESSAGE.....	4
MEMBER'S FORUM.....	5
GENERAL INFORMATION.....	5

## FEATURES

THE FOX SPECIAL 4/36 WURLITZER <i>by Roger Mumbrue</i> .....	7
1996 CONTESTANTS FOR THE 12TH ANNUAL NATIONAL YOUNG THEATRE ORGANIST COMPETITION <i>by Dorothy Van Steenkiste</i> .....	18
HOBBYIST DIVISION & ADJUDICATORS.....	22



NOTES & NOTABLES.....	26
"AN ACRE OF SEATS IN A PALACE OF SPLENDOR" <i>by Steve Levin</i> .....	28
FOR THE RECORDS.....	30
ORGAN-izing POPULAR MUSIC <i>by Al Hermanns</i> .....	34
CLOSING CHORD.....	35
CHAPTER NOTES.....	38
CLASSIFIED ADS.....	60

Cover Photos:  
Detroit Fox 4/36 console, and the 4/36  
slave console

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 5  
SEPTEMBER/OCTOBER 1996

Editor.....Thomas L. DeLay  
P.O. Box 3929  
Pinedale, CA 93650  
209/431-4305 • FAX: 209/431-0604

President.....Harry Heth  
1247 Peden  
Houston, TX 77006-1130  
713/527-8096 • FAX: 713/527-9182  
e-mail: TIBVOX@AOL.COM

Vice-President.....Jim Riggs  
3015 Eccleston Avenue  
Walnut Creek, CA 94596-1820  
510/938-6126 • FAX: 510/938-1638

Secretary.....Jack Moelmann  
P.O. Box 25165  
Scott AFB, IL 62225-0165  
618/632-8455 • FAX: 618/632-8456  
e-mail: RJGP84A@PRODIGY.COM

Treasurer.....Alden Stockebrand  
2030 E. Lafayette Place  
Milwaukee, WI 53202-1370  
414/224-6442 • FAX: 414/224-9406

Past President.....Stephen L. Adams  
537 E. Wisconsin Avenue  
Neenah, WI 54956-2966  
414/725-0918 • FAX: 414/725-7532

Advertising.....Alva James  
5807 S.W. 52nd Avenue  
Portland, OR 97221-1720  
503/245-5972 • FAX: 503/452-4463  
e-mail: DAJAMES@AOL.COM

ATOS Member Services.....Vernon P. Bickel  
785 Palomino Court  
San Marcos, CA 92069-2102  
619/471-619 • FAX: 471-6194 (\*51)

Executive Secretary.....Michael Fellenzer  
P.O. Box 551081  
Indianapolis, IN 46206-1081  
317/251-6441 • FAX: 317/251-6443  
e-mail: FELENZER@INNET

ELECTED DIRECTORS  
Vern Bickel • Brant Duddy • Doris Erbe  
Allen Miller • Jack Moelmann  
Donna Parker • Dorothy Van Steenkiste  
Jeff Weiler

CORPORATE OFFICE  
American Theatre Organ Society, Inc.  
5 Third Street  
San Francisco, CA 94103-3200

## JOURNAL STAFF

Editor.....Thomas L. DeLay  
Assistant Editor.....Paul J. Quarino  
Editor Emeritus.....George F. Thompson  
Editor Emeritus.....W. Stu Green  
Editor Emeritus.....Robert Gilbert  
Advertising.....Alva James  
Publisher.....Alden Stockebrand  
Associate Editors:  
Reviews.....Ralph Beaudry  
Electronics.....Jack Moelmann

Design & Typesetting  
Stanley LeMaster Typesetting

Printing & Mailing  
Times Litho

## PRESIDENT'S MESSAGE



### Greetings from Houston, Texas

We've got good news and we've got bad news.

First, the **good** news: Los Angeles Chapter gave us a great convention with

something for everyone. Thank you Stephen Ross and your fine people for a wonderful job of planning and execution.

The new slate of Directors and Officers wish to recognize these outgoing individuals with thanks for their efforts: President/Director Steve Adams, Vice President/Director Paul Quarino, and Directors Tom DeLay and Bob Markworth.

I want to especially thank Steve Adams for his work and support during the transition of the President's office from Neenah, Wisconsin to Houston, Texas.

Please welcome the new slate of Officers and Directors: Vice President Jim Riggs, Directors Vern Bickel, Brant Duddy, Doris Erbe, and Donna Parker. I know that Secretary/Director Jack Moelmann, Treasurer Alden Stockebrand, and Directors Allen Miller, Dorothy Van Steenkiste, and Jeff Weiler will continue to serve with distinction.

Thanks to Jack Moelmann for stepping in to assume the duties of Executive Secretary last April. The new Executive Secretary, Michael Fellenzer of Indianapolis began his duties on August 1, 1996. I want to encourage all of you to notify the Executive Secretary promptly when you have a change of address; it becomes costly for you and ATOS when your publications must be forwarded because of change of address or returned when there is no forwarding address.

Tom DeLay has been named as the permanent editor of the THEATRE ORGAN Journal. Please help Tom by getting your material to him on time and in the correct format.

Three new chapters are now on board: Chicagoland, Nevada Desert Lights, and Orange County, California. A new chapter in Arkansas will join us as soon as the documents are dated, signed, and delivered.

For those of you who are Internet equipped, the Theatre Organ Home Page is under development. Stay tuned for the Internet address.

Director Dorothy Van Steenkiste is working on an exciting program to acquaint the inner city youth with the Theatre Organ.

Now the **bad** news: Our membership is down from last year. Spread the word, excite the people, support your local events and we should soon recover the 'lost souls' and gain some new members in the process.

Sadly, there will be no regional this year. The Kansas City Chapter lost one of their major venues and will be unable to host us as planned.

Due to increased costs for printing, postage, and supplies, the Board of Directors had no choice but to increase our dues, effective January 1, 1997. We have held the line on dues for the last nine years. The dues schedule changes are as follows: Basic Membership, \$30.00 and Contributing Membership, \$60.00. All other levels of membership remain the same as before.

Hint: All renewals and new memberships postmarked on or before December 31, 1996, will be honored at the current rate of \$25.00 (Basic Membership) and \$50.00 (Contributing Membership).

Enough with the bad news. You are all in your Autumn schedules of concerts and activities; yes I know it is Spring in Australia. I hope you fill every seat at every concert.

The Directors, Officers, Staff, and Committee Chairpersons, listed elsewhere in this issue of the Journal are here to help, but we cannot help if we don't hear from you.

'Til next time, may your pipes stay in tune and your trem's trem.

Harry Heth

THEATRE ORGAN

# MEMBER'S FORUM

## THE ORGAN HISTORICAL SOCIETY

The Organ Historical Society invites applications for funds to use its American Organ Archives housed in Talbott Library, Westminster Choir College of Rider University, Princeton, New Jersey. The grants, up to \$1,000, are to help defray expenses of travel and housing connected with using the collection. The program seeks to encourage research in subjects dealing with American organists, organ composers, and especially organ builders. Some European subjects may be considered if there is a strong American connection.

The Archives is the largest collection of its type and contains literature and primary material on American organ history, including complete runs of many nineteenth-century American music periodicals, foreign journals, the business records of numerous American organ builders, and the memorabilia of a number of American organ enthusiasts of this century.

Applications will be received until January 1, 1997; awards will be announced by February 15, 1997. For further information contact: William Hays, 443 West 50th St., #2W, New York, New York 10019-6507.

### 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*

Dear Editor:

Having just returned from a most fantastic 41st Annual ATOS Convention in sunny Pasadena, I just had to write to offer my congratulations and thanks to everyone in the Los Angeles Chapter and anyone else, who helped to put together such a wonderful convention with such a variety of instruments and artistes. It was so nice to meet up with so many of my American friends once again, so much so that it did not appear quite so long ago that we all met up in either Detroit or Portland last year.

All the artistes played very much the type of programme and content that we have now come to expect from them. Lew Williams was quite outstanding, once again, at the Wurlitzer organ of Pasadena City College. Congratulations Lew for such a superb programme. At Pasadena Civic Auditorium I was enthralled by the sounds of Reginald Foort's Möller organ in the hands of Walt Strony. From the moment he walked on stage and made his announcements, it was quite clear that the "old" (in the nicest sense) Walt Strony was back with us. His attitude to the audience was warm and friendly and his programme pure theatre organ joy, with that thrilling Möller sound. Congratulations for that show and I am pleased to put it in writing to you and everyone interested in reading what I have to say.

At Founders Church LA, Stan Kann and Bob Ralston provided a hilarious and highly musical extravaganza on the Wurlitzer and Yamaha electronic. Together with a gorgeous singer and another musical instrument which defies description, we had a superb afternoon of talented musical entertainment of the highest order.

One grouse from me, please cut down on the acknowledgments at the ATOS dinners. Before long, and at the present rate, we shall have to start proceedings in the afternoon. Far too many acknowledgments and so

unnecessary for the most part.

I must also mention possibly the greatest thrill of the entire 1996 Convention and it had nothing to do with theatre organ. It was that brilliant unforgettable night at the Hollywood Bowl on 4th July, with the symphony orchestra, John Denver and the most fantastic fireworks display in time to the music of John Philip Sousa that I have ever seen. Thank you for allowing us "Brits" to share YOUR day!

Once again thanks to everyone for such a fine convention and for all the hard work put into it. I only wish we could have stayed with you longer.

By the way, Patrick Burns and I are firm friends again, all our differences have been made up, and we enjoyed each others company in Pasadena. Hope all those expecting a "punch-up" were not too disappointed. Theatre organ music can cure all ailments to be sure. See you all soon folks!

Yours very sincerely,  
Jeffrey MacKenzie  
London, England, United Kingdom

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

## GENERAL INFORMATION

### PLEASE NOTE:

Photos for the May/June THEATRE ORGAN feature about the Olympia, Washington, Washington Center Wurlitzer did not give credit to photographer Milt Riess. As this information was not communicated as part of the article to us, it is high time for the photographer to be given credit.



Vern Bickel

## Who Am I?

As a newly elected ATOS Director, I have been requested to provide the membership with information about my personal and professional background. So, here goes ...

I was born and raised in San Diego, California. After graduating from high school, I attended Pasadena College in Pasadena, California, where I majored in Elementary Education. At graduation, I received both the B.A. degree and a State Teaching Credential.

I spent the next ten years teaching fifth and sixth grade students. My additional responsibilities included serving as a district demonstration teacher, master teacher, and summer school administrator. During this time, I completed graduate school and received the M.A. degree from San Diego State University in Elementary School Administration.

In the 1960s there was a move to provide greater services to both students and parents. Because of my successful experiences in elementary education, I was selected by the school district to provide guidance services to students and parents. This meant completing yet another graduate program in the field of school counseling and psychology. During

this time, I served two years in the position of School Counselor. Upon completion of this graduate program I became a fully credentialed School Psychologist. I served in the position of School Psychologist during the last twenty-five years of my professional career. After having served the school district for a total of thirty-seven years I retired in 1991.

In addition to my professional career, I served for two years in the U.S. Army. In 1959, I married a wonderful lady, whom I had met in college. We have one son who lives in Sacramento. We are both active in our church and in the local ATOS Chapter.

Having been a member of ATOS since 1970, I have served in all elected positions at the chapter level, as well as a member of the chapter board of directors. I have been Curator of the ATOS Archives/Library since 1981. I had the great honor of serving six years on the national ATOS Board of Directors, and three years as national ATOS President.

I strongly believe in maintaining open communication with all ATOS members. If you have concerns, comments or questions, I invite you to contact me, or any of the ATOS officers, or board members. We are here to serve you.

Vern Bickel, Director

## ATOS Member Services ...

### YOUR HOLIDAY GIFT STORE

#### ATTENTION!

*Do not discard the mailing cover on this issue until you have looked at the ATOS Member Services Order Form. You may find just the right gift for that special person. We offer ATOS mugs, ATOS ballpoint pens, ATOS lapel pins, and publications for those interested in the theatre pipe organ. Order early for holiday delivery.*

### Audio Tape Technician Needed

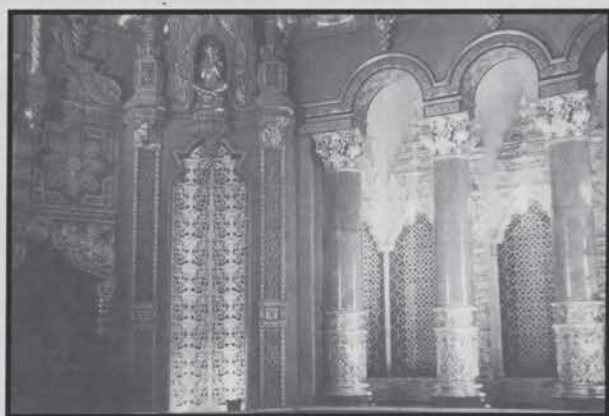
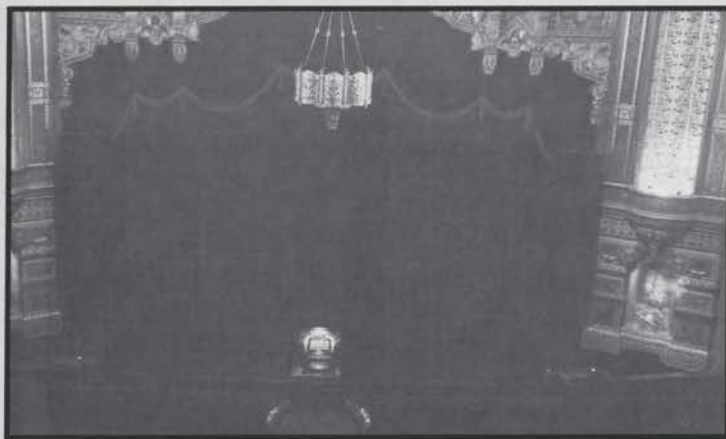
The ATOS Archives/Library has a number of reel-to-reel audio tapes of historic theatre pipe organ concerts, dating back into the 1960s. These tapes deteriorate with time, and in order to preserve them, they must be transferred to new tape, using the DAT format. A new master analog recording of each is 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.

THE DETROIT FOX THEATRE

# THE FOX SPECIAL 4/36 Wurlitzer

by Roger Mumbrue

*The Detroit Fox Theatre is absolutely spectacular.*



- Top to bottom:  
The big 4/36 Wurlitzer console from mid-balcony.  
The view towards the Orchestral, Solo, and Percussion Chambers.  
The 3/12 Möller lobby organ.
- At right: The 4/36 console in its resting place.

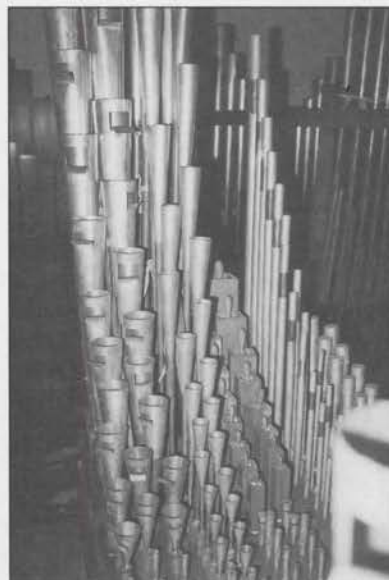
The Detroit Fox Theatre is absolutely spectacular. As part of its restoration in 1988, considerable lighting was added to the auditorium itself, so detail is now visible that was never seen before. The theatre is huge, 5000-seats just doesn't tell the story. The ceiling is fully two stories above the highest seats in the balcony. There is a walkway around the blue center ceiling dome, as well as a walkway around the outer ring of the ceiling. The lobby boasts its 3/12 Möller which is used often. Greg Bellamy, Operations Manager and a real friend of the organ, keeps the theatre in immaculate condition, constantly repainted and relamped. The theatre acoustics are fantastic, with vast reverberation. The Fox is often the highest grossing theatre in the world. Summer is movie time with the organ being used daily, as well as for special occasions such as Nutcracker over Christmas. Movie attendance is actually good, even a full house at times.

Opus 1899 is in generally good condition. Some water damage has occurred over the years which has been repaired. 25-ranks have been releathered, as well as the combination action and all but one percussion (the tympani). Only eight pipes were missing and these have been replaced, so the organ is essentially original. Dick Smith, Dan Mumbrue and I repeatedly clean out the dead notes, but there are still a few things to be restored yet. The piano action is missing and needs to be replaced, and the sostenuto action is missing its magnets. Steve Bodman said that he removed them in 1929 (he was the Wurlitzer man locally and a terrific organ man). Otherwise the organ is fully operational. The Accompaniment 2nd Touch has been restored, but some work remains on the Great, Bombarde and Pedal 2nd Touch. Much regulation has been done, but some still remains.

Obviously, in 1928, things were pretty hectic for Wurlitzer. Several things on the organ suggest that they were really in a hurry. For example, the organ has every combination of black cap magnets imaginable, including rectangular, parallelogram, center or side guide pin, etc. The slave console has only Great pistons (with dou-



*Orchestral Manual Chest.*



*Orchestral Chamber (L to R): 25" Tuba Mirabilis, English Horn, 25" Tibia Clausa, 25" Solo String, 10" Large Scale Vox Humana.*



*25" Wind Pressure 16' Bombarde/Tuba Mirabilis.*



*Orchestral Chamber Offset Pipework.*



*Detroit Fox Relay Room.*



*Solo Chamber: Brass Trumpet, French Horn, Solo String 1 & 2, Oboe Horn.*

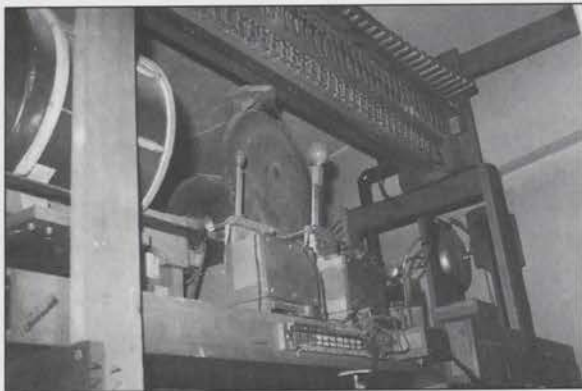


*Main Console Pneumatic Action. Detail of side "partial" stop rails.*





3-Note Locomotive Whistle. Lower portion of the "bell" to the left.



Trap Assembly and Glockenspiel.

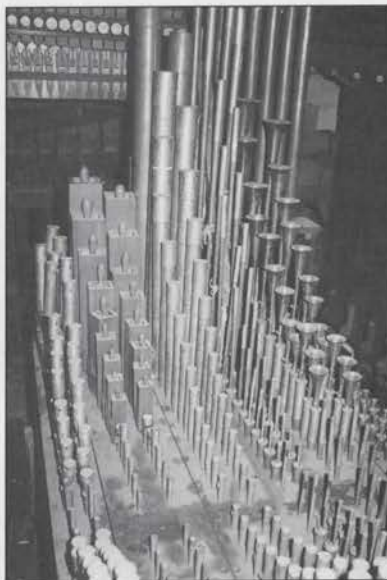


Wind & Rain Effects (aka Surf, Sand Block, and 3-Whistle Assembly) above Sleigh Bells.

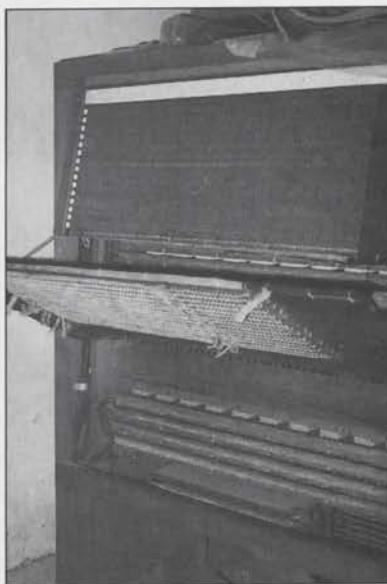


The Wurlitzer Company called this the "Junkboard."

The Piano and Master Xylophone. ➤



Solo Vox Humana, Tibia Clausa, Quintadena, Orchestral Oboe, Saxophone, Kinura.



Console remote Setter board.



ble touch masters) operating. The wiring is present for the other manuals' pistons which are partially run but not completed. The shades for the percussion chamber (which is adjacent to the Solo chamber) are actually wired through a ten contact switch to the Orchestral chamber swell pedal. They mistakenly ran redundant wiring resulting in both the Orchestral and Percussion shades being connected to the general swell when either swell coupler toggle switch is turned on. The console has a Pedal Pizzicato ensemble stop which simply fires (through a relay) the adjacent six stop tabs — again totally redundant. The 2' octaves of the three Tibias screamed, obviously never regulated with the rest of the set. The wood on the console was shipped unfinished; finally done in 1975.

The installation was also frantic. Steve said it took twelve men seven weeks to install in the summer of 1928. It was the only installation where he employed two tinsmiths to handle the winding. The blowers wouldn't fit in the intended basement room, so bricks were removed into the mammoth air shaft and the blowers lowered into the sub-basement, and the hole bricked back up. The Solo chamber is very crowded, but the Orchestral chamber is large, with only five ranks in it. One set of shades has only the 16' octave of the Post Horn behind it. But the real story unfolds when we learn that in the installation rush, not a wire was soldered.

In 1961, Charles Stein dug out the contract price for the Detroit Fox Wurlitzer — \$93,898. It was still in a filing cabinet at the North Tonawanda plant. It is not known if this amount was actually paid, as there was sometimes a discount for cash, and settlements for less money as 'Talkies' came in. There are listings of only three regular organists in the early days: Armand 'Jack' Franz, Arthur Rivette, and Ole Foersch, respectively; Foersch was also organist at the Michigan Theatre — likely he served both. By the 1950s the organ was seldom heard except on Good Friday when the Metro Detroit Council of Churches held a three hour service in the theatre for downtown office workers. The faithful organ enthusiasts (there

weren't many of us) attended to hear the organ with Ole Foersch at the console, with tremulants ON (emphasis intended).

The organ has always been playable, save for short disasters such as the blower room floodings. Steve Bodman maintained the organ. During the first 20-years, he soldered most of the spreader wires. Steve told that in the early years of heavy usage, he or one of his men made nightly contact, either in person or by phone, to service any problems. His contract was the same for the other large downtown Wurlitzers — Michigan 5/28, Capitol 4/20, State 4/20, and United Artists 3/17. It is not known whether the Fisher's 4/34\* was included. In the 1940s Steve moved the console to provide more pit space for the popular big bands. The console was moved to a platform to the right of the stage, resulting in the famous cut-in-half statue. He disconnected the cable, moved the console and reconnected the cable — all for \$50. In 1960 the console was moved to a large dolly with the slave console on the platform under the statue. In 1988 the original lift was restored and the console is back in its original home. Oh yes, the statue has a new lower half.

The sound of the Fox organ is big and powerful. The room acoustics are responsible for much of this, but another reason is the Pedal section. The bottom is awesome having: 32' Diaphone on 25" wind pressure, 16' Diaphone (wood) on 25" wind pressure, and 16' Bombarde (wood Tuba Mirabilis) on 25" wind pressure. The 16' English Horn was originally on 15" wind pressure, and its speech was slow. It is now on 20" wind pressure (and off trem) and its speech is fairly fast and uniform.

The other eight 16' extensions combined, are nowhere as powerful. There was lack of pedal for middle loudness (mf) registrations. The three 16' Tibias, the Ophicleide (Tuba Horn), and the 16' Bass String have been regulated to help cover this gap.

You would certainly think that a 50 hp blower would supply be plenty of wind. The high pressure side is very adequate, feeding only the four ranks on 25" w.p. However, the low pressure side (even with 20" diameter



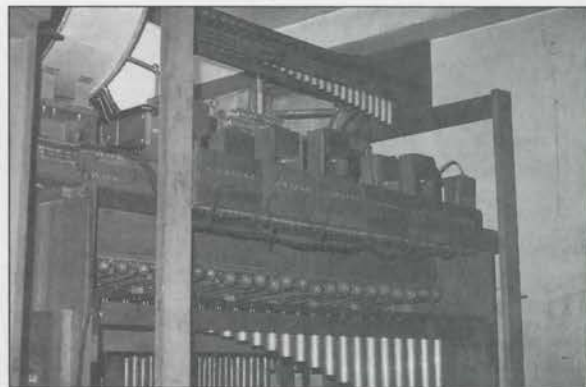
*The Wash Tubs. Wurlitzer's version of Tuned Tympani, 13-notes.*



*Huge scale Cathedral Chimes.*



*View up to the tops of the 32' Diaphones. Notice the small grille to the left.*



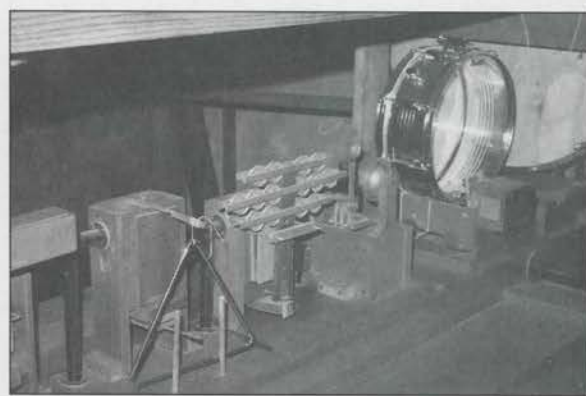
*Main Chamber: Marimba Harp, and Trap Assembly. Notice the six trap relays.*



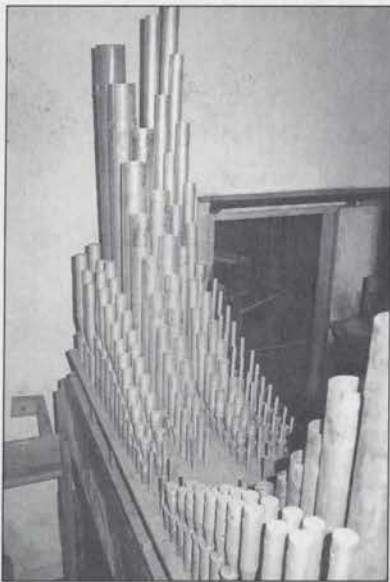
*Unenclosed Xylophone with 32' Diaphone Resonators behind.*



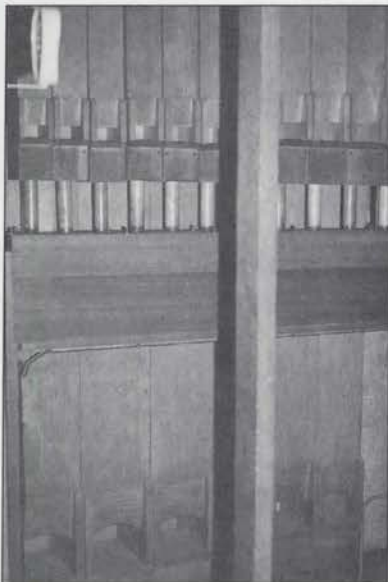
*Main Chamber: Tuba Horn, Horn Diapason, Lieblich Flute, Open Diapason, Concert Flute, and Krumet.*



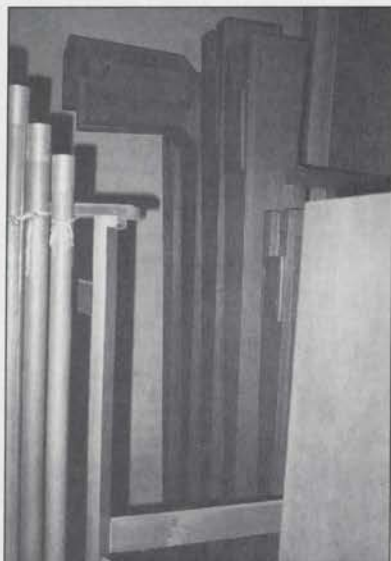
*Main Chamber Trap Assembly.*



*The Foundation Division: Vox Humana, 25" Diaphonic Diapason, Clarinet, and Musette.*



*Typical 16' Bourdon and 8' Flute.*



*Foundation 16' Wood Diaphone and 16' Clarinet.*

wind lines to the chambers) is marginal in winter on the 15" w.p. pressure pipes.

There are many unusual features of the organ: there are six 2' extensions — 3 Tibias, Concert Flute, Harmonic Flue and VDO. However even the Great manual plays only five of them, the 25" Tibia being deleted from the Great, but available elsewhere. The English Horn is also deleted from the Great (except for 2nd Touch 16'). The other 35-ranks appear on the Great, remembering the (Solo) String plays 2-ranks and the Harmonic Flute is available only at 4' and 2'.

The trap assemblies are definitely unusual. While the traps in the Main Chamber are (mostly) typical in scale (except for the 4" Jazz Cymbal). All individual mechanisms are screwed to a wind trunk, rather than the usual single unit containing seven or eight actions. The traps in the Percussion Chamber are mostly of very large scale or totally unique. The tuned Tympani in the Percussion Chamber are often referred to as Tuned Washtubs, which is exactly what they look like.

The two brass Trumpets are identical physically, even to the reeds. However, one is on 15" w.p., and the other on 10" wind. The 10" set is played in two locations, Solo 8' and Great 8", whereas the 15" set is played from nine stop tabs. All three Tibias are physically identical although the Orchestral Tibia is on 25".

The 25" Diaphonic Diapason originally was without tremulant. Dave Junchen added a tremulant to it about 1970. While some like it without trem, most people think the tremulant addition was an improvement. We find the stop tablets on the front board are full length, not the usual short tabs. These are set back to avoid interfering with the Solo manual. There are many ensemble tabs on the console affecting Tibias, Voxes, Strings and Chrysoglotts. Two of these, the Great 16' String ensemble and the Solo 8' String ensemble play seven magnets for seven individual switches (25" string is not included). This brings up the number of switches in the relay room — 356 switches, which is more than the number of stop tabs — 348. This is due to the ensemble stops and

21 switches for the slave console.

The Great 4' Octave coupler was deleted in the original spec, but added in the 1960s. Great to Bombarde 4' Octave coupler and Great 5-1/3' Tibia were added in 1995.

Other than these minor changes, the instrument is completely original, including the original relay, combination action and all pipework. The original relay functions almost trouble free.

It is interesting to note that Wurlitzer apparently didn't consider the Dulciana to be a string\*\*, as did other makers. It is not included in any of the string ensembles, nor does it have the brass tuning slides as do the other strings. Its construction is closer to being a metal flute with the tuning slides at the very top of the pipe.

In 1960 the AGO held its theatre party at the Fox, and the organ was in note-perfect shape, absolutely everything worked from a mechanical standpoint, except the sostenuto.

However, there were still three perceived problems: (1) The tremulants were generally weak (having little depth) and they sagged. Some were so weak that one couldn't tell if they were on from the console. (2) The organ lacked definition (or highs). It was a huge sound but all sounded much the same, whereas the New York Paramount had excellent definition. (3) Not enough string sound. Seemingly great pipework, but very little string ensemble.

In 1991 the project was obviously to restore the organ. While the organ was actually being used, much of it didn't work.

The tremulant intensities and depths have been made quite heavy, largely through weight changes and valve adjustments on the reservoirs. This has been an intense project. The tremulant sag is gone and the pedal pipes, still on tremulated supply, have little effect on the tremulant depth.

The shutters were not opening very much, particularly the big blades, most of the little opening was aimed into the wall or traps in the proscenium's big gold plaster cylinders. Eight sets of motors (88 blades) were releathered for more travel, and all actuating hardware was remounted. Now the average opening is 80

degrees, a big change. Not only is the organ louder, but it can be heard well on the main floor, not just in the balcony as before. It blends well from side to side, with sound seeming to come from all across the front of the theatre, rather than just from the chamber openings.

True of the strings, dulciana, lieblich and even the tibias it occurred to me that the toe openings were just a pinhole. Remembering Steve Bodman's remarks, "In 1928 we didn't install organs, we threw them in. We never soldered a wire in the Fox organ. We'd arrive at the theatre, the factory was already on the phone saying — are you done yet? We have two more to install this week. With the Fox, we put a quick tune in it and ran out the door."

Henry Gottfried visited me in 1982 (son of Anton and worked in the Gottfried pipemaking firm). He said that in 1928 Gottfried sold 200 sets of strings to Wurlitzer (unusual since Wurlitzer normally made their own pipework) and that Organ Supply also sold pipes to Wurlitzer in 1928. The pipes were to be unvoiced and copies of Wurlitzer's, with no identifying marks. He said Gottfried wanted Wurlitzer business so they didn't take any chances. The pipes were fully voiced with the toe holes closed back to a pinhole.

Obviously if Wurlitzer pipe shops were too busy to make the pipes, the voicing rooms didn't have any extra time, neither did the installers or finishers. It would appear the Fox Wurlitzer contains some Gottfried pipework, at least strings, with the toe holes closed up.

Now, 17 ranks of the 36 have been regulated. A lot of it was never finished. So 65 years later the Fox organ is being tonally finished.

#### EDITOR'S NOTES:

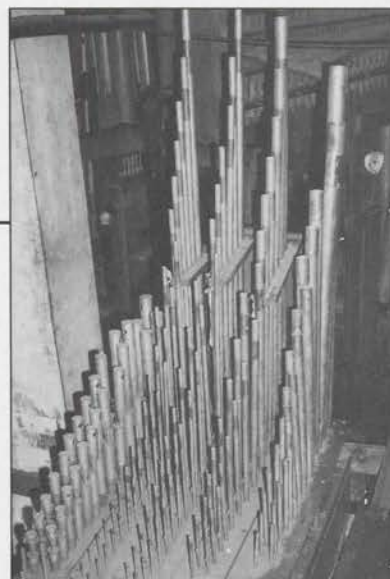
\* *Michigan Theatre 5/28 Opus 1351: Hermes - Racine, WI. Capitol Theatre 4/20 Opus 1123: Paramount Theatre - Oakland, CA. State Theatre 4/20 Opus 1148: Oral Roberts University - Tulsa, OK; Console: Castro Theatre - San Francisco, CA. United Artists 3/17 Opus*



*Foundation Tibia Clausa, Gamba & Celeste, Harmonic Flute, and Solo Trumpet (15" wind pressure.)*



*Low C Lieblich Flute with India Ink inscription "Soft Flute" (just above over exposure flash-burn).*



*Dick Smith wires the pedal disconnect blocks. Note the general emptiness of the slave console.*



*The twin 50 horse power Spencer Orgoblo units.*



*Unenclosed Percussions, the 40" Bass Drum and 2-note Boat Whistle.*

◀ *Main Chamber Dulciana, Salicional, Viol Celeste, Viol d'Orchestre and Vox Humana.*

*1824: Parts w/6-note 32" "Trap Door" Diaphone. Fisher Theatre 4/34 Opus 1953: Senate Theatre - Detroit, MI.*

*\*\* It isn't. No less an authority than Noel A. Bonavia-Hunt calls the Dulciana "... A Diapason in miniature, having a small scale and small mouth-area, gently blown." (Modern Organ Stops, Noel A. Bonavia-Hunt, M.A. 1923).*

## Comments on Detroit Fox 2nd Console

When William Fox bought four copies of the New York Paramount organ for his Fox Theatres in Brooklyn, Detroit, San Francisco, and St. Louis, a slave console was included with each. While the Paramount's usage was often for two organists, Detroit's normally was not.

On Halloween night, several old timers remembered head organist Armand Jack Franz sending the main console up on the lift with a skeleton tied to the bench. Franz then played the slave backstage. Naturally, a green spotlight was used. Other comic usages included the organist standing up to take his bow, while the organ kept playing.

The second console was called a "stage" or "slave" console. It was tied to the main console. All that functioned were: keyboards and pedalboard; one swell pedal (general); swell coupler toggle switches to connect the desired chambers to the general swell, and the "percussion chamber — open;" 15 pistons under the Great, both 1st Touch Great and 2nd Touch Master [oddly the slave has six pistons on the Solo and 10 each on Accompaniment and Bombard (all inoperative) whereas the Main has 15 on each manual plus ten for the Pedal under the Accompaniment manual]; key-switch to turn on the slave — activates 21 switches in relay room; telephone bell in keycheek.

As stop tablets don't operate, you must know your pistons. The slave console is physically the small 4-manual shell, whereas the main console is the large 4-manual shell. It has only two rows of stop tabs, with no partial rows on the sides. With no combination action in the console, it is nearly

an empty shell.

The slave console can be disconnected by means of a 1928 "quick disconnect," a 2-1/2' x 4' box containing 22 switches, which are like switches in the relay room, except rigidly mounted. The console cable has the buss bars which are pushed up to the switches and locked in place. There are 1,100 wiring connections in the relay room. Formerly the box was mounted on the stage left wall. The console has only about 25 feet of cable to the box, but lengths of extra cable exist between the box and the relay room. By moving the box, the console can be moved anywhere on stage. Only 21 of the 22 switches are used. The 22nd is labeled "spare." Twenty switches carry key relays and couplers, and one is miscellaneous for swell pedal, combo, trap assembly relays, etc.

Since there are 23 couplers on the organ, the cable is large (32, 49, or 61 wires being required for each coupler except the Great). Some functions are not carried through to the slave. There is 2nd Touch only on the Accompaniment and Pedal, not on the Great or Bombard. Also, all three pizzicatos are deleted.

The console was originally stored up about 12 feet on the stage wall on two large swing-out "I" beams. Virtually empty, it is relatively light in weight.

**THE EDITOR NOTES:** In his article Roger Mumbroe brings forth some interesting information regarding the Detroit Fox Wurlitzer having Gottfried pipework in many places. Not intended to be a slam at Roger (far from it!), we wanted to contact Preston Kaufmann for thoughts on this matter as it dovetails into his efforts. Preston brings up the following points for a historian's point of view. While the jury may be out on the history matter, all who

have heard the "new" sound of the Detroit Fox Wurlitzer, must agree it is a sound that is nothing short of magnificent.

Preston Kaufmann's comments are as follows:

1. Although it may be true that Gottfried supplied 200 sets of strings (with closed-up toe holes) to Wurlitzer in circa 1928, as well as Organ Supply, there is no known documentation to support these statements [by Mr. Gottfried].

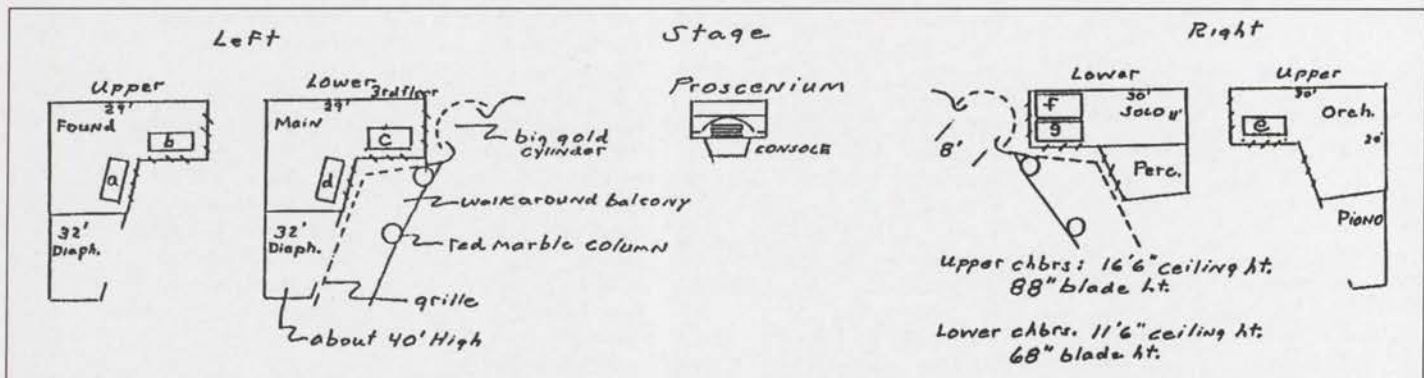
2. The late David Junchen cites in volume two of his *Encyclopedia of the American Theatre Organ*, that Gottfried produced an unknown number of Scale 42 Diapasons for Wurlitzer. This statement was based on an interview.

3. It [must] be speculation that various ranks of the Fox Detroit pipework were found with small toe holes, that, some of this must be Gottfried pipework. If records do not exist, giving status of pipework at the time of installation, and changes through the years, it is not possible for certain if the organ was installed with closed toe holes. I don't deny it could be a possibility — perhaps this was done at the request of the theatre chain ordering the instrument.

4. I am not aware of facts suggesting that numerous other Wurlitzer instruments were installed with closed toe holes. Therefore, the Detroit Fox installation might be a unique situation.

5. The statements made by organ-builder Steve Bodman about instruments being installed as fast as possible, during the heyday of organ work, are probably true, in general.

6. It seems odd that Wurlitzer pipe-work production couldn't keep up with demand in 1928. In that year, they shipped less than 200 new instruments, while the busiest year had been in 1926 with about 300 instruments [shipped]. A comparison on the number of ranks shipped in each year, has not been computed.



# FOX THEATRE 4/36 WURLITZER • DETROIT, MICHIGAN

<p><b>PEDAL</b> (49 stops plus 16 Second Touch and Pizzicato stops)</p> <p><b>Chamber &amp; Stop Register</b></p> <p>F Diaphone (low 12 in D) 32'</p> <p>O Bombarde 16'</p> <p>F Diaphone 16'</p> <p>M Ophicleide 16'</p> <p>O Double English Horn 16'</p> <p>O Tibia Clausa 16'</p> <p>F Tibia Clausa 16'</p> <p>S Tibia Clausa 16'</p> <p>M Diaphonic Horn 16'</p> <p>F Clarinet 16'</p> <p>O Bass String 16'</p> <p>M Bourdon 16'</p> <p>O Tuba (Mirabilis) 8'</p> <p>F Solo Trumpet 8'</p> <p>M Tuba Horn 8'</p> <p>O English Horn 8'</p> <p>F Octave 8'</p> <p>M Open Diapason 8'</p> <p>O Tibia Clausa 8'</p> <p>F Tibia Clausa 8'</p> <p>S Tibia Clausa 8'</p> <p>O Solo String 8'</p> <p>F Gambas - 2 ranks 8'</p> <p>M Horn Diapason 8'</p> <p>S Strings - 2 ranks 8'</p> <p>F Clarinet 8'</p> <p>M Cello - 2 ranks 8'</p> <p>M Flute 8'</p> <p>O Piccolo (Tibia) 4'</p> <p>Pi Piano 16'</p> <p>Pi Piano 8'</p> <p>Pi Solo Harp</p> <p>M Harp</p> <p>P Tympani</p> <p>P Bass Drum</p> <p>P Cymbal</p> <p>P Snare Drum</p> <p>M Bass Drum</p> <p>M Jazz Cymbal</p> <p>M Snare Drum</p> <p>P Chinese Gong</p> <p>M Tambourine</p> <p>M Castanets</p> <p>M Chinese Block</p> <p>M Triangle</p> <p>Bombarde to Pedal</p> <p>Great to Pedal</p> <p>Solo to Pedal</p> <p>Accompaniment to Pedal</p>	<p>O Tibia Clausa 8'</p> <p>F Tibia Clausa 8'</p> <p>S Tibia Clausa 8'</p> <p>+ Tibia Ensemble (all 16' and 8's)</p> <p style="text-align: center;"><b>ACCOMPANIMENT</b> (63 stops plus 22 Second Touch Stops)</p> <p>O Tuba Mirabilis 8'</p> <p>O English Horn 8'</p> <p>M Tuba Horn 8'</p> <p>F Solo Trumpet 8'</p> <p>F Diaphonic Diapason 8'</p> <p>M Open Diapason 8'</p> <p>O Tibia Clausa 8'</p> <p>F Tibia Clausa 8'</p> <p>S Tibia Clausa 8'</p> <p>S Strings - 2 ranks 8'</p> <p>M Horn Diapason 8'</p> <p>F Gamba 8'</p> <p>F Gamba Celeste 8'</p> <p>S Saxophone 8'</p> <p>F Clarinet 8'</p> <p>M Viol d'Orchestre 8'</p> <p>M Viol Celeste 8'</p> <p>M Krumet 8'</p> <p>S French Horn 8'</p> <p>S Oboe Horn 8'</p> <p>M Salicional 8'</p> <p>S Quintadena 8'</p> <p>M Concert Flute 8'</p> <p>M Lieblich Flute 8'</p> <p>O Vox Humana 8'</p> <p>F Vox Humana 8'</p> <p>S Vox Humana 8'</p> <p>M Vox Humana 8'</p> <p>M Dulciana 8'</p> <p>M Octave (Horn) 4'</p> <p>F Piccolo (Tibia) 4'</p> <p>S Piccolo (Tibia) 4'</p> <p>F Gambette (+ cel.) 4'</p> <p>M Viol (+ cel.) 4'</p> <p>M Harmonic Flute 4'</p> <p>M Lieblich Flute 4'</p> <p>O Vox Humana TC 16'</p> <p>F Vox Humana TC 16'</p> <p>S Vox Humana TC 16'</p> <p>M Vox Humana TC 16'</p> <p>O Tuba Mirabilis 8'</p> <p>F Solo Trumpet 8'</p> <p>S Trumpet 8'</p> <p>M Tuba Horn 8'</p> <p>F Diaphonic Diapason 8'</p> <p>M Open Diapason 8'</p> <p>M Horn Diapason 8'</p> <p>O Tibia Clausa 8'</p> <p>F Tibia Clausa 8'</p> <p>S Tibia Clausa 8'</p> <p>S Strings - 2 ranks 8'</p> <p>S Orchestral Oboe 8'</p> <p>S Kinura 8'</p> <p>F Musette 8'</p> <p>O Solo String 8'</p> <p>F Gamba 8'</p> <p>F Gamba Celeste 8'</p> <p>S Saxophone 8'</p> <p>F Clarinet 8'</p> <p>M Viol d'Orchestre 8'</p>	<p>P Sand Block</p> <p>Accompaniment Octave</p> <p>Solo to Accompaniment</p> <p style="text-align: center;"><b>Second Touch</b></p> <p>O English Horn 8'</p> <p>O Tub Mirabilis 8'</p> <p>M Tuba Horn 8'</p> <p>F Diaphonic Diapason 8'</p> <p>O Tibia Clausa 8'</p> <p>+ Tibias (F &amp; S) 8'</p> <p>S Saxophone 8'</p> <p>F Trumpet 8'</p> <p>F Clarinet 8'</p> <p>O Solo String 8'</p> <p>O Piccolo (Tibia) 4'</p> <p>+ Piccolos (Tibia F &amp; S) 4'</p> <p>+ Tibia Piccolos (F &amp; S) 2'</p> <p>D Solo Chimes</p> <p>P Cathedral Chimes</p> <p>Pi Solo Harp</p> <p>P Glockenspiel</p> <p>M Triangle</p> <p>M Birds</p> <p>Great to Accompaniment</p> <p>Octave</p> <p>Solo to Accompaniment</p> <p>Solo to Accompaniment Pizzicato</p> <p style="text-align: center;"><b>GREAT</b> (91 Stops plus 8 Second Touch Stops)</p> <p>O Bombarde 16'</p> <p>F Solo Trumpet TC 16'</p> <p>M Ophicleide 16'</p> <p>F Diaphone 16'</p> <p>M Diaphonic Horn 16'</p> <p>O Tibia Clausa 16'</p> <p>F Tibia Clausa 16'</p> <p>S Tibia Clausa 16'</p> <p>F Clarinet 16'</p> <p>S Saxophone TC 16'</p> <p>O Solo String 16'</p> <p>+ String Ens. TC (not 25") 16'</p> <p>O Vox Humana TC 16'</p> <p>F Vox Humana TC 16'</p> <p>S Vox Humana TC 16'</p> <p>M Vox Humana TC 16'</p> <p>O Tuba Mirabilis 8'</p> <p>F Solo Trumpet 8'</p> <p>S Trumpet 8'</p> <p>M Tuba Horn 8'</p> <p>F Diaphonic Diapason 8'</p> <p>M Open Diapason 8'</p> <p>M Horn Diapason 8'</p> <p>O Tibia Clausa 8'</p> <p>F Tibia Clausa 8'</p> <p>S Tibia Clausa 8'</p> <p>S Strings - 2 ranks 8'</p> <p>S Orchestral Oboe 8'</p> <p>S Kinura 8'</p> <p>F Musette 8'</p> <p>O Solo String 8'</p> <p>F Gamba 8'</p> <p>F Gamba Celeste 8'</p> <p>S Saxophone 8'</p> <p>F Clarinet 8'</p> <p>M Viol d'Orchestre 8'</p>	<p>M Viol Celeste 8'</p> <p>M Krumet 8'</p> <p>S French Horn 8'</p> <p>S Oboe Horn 8'</p> <p>M Salicional 8'</p> <p>S Quintadena 8'</p> <p>M Concert Flute 8'</p> <p>M Lieblich Flute 8'</p> <p>O Vox Humana 8'</p> <p>F Vox Humana 8'</p> <p>S Vox Humana 8'</p> <p>M Vox Humana 8'</p> <p>M Dulciana 8'</p> <p>F Tibia Clausa 5-1/3' (1995 was Clarion 4')</p> <p>M Octave (Horn) 4'</p> <p>O Piccolo (Tibia) 4'</p> <p>F Piccolo (Tibia) 4'</p> <p>S Piccolo (Tibia) 4'</p> <p>S Strings - 2 ranks 4'</p> <p>F Gambette (+ Cel.) 4'</p> <p>M Viol (+ Cel.) 4'</p> <p>F Harmonic Flue 4'</p> <p>M Flute 4'</p> <p>M Lieblich Flute 4'</p> <p>F Tibia Twelfth 2-2/3'</p> <p>S Tibia Twelfth 2-2/3'</p> <p>M Twelfth (Flute) 2-2/3'</p> <p>M Fifteenth (VDO 1 rank) 2'</p> <p>F Tibia Piccolo 2'</p> <p>S Tibia Piccolo 2'</p> <p>F Harmonic Piccolo 2'</p> <p>M Piccolo (Flute) 2'</p> <p>M Tierce (Flute) 1-3/5'</p> <p>Pi Piano 16'</p> <p>Pi Piano 8'</p> <p>Pi Piano 4'</p> <p>Pi Solo Marimba</p> <p>M Marimba</p> <p>Pi Solo Harp</p> <p>M Harp</p> <p>D Solo Xylophone</p> <p>Pi Solo Xylophone</p> <p>M Xylophone</p> <p>M Chrysoglott</p> <p>S Chrysoglott</p> <p>P Snare Drum</p> <p>M Snare Drum</p> <p>M Tambourine</p> <p>M Castanets</p> <p>M Chinese Block</p> <p>P Sand Block</p> <p>Great Sub Octave</p> <p>Great Octave (was acc. to great 1960s)</p> <p>Solo (to Great) Sub Octave</p> <p>Solo to Great</p> <p style="text-align: center;"><b>Second Touch</b></p> <p>O Double English Horn 16'</p> <p>F Solo Trumpet TC 16'</p> <p>O Tibia Clausa 8'</p> <p>O Solo String 8'</p> <p>Bombarde to Great</p> <p>Solo to Great Sub</p> <p>Solo to Great</p> <p>Solo to Great Pizzicato</p>
<p style="text-align: center;"><b>Second Touch</b></p> <p>O Bombarde 16'</p> <p>P Tympani</p> <p>P Bass Drum</p> <p>P Cymbal</p> <p>P Snare Drum</p> <p>P Kettle Drum</p> <p>P Chinese Gong</p> <p>M Snare Drum</p> <p>M Triangle</p> <p style="text-align: center;"><b>Pizzicato Touch</b></p> <p>O Tibia Clausa 16'</p> <p>F Tibia Clausa 16'</p> <p>S Tibia Clausa 16'</p>	<p>Pi Piano 4'</p> <p>Pi Mandolin</p> <p>Pi Solo Marimba</p> <p>M Marimba</p> <p>Pi Solo Harp</p> <p>M Harp</p> <p>M Xylophone</p> <p>M Chrysoglott</p> <p>S Chrysoglott</p> <p>P Snare Drum</p> <p>M Snare Drum</p> <p>M Tambourine</p> <p>M Castanets</p> <p>M Chinese Block</p> <p>M Tom Tom</p>		

**BOMBARDE***(41 Stops plus 2 Second Touch Stops)***Chamber & Stop**

	Register
O Bombarde	16'
F Solo Trumpet TC	16'
F Diaphone	16'
O Double English Horn	16'
O Tibia Clausa	16'
F Tibia Clausa	16'
S Tibia Clausa	16'
O Double String	16'
S Solo String (2 ranks) TC	16'
O Vox Humana TC	16'
O Tuba Mirabilis	8'
F Solo Trumpet	8'
O English Horn	8'
F Diaphonic Diapason	8'
O Tibia Clausa	8'
F Tibia Clausa	8'
S Tibia Clausa	8'
O Solo String	8'
S Strings (2 ranks)	8'
F Gamba	8'
F Gamba Celeste	8'
O Vox Humana	8'
O Clarion	4'
O Piccolo (Tibia)	4'
F Piccolo (Tibia)	4'
S Piccolo (Tibia)	4'
F Harmonic Flute	4'
O Tibia Twelfth	2-2/3'
O Tibia Piccolo	2'
Pi Piano	8'
D Solo Xylophone	
Pi Solo Xylophone	
M Xylophone	
P Glockenspiel	
+ Chrysoglott (M & S)	
D Solo Chimes	
P Cathedral Chimes	
Great to Bombarde	
Great to Bombarde Octave	
(1995 was acc. to Bomb.)	
Solo to Bombarde Sub	
Solo to Bombarde	

**Second Touch**

O Bombarde	16'
O English Horn	16'

**SOLO***(43 Stops. No Second Touch)*

F Trumpet TC	16'
O Tibia Clausa	16'
F Tibia Clausa	16'
S Tibia Clausa	16'
S Saxophone TC	16'
O Tuba Mirabilis	8'
S Trumpet	8'
O English Horn	8'
F Diaphonic Diapason	8'
O Tibia Clausa	8'
F Tibia Clausa	8'
S Tibia Clausa	8'
+ String Ens. (not 25")	8'
S Orchestral Oboe	8'
S Kinura	8'
F Musette	8'

M Krumet	8'
S Saxophone	8'
S French Horn	8'
S Oboe Horn	8'
S Quintadena	8'
+ Vox Humana Ensemble	8'
O Piccolo (Tibia)	4'
F Piccolo (Tibia)	4'
S Piccolo (Tibia)	4'
O Tibia Piccolo	2'
+ Tibia Piccolos (F & S)	2'
Pi Piano	8'
D Solo Chimes	
P Cathedral Chimes	
Pi Solo Marimba	
M Marimba	
Pi Solo Harp	
M Harp	
D Solo Xylophone	
Pi Solo Xylophone	
M Xylophone	
P Glockenspiel	
P Sleigh Bells	
+ Chrysoglott (M & S)	
P Bells (Orch.)	
Solo Sub Oct.	
Accompaniment to Solo	

**TREMULANTS***(13 Stops)*

O Orchestral	
(English Horn only - 1993)	
O Vox Humana	
O Tuba Mirabilis	
(+ String - 2 trem - 1993)	
O Tibia Clausa	
S Solo (2 trem)	
S Vox Humana	
S Tibia Clausa	
F Foundation (3 trem).	
25" Diapason trem added.	
F Vox Humana	
F Tibia Clausa	
M Main (2 trem)	
M Vox Humana	
M Tuba Horn	

**SWELL COUPLERS***(toggle switches to general swell pedal)*

Percussion Open	
Orchestral	
Solo	
Foundation	
Main	
Percussion	
General (all but "percussion open" have been bypassed to prevent accidentally disconnecting from general swell)	

**SOSTENUTO ACTION***(toggle switches in left keycheeks)*

Accompaniment	
Great	

**COMBINATION PISTONS**

Pedal	10
(under accom. manual 1-10)	

Accomp.	15
(Double touch to add pedal)	
Great*	15
(Double touch 1-10, pp-ff)	
Bombarde	15
Solo	15
*Great pistons are second touch.	
When great piston #1 is pushed to second touch, operates the #1 pistons on all manuals.	
32' Diaphone ventil switch under keydesk. (disconnected).	

**EFFECTS***(operated by push buttons on junk boards under keydesk)***Right Junk Board:***Only one button labeled, "gong." Unmarked button plays 14' chrome bell reit.***Left Junk Board:**

Bell (14" chrome bell reit)	
Gong (18" gong reit)	
Boat (2 low Tibia pipes)	
Locomotive (3 calliope pipes)	
Bird (plays 3: orch, main, found)	
Bird (plays 3: solo & 2 in perc.)	
Toggle Switch (for wind, plays 3 sirens & 1 surf)	
Toggle Switch (plays other surf)	
Bell (Steel bar - loud) (aka "clock chime")	
Bell (Steel bar - soft)	
Horse	
Auto	
Gong (14" chrome bell)	
Bell (doorbell) in right keycheek.	
Toe button for operator	

**SWELL PEDALS***(with indicators except crescendo)*

Foundation	
Main	
Orchestral (also controls percussion chamber)	
Solo	
General (Piano sustain button)	
Crescendo	

**FOOT LEVERS***(5 piano type)*

Thunder: Diaphone	
Thunder: Reed	
Thunder: Tibia	
Sforz: 1st Touch pipes, 2nd Touch percussions	
Crash: 1st Touch 15" snare, 2nd Touch 40" bass drum & large cymbal	

*(continued on next page)*

## CHAMBER ANALYSIS

Chest / Rank	Pitch	No. Pipes	Wind	
<b>Foundation Chamber</b>				
a	Diaphonic Diapason	32-8'	85 (30 wood)	25"
	Wood Diaphone thru 8' F			
b	Gamba	8-4'	73	15"
b	Gamba Celeste	8-4'	73	15"
b	Harmonic Flute	4-2'	73	15"
	Metal. Harmonic F18 up			
b	Tibia Clausa	16-2'	97	15" Large Scale
a	Vox Humana	8'	61	6"
a	Clarinet	16-8'	73	10" Special 16' octave
a	Musette	8'	61	10" 1/8 length
b	Brass Trumpet	8'	61	15"
	61 brass pipes; Harmonic at C37. Identical to 10" set.			
	Bird			

## Main Chamber

c	Open Diapason	8'	61	10"
c	Horn Diapason	16-4'	83	10"
	16' octave metal Diaphone			
d	Viol d'Orchestre	8-2'	85	10"
	Fifteenth from 2' octave			
d	Viol Celeste	8-4'	73	10"
d	Salicional	8'	61	10"
d	Dulciana	8'	61	10"
c	Concert Flute	16-1-3/5'	97	10"
c	Lieblich Flute	8-4'	73	10"
	Stopped wood. marked "soft flute"			
c	Tuba Horn	16'4'	85	15"
	4' oct. not used '95			
d	Vox Humana	8'	61	6"
c	Krumet	8'	61	10"
	Chrysoglott			
	Xylophone			Standard Size
	Marimba Harp			
	Bass Drum			Standard Size
	Snare Drum			
	Jazz Cymbal			4" Diameter
	Castanets			6 toy counter relays
	Tambourine			pedal (2) 1st Touch
	Chinese Block			pedal 2nd Touch
	Triangle			Acc. 1st Touch
	Bird			Acc. 2nd Touch
	Tom Tom (from kettle drum action)			Great 1st Touch

## ORCHESTRAL CHAMBER

e	Solo String	16-8'	73	25" only 16' open flue
e	Tibia Clausa	16-2'	97	25" Large Scale
e	Tuba Mirabilis	16-4'	85	25"
	18 wood resonators thru 8' F.			
e	Vox Humana	8'	61	10"
	Large scale. CC 2" Diameter.			
e	English (Post) Horn	16-8'	73	18"
	16' oct. on 20" w/out trem. '93			
	Bird			

## SOLO CHAMBER

f	Solo String #1	8-4'	73	10" #1 & #2 always play
f	Solo String #2	8-4'	73	10" together - same stop
g	Quintadena	8'	61	10"
g	Tibia Clausa	16-2'	97	15" Large Scale
g	Vox Humana	8'	61	6"
g	Orchestral Oboe	8'	61	10"
f	Oboe Horn	8'	61	10"
g	Kinura	8'	61	10"
f	French Horn	8'	61	10" Top octave flues.
g	Saxophone (Brass)	8'	61	10"
	Top oct. flues Harmonic C37 up.			

f	Brass Trumpet	8'	61	10"
	61 brass pipes. Harmonic C37 up.			
	Chrysoglott			
	Bird			
	2580 total			

## TUNED PERCUSSIONS

Xylophone (3)	37n.	C13 - C49	2 large, 1 std.
Chrysoglott (2)	49n	G8 - G56	
Chimes (2)	25n	G20-G44	1 large, 1 std.
Marimba Harp (2)	49n	C1 - C49	
Glockenspiel (Bells)	37n	C13-C49	
Piano	85n	C1 - C61	
Sleigh Bells	25n	C25-C49	
Tympani	13n	F6 - F18	
Total Percussion Notes		517	

Note: Tympani repeats for the bottom 5 pedals.

Wind pressure 15: typically.

## PERCUSSION CHAMBER (Enclosed)

Bass Drum (kettle drum reit mech.)	Very large, 40" x 20"
Snare Drum	Large. 15" x 12"
Chinese Gong	Vertical. 18" diameter
Cymbal	
Sand Block	Fast surf with primary
Surf (2)	
Auto Horn	
Loud Bell	Steel bar 52" x 3" x 1/4"
Soft Bell	With heavy and light clapper.
Four resonators.	
Bell	14" chrome bell with reit and tripper S.S. (ringside)
Horses Hoofs	
Wind Whistle	3 standard Acme sirens
Boat (deep tone)	Two large Tibia pipes. CC & FF1
Locomotive Whistle (shrill)	Three metal Diapason pipes built like calliope pipes with mouths 2/3 of circumference.

Birds (2)

Doorbell	
Tympani	13 drums
Chimes	Standard scale
Sleigh Bells	
Glockenspiel	
	4 toy relays: Pedal 1st & 2nd
	Acc. 1st, Gt 1st

## PIANO CHAMBER (Unenclosed)

Marimba Harp	
Piano	16-8-4 Vacuum
Xylophone	Large scale

## DIAPHONE CHAMBER (Unenclosed)

Xylophone	Large scale
Cathedral Chimes	Very large scale
32' octave of Diaphonic Diapason (12 pipes) not on tremulant.	
Special ventil shut off on Diaphone reservoir	

Chambers	Indicator	No. sets shades
F Foundation	black ring	9 ranks upper left 3
O Orchestral	red dot	5 ranks upper right 3



M	Main	white	11 ranks	lower left	3
S	Solo	black dot	11 ranks	lower right	2
P	Percussion	2 black rings		lower right	1
D	Diaphone	none	chimes/xylo	left unenclosed	
Pi	Piano	none	harp/xylo	upper right unenclosed	
	ensemble	+			132 blades

Main console on lift in center of orchestra pit. 348 stop tablets. Second console: 4 manual, Great combination pistons only. Stop tabs are not connected. Cut out switch, general swell pedal (1), doorbell in keycheek, swell coupler toggle switches.

#### BLOWERS

Two 50 hp Spencer Orgoblos with belt driven 65 Amp. generators (now replaced with solid state power supply). Blowers rated at 4000 CFM at 15" and 2500 CFM at 25" wind pressure. Only one blower is used at a time. Second blower is stand by. Blowers are located in the sub-basement (2nd basement down). Dual windlines to chambers. Motors 900 rpm, 440 volt, 70 F.L. amps. Blowers each 11' long. Flapper valves in the blower output pipes automatically prevent wind backflow through 2nd blower.

#### RELAY ROOM

Has 356 switches (includes 21 for slave console) in seven switch-stacks plus shutter controls, combination piston relays, and setter boards. There are 3 small relays for: pedal pizzicato ensemble (6 contacts), slave console cut out (21 contacts), percussion open toggle (10 contacts). The sforzando relay unit contains 6 relays: 3 for sforz 1st Touch - pipes, 1 for sforz 2nd Touch - percussions, 1 blank - no wires, 1 for (swell) pedal coupler firing switch - 10 contacts. This connects all chambers and piano to general swell pedal in one switch.

There are a large number of relay trays, with many contacts playing more than one magnet:

Great	3 trays
Accom.	2 trays
Bomb.	2 trays
Solo	2 trays
Pedal	1 tray
Pizzicato	3 trays (Acc, Great, Pedal)
Sostenuto	2 trays (Acc & Great)
Accom. 2nd Touch	1 tray
Great 2nd Touch	1 tray
Great couplers	1 tray

18 total relay trays

**Patronize Your ATOS Advertisers ■ Get Your Christmas Orders in Early!**

## Help Us Restore the Historic 3/9 Kilgen Pipe Organ from the former Embassy Theatre of Waltham, Massachusetts

This once grand instrument has suffered more than its share of problems, ranging from neglect to a poorly executed installation, a botched attempt to add an extra manual, and also a lightning strike. Many who had heard it years ago proclaimed its excellent sound, and its extensive unification makes it even more versatile than some other instruments having more ranks. It includes five tuned percussions and three 16 foot pedal stops.

Now installed at the Lakeview Congregational Church at 285 Lake Street in Waltham, Massachusetts, it is undergoing a complete and historically accurate restoration. We plan to use it for an extensive program of concerts by well known theatre organ artists and also making it available for meetings and educational activities beginning in the summer of 1997.

### *But to make this happen on schedule, WE NEED YOUR HELP!*

Your tax deductible contributions in any amount will help us achieve this goal on time! As of October 1996, we still need to raise \$45,000. We have already received payments from our insurance company to cover the lightning-related damage, but now we must raise the rest so that we can complete the restoration project as scheduled. Contribute \$500.00 or more and get lifetime notification of, and free admission to, all regularly scheduled activities and concerts as well as your name on a plaque permanently attached to the console. All contributors of \$25.00 or more will receive free admission to the dedicatory recital, and notification of future related events. Every contributor will receive regular notifications of all events featuring this instrument. Please send your tax deductible contributions now to:

**EMBASSY THEATRE ORGAN RESTORATION FUND  
c/o Bay Bank, P.O. Box 300, Everett, MA 02149**

# 1996 Contestants FOR THE 12TH ANNUAL National Young Theatre Organist Competition

by Dorothy Van Steenkiste

The Cameo Performances of our Junior, Intermediate, and Senior Winners of the 1996 Competition together with the concert of RICHARD HILLS, JR., the over-all winner of 1995, is a program that will long be remembered. All four performances were outstanding.

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

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

Our Over-All Winner this year was MARK HAWN in the Senior Division, and was sponsored by the Valley of The Sun Chapter.

We want to extend a special thank you to Gordon Belt, Vice-President of the Nethercutt Collection for making the arrangements for the YTOE group to visit San Sylmar. Making it possible for them to play the organ was wonderful — and the special lunch —

GREAT! We also want to thank Stephen Ross, Convention Chairman and his staff for all the courtesies and support extended to our young artists. Transportation to and from rehearsals was provided and they were there at all times to help with the organ at the San Gabriel Civic Auditorium. We were treated royally. The people in Pasadena must be very proud of the San Gabriel Civic Auditorium and the crews that are constantly working to keep everything in excellent condition.

*Rules and Regulations for the 1997 Competition will be sent out in August. Be sure and encourage your young organists to enter the competition. Contact your teachers, schools and music studios.*



## MARK F. HAWN

WINNER IN THE SENIOR DIVISION AND OVER-ALL WINNER

*Sponsored by Valley of The Sun and Southern Nevada Theatre Organ Society*

Mark is 21 years of age. His enthusiasm for the theatre organ began at the age of eight, when he began taking

organ lessons from Orrill Dunn in Rockford, Illinois. Orrill introduced him to theatre organ by allowing him to play the 4/17 Barton organ at the Coronado Theatre.

Mark was awarded an ATOS scholarship in 1992, which made it possible to study under Walt Strony, and in 1993, he was privileged to win the Intermediate Division in the Young Theatre Organist Competition. It was a great honor to win this award.

Currently, Mark is a Freshman at the University of Nevada, Las Vegas, majoring in piano performance. He is also teaching some young students organ and piano.

Mark, Tim Harvey, and other organ enthusiasts have recently submitted their forms for an ATOS chapter in Southern Nevada. (The ATOS Board approved their chapter at the 1996 National Board Meeting in Pasadena, California.)

Mark did his recording on the Wurlitzer 2/13 theatre organ in Phoenix, Arizona.

## CATHERINE DRUMMOND

WINNER OF THE JUNIOR DIVISION  
*Sponsored by London/South of England*

Catherine Drummond is 13 and started to learn the electronic organ at the age of 4-1/2.

At the age of ten she was entering music festivals in Leicester, Coalville and Burton-on-Trent. More often than not, she was coming away with first prizes in competitions for youngsters



of her own age and first prizes in competitions which were open to entrants of all age groups.

At the same age she was introduced to the Cinema Organ which is installed at Paul Kimer's Compton Lodge in Sapcote. Paul was so impressed with her playing in June 1992 that he suggested she enter the competition to be held in September that year at the Cannon Cinema Harrow. She continued entering the competition until she took first place in 1994. In 1994 she was still the youngest contestant. She not only walked off with the first prize but also the Dean Herrick trophy which was awarded to the young organist who had done the most to promote interest in the theatre organ scene over the previous year.

Since her success in the competition in 1994, she has been asked to play at a number of organ societies, including Hinckley, Rutland, Great Yarmouth, Reading, Ascot and Newbury. She has also played organ festivals at Caister, Gunton Hall in Lowestoft and Sandford Park in Pook. A successful concert performance at Burton-on-Trent in May of 1996 has generated many invitations to perform.

Catherine did her recording on the Compton theatre organ located in Compton Lodge. Her theatre organ teacher is Paul Kirner.

## SUSAN LEWANDOWSKI

WINNER OF THE INTERMEDIATE DIVISION

*Sponsored by the Wolverine Theatre Organ Society in Michigan*



Susan is 17 years old, an honor student and member of the International Honor Society. This year she graduated, with honors, from Lamphere High School, Madison Heights, Michigan. She was a member of the cross country and track teams and has received many awards. Susan began studying organ at age ten with Melissa Ambrose. Her interest began when her parents introduced her to

the theatre organ at the Pied Piper Pizza Peddler restaurant in Michigan.

Susan has participated in the Young Theatre Organist Competitions, sponsored by the Motor City Chapter. In 1993, Susan was the Junior Division Winner for the ATOS National Competition. Susan has performed for members of the Detroit Theatre Organ Society, the Wolverine Chapter and the Motor City Theatre Organ Society.

In the fall of 1996 Susan plans to pursue a degree in music at Eastern Michigan University, where she has been accepted into the music degree program. After graduation, she would like to perform all over the country and share her musical talent with others.

She is currently studying with Melissa Ambrose Eidson, and entered the competition doing her recording on the 3/39 Hybrid theatre organ in the private residence of Roger Mumbrue in Bloomfield Hills, Michigan.

## Jeffrey Andrews

ENTRY IN THE INTERMEDIATE DIVISION  
*Sponsored by the Australia/Felix Chapter*



Jeff is 17 years old, and currently doing his Victorian Certificate of Education at the Midlands Campus of the Ballarat Secondary College. At present, he is studying a Math/Science course, after completing Year 12 Music Craft in 1995.

Jeffrey started learning electronic organ with Myrtle Cox seven years ago. Since then he has had the opportunity to play the Compton theatre organ in Ballarat.

He has played in a number of concerts over the past few years, including the Theatre Organ Society of Australia (TOSA) in 1995. Jeff has also competed and succeeded in many competitions, including the Yamaha, Ararat and South Street Eisteddfods.

Jeffrey's interests include music, badminton, and tennis. He also plays the saxophone. He is part of a number of bands, including the school concert and stage bands, "Detour" a rock

cover band, and "Sebaclear" stage band which went on tour and attended the International Music Festival in Hawaii in 1996. Jeff is also preparing for his Grade 7 organ exam, Grade 6 saxophone exam, and Grade 6 music theory exam.

His life mainly includes school and music, but he is thinking about a career in Architecture.

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

## Paul W. Forte

ENTRY IN THE SENIOR DIVISION

*Sponsored by the Australia/Felix Chapter*

Paul, who celebrates his 21 birthday this year has been studying both electronic and theatre pipe organ with Mrs. Myrtle Cox of the Galaxy School of Music for years.

Paul received his primary school education at a private Christian college. After completing year seven, he studied at home using correspondence method with an academy in Queensland, Australia, achieving his year twelve Academic Certificate with honors. Paul has now become part of a carpet and vinyl floor coverings company. Before leaving for his daily work, Paul spends time practicing on the Compton theatre organ at the Memorial Theatre Ballarat.

Paul is resident organist for the Carmel Welsh Presbyterian Church and keyboard player for the church's youth band. He has received A gradings in both practical and theory musical examinations as well as judges recommendations as a scholarship recipient. Paul has won a number of trophies over his years of performing at competitions and recently he received an award of encouragement from an out-of-state competition. He has performed at many theatre organ functions and is also keen to learn the maintenance of the theatre organ. Paul also serves on the committee of the local theatre organ society and is a member of ATOS Felix Chapter.

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



## Elizabeth Hanton

ENTRY IN THE JUNIOR DIVISION

Sponsored by the Australia/Felix Chapter

Elizabeth is 14 years old and lives in the provincial city of Ballarat in Victoria's Western District. She began her musical career ten years ago in a small country town when she started playing the organ and the piano in a junior music group. The family then moved to the bigger center of Ballarat and many opportunities arose for Elizabeth.

She gained a Music Scholarship in 1994 at Ballarat & Clarendon College where she attended secondary school. She plays synthesizer in the College Concert Band and the Stage Band and is also the school organist. Violin is another instrument Elizabeth plays and this year is the section leader of the school orchestra. She also plays the trumpet, just for the enjoyment of it! Playing the electronic organ and piano, she has entered and gained places in many eisteddfods and is also a regular competitor in the Yamaha Festival.

Elizabeth's theatre organ career began in 1993 when she had access to the 3/9 Compton at Her Majesty's Theatre in Ballarat. She was one of two junior organists to play at the National TOSA Convention in Perth, W.A. in 1994. Elizabeth has been a guest artist at the Malvern Town Hall and the Dendy Theatre in Brighton — both large venues in Melbourne, and she has played competitively at Royal South Street Eisteddfod and won sections. Her teacher since her arrival in Ballarat is Myrtle Cox. As well as music, Elizabeth finds time for net ball, swimming, athletics and of course, schoolwork!

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

## Eric Hite

ENTRY IN THE SENIOR DIVISION

Sponsored by the Toledo Area Theatre Organ Society

Eric is 19 years old and attended Central Catholic and Whitmer High Schools and graduated in 1996. In addition to the organ, Eric participated in the school's orchestra, the

Varsity Marching Band, Concert Band, and the Jazz Band, playing both percussion and saxophone. He captured top honors this past spring with his performance in an area-wide High School Jazz Band Competition performing on tenor sax.

A Toledo native, Eric began playing the organ when he was five and is largely self-taught. He joined both ATOS and the Toledo Area Theatre Organ Society in early 1995. After playing a piano/organ duo in a guest spot at the Detroit Theatre Organ Society's Members' Concert this past January, Eric joined DTOS as a full playing member. He is the youngest member of record for both TATOS and DTOS.

He currently plays part-time for St. Clements Catholic Church in Toledo and substitutes at St. Francis Church and other area churches.

After high school, he plans to pursue a career in music and is considering attending Bowling Green State University in Ohio or the University of Michigan in Ann Arbor. Bill Coine was his coach for the ATOS Young Theatre Organists Competition.

Eric's recording was made on the 4/34 Wurlitzer theatre organ in the Senate Theatre in Detroit.

## Jake Madsen

ENTRY IN THE INTERMEDIATE DIVISION

Jake is 18 years old and a junior in high school. He started playing the piano in the third grade. His first musical love was ragtime. In October, 1993 during a family vacation, Jake heard Kevin King play the Mighty Wurlitzer at the Bella-Roma restaurant in Martinez, California. Jake was in musical love again — this time with theatre organs.

Jake acquired a Conn 642 in November of 1993 and quickly added a wood block, a cymbal, and a fire bell. This organ was replaced with a Conn 650 in May of 1994. Jake added a rank of melodia pipes and Wurlitzer chimes. The wind supply was two surplus vacuum motors placed in the attic so that the sound was muffled. Jake moved the organ to the basement so he could have more room to work. He is currently expanding to a 6 rank organ which is winded by a Kinetic blower.



Clockwise from top: Elizabeth Hanton, Eric Hite, Jake Madsen, Joseph Marcello.

Jake began organ lessons with Chuck Shockney in March of 1994 and has continued ever since. Chuck and Jake have jointly performed two organ concerts at the Wells Music Studio in Denver. Jake also performed at Windsor Gardens, a retirement community in a Denver suburb.

He and his family have been members of RMCATOS for three years. Jake enjoys this organization and would especially like to thank Chuck Shockney for his patience and pointers, Bob Castle for inspiration, arrangements and recordings, Bruce Belshaw for the use of his wonderful Wurlitzer, West Ranstrom for organ parts and expert technical advice, and the entire RMCATOS organization for continuing support.

Jake's recording was made on the 3/22 Wurlitzer theatre organ in the residence of Dr. Bruce Belshaw.

## Joseph A. Marcello

ENTRY IN THE SENIOR DIVISION

Sponsored by the Connecticut Valley Theatre Organ Society

Joseph is 19 years old and graduated from St. Joseph High School, Trumbull, Connecticut. He is a sophomore at Fairfield University, Fairfield, Connecticut, majoring in English. Joseph resides with his family in Monroe, Connecticut. His non-musical hobbies include golf and politics.

Joseph began organ instruction at



L to R: Erik McLeod, Richard Openshaw.

age seven with Frank Porto of the Porto Music Studio in Bridgeport, Connecticut, and is still a student of Mr. Porto. Joseph is currently associate organist at St. Theresa Church, Trumbull, Connecticut. He is also a member of the National Pastoral Musicians' Association and has been a member of CVTOS since 1992.

Joseph's recording was made on the 3/16 Marr & Colton theatre organ at the Thomaston Opera House, Thomaston, Connecticut.

### Erik W. McLeod

ENTRY IN THE INTERMEDIATE DIVISION  
*Sponsored by the Puget Sound Theatre Organ Society*

Erik is 17 years old. At the age of five he took lessons from a teacher at the University of Puget Sound. These lessons lasted for the better part of a year when his mother realized they were teaching him how to play by ear. A few years later a teacher in the music department of his elementary school heard him play the piano and immediately walked him over to a piano teacher who listened to him play. The teacher convinced his mother that Erik should take piano lessons. Erik studied with him for about six years.

He lost interest for a couple of years until he heard a theatre pipe organ and was permitted to practice on a 2/13 Estey organ the school used for conducting weekly all-school chapel services. He took about a year of theatre organ styling with Professor Don Wallin. He also studied classical organ with David Dahl and Timothy Harrell.

Erik is currently studying with Jim Holloway in Tacoma, thanks to a scholarship fund from Puget Sound Theatre Organ Society. Erik loves the theatre pipe organ and hopes he will be able to bring the music out of the

chambers and present it in a way that is very easy to understand. He feels that much of the music performed today is performed with no regard to the emotion that is necessary for the piece to be completely understood. He has been told that anyone can play any instrument, but only an artist can play it correctly. He hopes to one day be considered an artist.

His recording was made on a 4/48 Wurlitzer theatre organ in the Johnson home, Gig Harbor, Washington.

### Richard Openshaw

ENTRY IN THE SENIOR DIVISION  
*Sponsored by London & South of England Chapter*

Richard is 19 years old and became interested in the theatre organ at the age of ten when he visited the Northeast Theatre Organ Association's 3/12 Wurlitzer at the New Victoria Centre, Howden-le-Wear, County Durham, England. Having already received a little tuition locally on his home electronic organ, he made the theatre organ his hobby. Richard's favorite organists include Lew Williams, George Wright and Nigel Ogden. Richard began more formal training in 1991 with Bill Thomas. Richard took his GCSE practical exam in music on the Wurlitzer of the New Victoria Centre, Howden-le-Wear, County Durham. Last year, at 18, Richard won the London and South of England Chapter's Young Theatre Organist of the Year Competition and also won the Dean Herrick award for his contribution to the theatre organ scene.

Since winning the award last year, Richard has been invited to take part in theatre organ concerts in various locations in England. He has played the organ at fund-raising events for the British Red Cross and Cancer Research. He is presently in his first year studying Business and Finance at Sunderland University, Tyne & Wear.

Richard's recording was made on the 3/12 Wurlitzer at the New Victoria Centre, Howden-le-Wear, County Durham.

(continued next page)

## Ed Zollman

### COLORADO PIPE ORGAN SERVICE

*Expert Installation Uniflex 2000 Computer Relay, the most versatile & reliable modern system.  
Organ Design & Installation  
Tonal Finishing  
Recipient 1988 Technical Merit Award*

#### Computer Relay Installations:

Washington Center for Performing Arts  
3/25 Wurlitzer - Olympia, WA  
Elsinore Theatre for Performing Arts  
3/26 Wurlitzer - Salem, OR  
Denver Paramount Theatre  
4/20 Wurlitzer - Denver, CO  
Colorado State University  
3/19 Wurlitzer - Fort Collins, CO  
Wilcox/Johnson Residence  
4/48 Wurlitzer - Gig Harbor, WA  
**Also Proud to be Servicing and/or Finishing the Following Instruments with Computer Relay:**  
Century II Exhibition Hall - Wichita, KS  
4/38 Wurlitzer (formerly NY Paramount)  
New Mexico Military Institute  
3/20 Wurlitzer - Roswell, NM  
D. Williams Residence  
3/13 Wurlitzer - Aurora, CO  
Capri Theatre  
4/25 Wurlitzer - Adelaide, Australia

8213 WILMINGTON DRIVE  
COLORADO SPRINGS, COLORADO 80920  
719/282-0914

## WANTED DEAD OR ALIVE

### 3/? WURLITZER

To replace our theatre pipe organ destroyed by fire March 19, 1996 at Trinity Presbyterian Church in San Diego, California.

Accepting any information on instruments donated and/or for sale.

Call 619/286-9979

or write:  
Theatre Organ Society  
of San Diego  
c/o Charlie Porter  
5568 Barclay Avenue  
San Diego, CA 92120

## Final Results OF THE "Hobbyist Division"

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

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

### First Place KEN PASKEY

*Markesan, Wisconsin*

Ken is a 6th, 7th and 8th grade band director in Markesan, Wisconsin. He is also an alderman on the Markesan city council and serves as its president. He is organist for two churches.

Ken has a 9-rank Wangerin organ which he enjoyed restoring in his home. His favorite pastime is being able to play the Barton organ in the Madison Civic Center. He made his recording on this instrument.

### Second Place JIM PATAK

*Westchester, Illinois*

Jim has been a member of JATOE/ATOS for a number of years and at present is JATOE's secretary.

Jim played his first theatre organ social for JATOE on April 19, 1996. This was his first attempt at the theatre pipe organ. Jim has played for organ clubs in the Chicago area mainly on electronic instruments.

A graduate of the Chicago Musical College with a degree in Music Education and a Masters Degree from NIU kept him teaching for 35 years in a west suburban school district outside of Chicago, Illinois. After retiring in 1988, he joined Apple Computer as an Apple Education Sales Consultant working in DuPage County. He retired from that position in 1993 to a life of leisure with his wife of 44 years. Dolores and Jim spend much of the time at their summer home in Wisconsin.



*Ken Paskey and Steve Adams*

### Third Place TOM C. MUSGRAVE

*England*

Tom was completely surprised at the banquet when he received a plaque for his performance; his mail hadn't reached him! Tom is Chairman of the North East Theatre Organ Association which has a 3/12 Wurlitzer installed in the New Victoria Centre at Howden-le-Wear, County Durham. They encourage young people to play their instrument. He has been a member of ATOS since 1977 and attended his first ATOS convention in 1993. Tom is also a member of the London/South of England Chapter.

Tom Musgrave and Jim Patak were presented with a plaque at the banquet in Pasadena. Ken Paskey was presented with a plaque at his home by our President Stephen Adams.



The Board of Directors voted to continue the Hobbyist Division in 1997. Be sure and encourage your members to enter. Rules and regulations will be sent to all chapters in August. Next year the judges will be Scott Foppiano and Steve Schlesing.

We encourage other entries to try again next year.

They were:

**Robert C. Schmitt, Centerville Ohio;**  
**Miss Carol Brown, Australia.**

Committee members:

Brian Carmody,  
Melissa Ambrose Eidson,  
John Ledwon, Jack Moelmann,  
Steve Schlesing, Donald Walker  
and Bob Wilhelm.



*Jim Patak and Steve Adams*



*Tom Musgrave and Steve Adams*

## 1996 Young Theatre Organist Adjudicators

This was our twelfth year of adjudicating the performances of young theatre organists. The convention in Pasadena, California, featured the three winners of the competition in cameos at the San Gabriel Civic Auditorium on their 3/16 Wurlitzer. They were given a standing ovation. Richard Hills, our 1995 over-all winner also played an outstanding concert and received a standing ovation.

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

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

This year the overall winner was determined in Pasadena during their

performance at the San Gabriel Civic Auditorium by five different adjudicators. They were: Lew Williams, Stephen Ross, Jinny Vanore, John Ledwon and Bob Ralston. Mark Hawn, the senior winner, was determined over-all winner of the competition.

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

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

*Dorothy Van Steenkiste,  
1996 Competition Chairman*

### Goals of our organization:

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

## SCOTT FOPPIANO



Scott began his musical training early and by eight was playing the organ at his church. Just a few years later he was hired as staff organist at the Orpheum Theatre in his home town, Memphis, Tennessee. After completing his classical organ studies at North Carolina School of the Arts, he moved to Michigan to accept a church position and joined the staff of organists at both the Detroit Fox and Senate Theatres. Touring the world has given him the opportunity to play the finest organs in many countries. Scott has several recordings to his credit and currently serves as Organist and Director of Music at Danbury Connecticut's historic First Congregational Church.

### Scott's Comments:

"I am honored to have been chosen to once again serve as an adjudicator for the annual young theatre organist competition sponsored by the American Theatre Organ Society. I always enjoy being asked to do this whether it be on the national level or on the local level. Each year the competition gives young organists the opportunity to formally begin their professional career as theatre organists and it gives us, the judges, the chance to hear the brightest and best of the upcoming new talent.

This year we heard a wonderful array of talent and technique. We also heard quite a variety of differing playing styles performed by a vast group of ages. I would like to commend not only the organists, but their teachers and families as well for their encouragement and support. I was absolutely amazed at the sounds I was hearing as I listened to the competition tapes and am very much in awe of the level of ability of some of these fantastic young players. As always I encourage the players to continue the study of theatre (and in some cases classical) organ and to realize what a vital role they are playing in contributing to an important part of American musical history.

The competition is one sure guarantee of the theatre organ tradition being carried on into future generations. Personally, I hope that all members of the American Theatre Organ Society realize how valuable our young artists are to the further development and popularity of the art of the theatre pipe organ. I applaud and congratulate each and every contestant for their hard work, talent, dedication and vision and thank them for contributing another dimension to the music of the theatre pipe organ."

## SIMON GLEDHILL



British born, Simon's first musical instrument was the piano accordion but, at age ten he switched to an electronic organ. Hearing

Ernest Broadbent play Blackpool's Wurlitzer led Simon to switch to pipes and start extensive organ study with Michael Woodhead. At age 16 he won a Young Organists competition which led to numerous concert dates and radio broadcasts, firmly establishing his reputation. Since 1988 he has made frequent appearances in the United States at our most prestigious theatre organs. His numerous recordings, including the premier recording of the immaculate Castro Theatre Wurlitzer in San Francisco, "California, Here I Come," has won great acclaim, not only in theatre organ circles but also in the general musical press. His latest recording, Simon Gledhill: The Fox Album, was made on the recently refurbished Wurlitzer in Detroit's huge Fox Theatre. There are three new releases in the pipeline and other projects include two U.S. visits and an Australian tour in 1996, as well as an extensive program of concerts closer to home in the U.K.

A busy "hobby," indeed, for a musician whose full-time career is in the equally hectic world of city banking!

### Simon's Comments:

"It cannot be easy to decide a programme for entry in this competition. Old or new? Familiar or unfamiliar? Difficult or not-so-difficult? You want to impress, of course, but it's important not to over-stretch yourself. In several cases this year entrants chose very demanding pieces which they struggled to conquer, and things like phrasing, dynamics and registration changes tended to disappear in the heat of the battle. Stick within the limitations of your technical capabilities — it is far better to play a simpler piece with confidence and panache than to get into a mess over a finger-buster.

As for choosing "new music — fine! But make sure it still works well when the words have been taken away. Many recent songs rely heavily on their lyrics for effect and are much less successful in purely instrumental versions. There are exceptions, of course, and the skill is in picking out the worthwhile examples from the also-rans. Also do remember that some modern music simply doesn't come off effectively on an instrument

that pre-dates it by sixty or seventy years. However hard you try to hammer a square peg into a round hole, it ain't gonna fit!

It was great fun listening to the tapes. As you would expect, the performance standard varied considerably from entrant to entrant: at the top end, the quality of playing was at least as good, if not better, than plenty of the music heard on the professional circuit and even lower down the pecking order there was always something of interest to hear and lots of enthusiasm in evidence. Congratulations to you all, and keep it up! You are the future."

## TOM HAZLETON



"A master of the King of Instruments," according to the Los Angeles Times, Tom Hazleton is considered to be one of few concert organ-

ists equally at home at the console of classical and theatre organs. Tom was named "Organist of the Year" in 1986 by the American Theatre Organ Society.

Tom studied at San Francisco State University, at the San Francisco Conservatory of Music, and with noted organist-composer Richard Purvis at San Francisco's Grace Cathedral. For over 13 years he was Organist and Associate Director of Music at the Menlo Park (California) Presbyterian Church. He was formerly Professor of Organ at the University of the Pacific and was the last staff organist at the San Francisco Paramount Theatre. Tom has concertized world-wide including at the Mormon Tabernacle, Sydney Opera House, Radio City Music Hall and the John Wanamaker store.

Tom presently resides in Pennsylvania's Lehigh Valley where he is on the staff of the Allen Organ Company. As a leading organ designer and tonal consultant, his specifications appear on many of the world's finest organs.

### Tom's Comments:

"Listening to the tapes that were sent in by the contestants, I was

amazed at the level of wonderful musicianship I was hearing. It was with a great deal of pleasure that I served as a judge for the 1996 Young Theatre Organist Competition. Our young organists displayed a great deal of talent and ability and it was very enjoyable to hear the progress being made by our up-and-coming young artists.

I wish to encourage each and every contestant that played this year to continue their private study of the theatre organ and continue to learn its musical style and repertoire. Being such a unique instrument, we must rely on our young artists to carry on the traditions that we have all grown to enjoy listening to, throughout the years. I wish all of our contestants the very best of luck and am certain that we will all be hearing from them in the future."

## TIMOTHY S. NEEDLER



Currently in his seventh term as president of the Central Indiana Chapter, Tim joined ATOS in 1966. He served on the ATOS

Board of Directors as Secretary from 1981 to 1984 when he was appointed ATOS Convention Planning Coordinator, a position he currently holds. Tim was named ATOS Honorary Member of the Year in 1990. He has served as chairman of the 1984, 1990 and 1997 ATOS National Conventions held in Indianapolis.

He is a founder and past president of the Classic Ragtime Society of Indiana, a founder and current treasurer of Historic Indianapolis, Inc., and is a past Dean of the Indianapolis Chapter of AGO where he currently serves as newsletter editor. Tim is president of Needler Sales Company, Inc., manufacturers' representatives of electronic components in the states of Indiana and Kentucky, a family firm Tim joined upon graduation with a marketing degree from the University of Notre Dame.

Tim began his musical education by picking out melodies by ear at the

age of four on the family piano, beginning piano lessons at age five. He began classical organ studies at age ten and studied through high school. He discovered theatre organ in the early 60s and has enjoyed performing informally for his chapter. He also collects reproducing grand pianos and has three in his home.

### Tim's Comments:

"It was most interesting to listen to the various contestants this year, and I was pleased to be a part of the process to encourage budding young organists through their efforts in the ATOS Competition. One thing I noted, was the difficulty in determining, without being advised, the age of the contestant playing on the tape. (Note: the judge is only given the division and the size of the organ.) This indicates that a kid with real talent generally shows good promise and can play quite well before the middle teen years or certainly before the late teen years. Of course, continued study does improve a person with talent."

## DAVID PECKHAM



David Peckham is one of a small group of people who are adept at playing as well as building pipe organs. He has been organist

at the Elmira, New York Clemens Center since 1977 and has been associated with the L.A. Peckham and Son Pipe Organ Service since 1983, specializing in pipe organ restoration, rebuilding and maintenance.

David studied with Dr. David Craighead at the University of Rochester's Eastman School of Music, graduating in 1983. Since 1985 he has been organist at the First United Methodist Church of Horseheads, New York. David has also served several terms as Dean of the Chemung Valley Chapter of the American Guild of Organists.

David is also building a reputation as a concert artist and film scorer. A recent highlight is his complete transcription of Tchaikovsky's *Nutcracker* presented annually by the Delaware



Dance Company, featuring the world famous Dickinson Kimball. David released his first CD, Electro-Pneumatic Action in 1994 which was recorded on the 4/20 Marr & Colton in Clemens Center.

David's Comments:

"I feel fortunate to be a part of the judging process in this year's Young Theatre Organist Competition. There are some very talented players in our midst and their hard work and ability is apparent on their entry recordings. I feel as though I have come full circle in this process; in 1975 I was a contestant in perhaps the first ATOS competition (held at the Ohio Theatre in Columbus, Ohio). There were several gifted players then who remain extremely active in ATOS today. I suspect the same will be true of this year's entrants two decades from now. Our theatre organ future is in good hands."

## RALPH RINGSTAD, JR.



Ralph Ringstad made his professional debut on the theatre pipe organ at the age of eighteen at the 4/31 Möller at the

New York Military Academy, Cornwall-on-Hudon, New York. Since then, he has performed alongside Frank Cimmino at the 3/17 Wurlitzer at the Suburban Restaurant, Wanaque, New Jersey, and as a soloist/accompanist throughout the northeast United States.

Ralph is a graduate of Ithaca College, Ithaca, New York, where he also studied low brass and conducting. After spending a decade working for the Roman Catholic Diocese of Paterson, New Jersey, as Cathedral

Minister of Music and member of the Diocesan Music Committee, Ralph is currently Director of Music at the Boonton United Methodist Church, Boonton, New Jersey, and Owner of Atlan Organization, a cultural arts production firm. He recently released a compact disc, "One Of A Kind" on the Trenton War Memorial 3/16 Möller theatre pipe organ.

### Ralph's Comments:

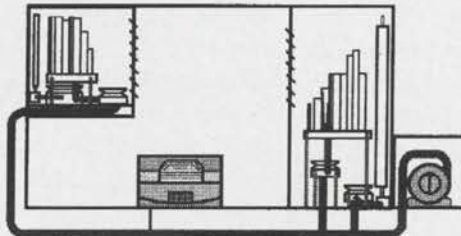
"I am very impressed with the level of talent among our contestants. I found that they all have a bright future in the theatre organ culture and performance circuit because of their enthusiasm, maturity and intelligence. If we continue to attract this kind of talent, I know the theatre organ will certainly have a fighting chance competing with the varied musical opportunities and style today. As listeners, we have much to look forward to in our young talents performers. They're all winners."

## ANOTHER SUCCESSFUL YEAR!

CONGRATULATIONS TO ALL THE CONTESTANTS,  
AND THANK YOU TO ALL THE ADJUDICATORS FOR THEIR HELP, SUPPORT AND COMMENTS.

*Dorothy Van Steenkiste, 1996 Competition Chairman*

PICTURE THIS...



## You're a THEATRE ORGAN

You had the daylights played out of you in your early years. After the fifties you were ignored. Water dripped on your relay. Then you were yanked out of your theatre just ahead of the wrecking ball. You were donated to a church. You weren't rebuilt; instead you were hurriedly installed without your percussions or traps. Someone tried to add a fourth manual and damaged your console. Then they tried to make a trumpet out of your saxophone and mutilated that rank. The organist struggles as you rebel by working less and less and going badly out of time. Guest organists pronounce you Dead. A pile of Junk. Useless. Worthless. A basket case. Last year lightning strikes and fries many of your magnets. Since you're not a Wurlitzer, no one has any new magnets like yours.

IT'S ALL OVER!

*But wait! There's hope! The Pastor doesn't throw you out. Instead, he calls ...*

### ERIC C. LARSON

#### THEATRE AND CLASSICAL ORGAN RESTORATIONS

Metal & wood pipe repairs. Voicing and tuning. Windchest, tremulant, and regulator reconditioning. Console restorations. Replacement pipe manufacturing. Additions, modifications. Magnet rewinding. Institutional and residential.

*We bring our complete shop facilities to your site when necessary.*

**Eric C. Larson • P.O. Box 532 • Ipswich, MA 01938 • 508/356-3510**

Need help selecting, repairing, installing your pipe organ of any make, style or age?  
Put our trained Pipe Organ Team to work for you. Call 508/356-3510 for free details.

# NOTES & NOTABLES

## Ashley at Mansfield

A memorable evening took place on March 30, at the Renaissance Theatre in Mansfield, Ohio, when Ashley Miller performed a most enjoyable Pops Concert on the Mighty Wurlitzer Theatre Organ. This was one of the original pipe organs that was used for the *Amos and Andy* radio show years ago. The evening was "Unmistakably Ashley," complete with his vitality, his unique, creative style, and his lush orchestral interpretation of the music. There was plenty of nostalgia, as he performed favorite old standards. He made certain the audience knew that the theatre organ is "an ongoing American phenomenon," by including music from new shows.

A special treat was in store for the audience when the duet team of Ashley and local artist, Ettore Chiudioni, on trumpet, combined their talents for several numbers. Mr. Chiudioni plays first chair trumpet in the Mansfield Symphony Orchestra and is conductor-director of the Mansfield Youth Symphony. The audience loved them. They particularly enjoyed the close rapport and the humorous banter which went on between the two artists. Their first number was a stirring rendition of "Trumpet Tune and Air."

Ashley opened the second half of the program with the jazzy "It's D'Lovely," which, of course, summed up the evening.

Mr. Chiudioni and Ashley again combined organ and trumpet for the classic favorite, "Stardust."

Ashley closed his portion of the program with the audience wanting more. An impromptu encore, "Get Happy," by Ashley and Mr. Chiudioni, certainly confirmed the way the audience felt when they left the theatre that evening after a terrific concert.

Mary Damron



*Ettore Chiudioni (left) played trumpet with Ashley Miller during the concert at the Mansfield, Ohio, Renaissance Theatre, March 30, 1996.*

## ATOS Inner-City School Program

In order to encourage our chapters to feature special programs introducing underprivileged, and inner-city school children to one of the greatest arts — playing theatre organs — and how they are used in concert and to accompany silent films, and sing-alongs and let them have the fun of eating pop corn and drinking soda pop in an historic theatre, ATOS has set aside \$1000 this year for chapters sponsoring this type of program. (A maximum of \$250.00 each.)

Following simple guidelines, a chapter may apply for an amount, not to exceed \$250, per event, per year, toward their school program.

Send your request to Dorothy Van Steenkiste, Chairman of the program, 9270 Reeck Road, Allen Park, Michigan 48101 for approval by the committee. Committee members are: Margaret Tapler, Layton Fordham, and Doris Erbe.

Simple guidelines include: location of program, date and time of program, duration of program, general format of program, name and location of school(s), city, county, state, number of students involved, estimated cost of refreshments, estimated cost of film (if used and not donated), estimated cost of artist (if not donated), cost of theatre rental (if not donated), other expenses.

A grant may be awarded based on acceptance by the committee. You will be notified if a grant is being awarded.

A report and pictures of the program must be sent to the committee for use in the journal if a grant is made.

## Motor City Theatre Organ Society Receives \$250 Grant for Inner-City School Program From ATOS

Over 350 students from the Holcomb School in Detroit were entertained at the Historic Redford Theatre. They were introduced to one of the greatest arts — theatre organ.

Walking to the theatre from their school they were escorted by the Detroit Police Department. Entering the theatre, they were handed a box of popcorn and given a can of soda pop.

Gil Francis, educational chairman and emcee, took the children back in time to the days of their parents and grandparents attending the silent movies. Steve Schlesing, featured organist, had the children laughing, singing, dancing and responding to his every request. Following a short concert, Steve had them sing the ever-popular "Mickey Mouse Song." Following this, the children were shown the silent movie *Liberty* starring Laurel and Hardy, plus a short cartoon.

Slides were shown of the chambers and students were allowed to come forward and blow on a few pipes to illustrate how the sounds are made.

Following a question and answer period, the finale included singing "Take Me Out to The Ballgame" and with the gigantic flag lowered on the stage the children sang the national anthem.

The silent films used were through the courtesy of Andrew Coreyell. The projectionist was Oren Walther and arrangements for refreshments were made by Margaret Tapler. Coordinator of the program was Dorothy Van Steenkiste. The members of Motor

City Theatre Organ Society are always there to help with the school programs. This program included Mary Behm, Audrey Candea, Ray Van Steenkiste, Gabe Tapler, Mary Estes, Mabel and Bob Maciejewski, Virginia Bernero, John Elliott, Lou DeRocco, Bob and Virginia Duerr and Mary Przybylski. This is the third program that has been put on by Motor City during 1996. Organists that participated in the other programs were Tony O'Brien and Chris Kreipke.

Watching the expressions on the faces of the children is a very rewarding experience. Most of them had never heard a theatre organ.

The Principal, Mr. Lucas, said it was the best activity the children had all year and hoped they could come back again.



THEATRE ORGAN

**BANDA**  
PROUDLY PRESENTS  
Two New Compact Disc Recordings  
By  
**GEORGE WRIGHT**



George Wright  
PLAYING THE HOLLYWOOD PHILHARMONIC ORGAN  
**RHAPSODY IN BLUE**

BA 59657

DDD

This is the latest recording from the "Living Legend". With notes on the music from George himself and original cover art work by Mrs. Jesse Crawford this album will become a George Wright collectors classic. This album was recorded in full digital sound and includes the following selections: SHAKING THE BLUES AWAY, BLUE HAWAII, YANCEY SPECIAL BLUES, BLUE SKIES, BLUE TWILIGHT, VALSE BLUE, MOOD INDI-GO, ALICE BLUE GOWN, AM I BLUE?, MY BLUE HEAVEN, THE BIRTH OF THE BLUES, LITTLE BOY BLUE, L'HEURE BLEU, BLUE MOON, I GET THE BLUES WHEN IT RAINS, BLUES SERENADE, and for the ultimate "Rhapsody" George gives us, THE FRIENDLY SKIES OF GERSHWIN.

**BANDA**  
ORIGINAL MASTER SERIES VOL. 2  
**FLIGHT TO TOKYO & ENCORES II**

BA 59658

ADD

We are proud to release this the second in this new series of George Wright classic recordings with "Flight to Tokyo" and "Encores II". BANDA Original Master Series are produced from the original master tapes which have been carefully preserved and now transferred to the digital format using the latest mastering techniques. You will notice that they have little of the distortion, excessive equalization and tape hiss present in earlier releases of these albums. If you enjoyed the original LP of "Flight to Tokyo" you will love this CD it brings this classic music to life and lets you enjoy all of the classic George Wright arrangements with new clarity and vitality. "Encores II" contains many favorites like Granada, Laura, Bahia, Veradero, Orchids in the Moonlight and many more.

**OTHER GEORGE WRIGHT RECORDINGS AVAILABLE FROM BANDA:**

Girls! Girls! Girls!, Original Master Series Vol. 1, The Art Of George Wright Vol. 1, Fox Vol. 1, Fox Vol. 2, Let George Do It, Chicago, Nifty Fifty, Hot Pipes, Anything Goes, Kaleidoscope, Red Hot and Blue.

**ORDER BY TITLE AS FOLLOWS:**

US & Canada \$20 Postpaid First Class / England \$23 (US) Postpaid Air Mail  
Australia \$24 (US) Postpaid Air Mail

View our catalog and order on the internet (<http://wcbi.com/organs/cds/banda.htm>)

Send Order To: **Banda** P.O. Box 1620 Agoura Hills, CA 91376-1620

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

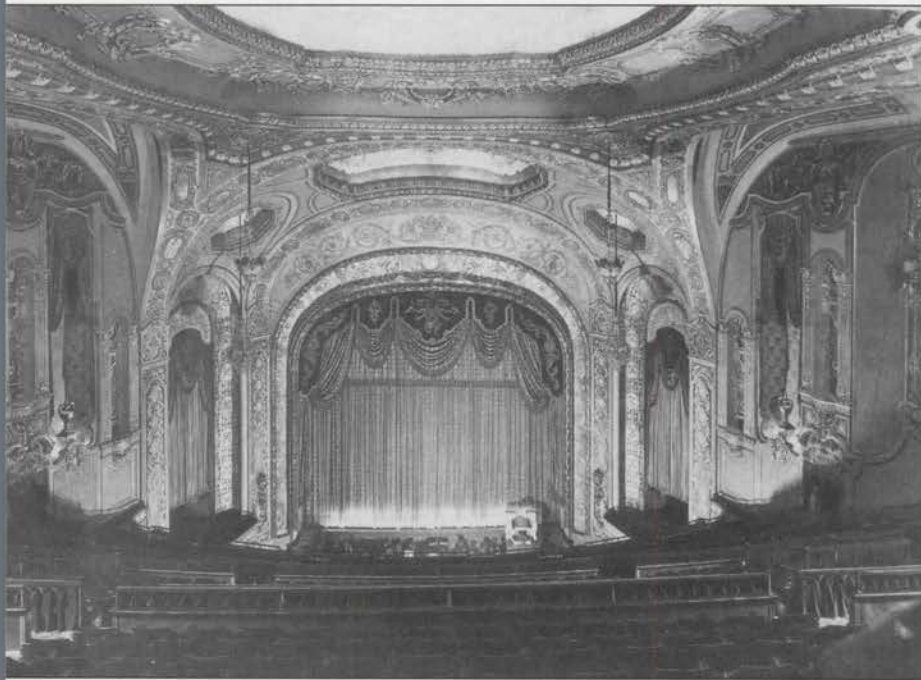
## MICHIGAN

Detroit, Michigan • Opened: August 23, 1926

Architect: C.W. & George L. Rapp

Capacity: 4050

Organ: Wurlitzer 5/28 Opus 1351



As the center of the auto industry, Detroit was becoming a very large and prosperous city just as the movies were becoming the nation's favorite form of entertainment. The result was an impressive collection of movie palaces on or near Grand Circus Park. So many of them were developed by pioneer exhibitor John Kunsky that he liked to call the district "Kunsky Park."

Kunsky's architect of choice was C. Howard Crane, but in the case of the Michigan his partners, Balaban & Katz, had the say, and brought in just whom you might expect. The Michigan was the third-largest house the Rapps ever designed and, as usual, contained many elements which could be found, somewhat modified, in many other projects. The sidewall treatment, for example, turned up all over the place, from the Rialto Square, Joliet, to the Seattle Paramount, with a few stops in between.

The Michigan's movie house days ended in 1970. After a few years as a supper club and a few more as a rock palace, it was gutted to make a parking garage. The auditorium ceiling and much of the lobby survived and can still be seen there.

The organ was the first of Wurlitzer's three 5-manual jobs and the only one larger than a glorified Publix-I. It marked the debut of the extra-large console shell Wurlitzer

would be using for its largest organs. Fred Hermes purchased the organ in 1955 and moved it the next year to his Racine, Wisconsin, home. Enlarged to thirty-two ranks, it is still there and playing. *Steve Levin*

*THS Annual #2, devoted entirely to the Michigan, is still available for \$7.50 ppd.*

For membership, back issue publication, photo availability, research and museum hour information, contact:

**THEATRE HISTORICAL SOCIETY**

152 N. York Road, Suite 200

Elmhurst, IL 60126-2806

708/782-1800

*An unusual feature of the Michigan was the provision of functional boxes beneath the organ. These would not have been good places from which to watch a movie. THS Collection*

*Dean Fossler opened the organ, but it was Arthur Gutow who played it the most. Here is Gutow in March, 1927. Manning Bros. Collection*





*As built, the Michigan's lobby was thought to be too busy. The scagliola columns and pilasters got the blame and were resurfaced in a quieter pattern.*

CAPC Collection, THS

# FOR THE RECORDS

## THE MAGIC TOUCH Piet van Egmond



While the artist's name may mean little to the average organ buff, the organ certainly is well known as it is the 5 manual Foort/BBC Möller! The 18 selections on this 64-minute CD were recorded while the organ was in BBC's Jubilee Chapel studio in London.

Dutch organist Piet van Egmond (1912-1982), although widely known as a classical organist, was also a popular broadcasting organist from 1931 to 1940 and again following the war. As the liner notes state, he "... play(ed) orchestral works, operatic arias, salon music, and light Anglo-American music." In 1957 the Dutch radio network began using the BBC Möller and sent van Edmond to London seventeen times between 1957 and 1963 when they arranged to buy the organ and move it to their studios in Hilversum. The numbers on this album were taken from those broadcast recording sessions in London.

It is interesting to note that in 1957 the top manual, which has always been a coupler and percussion manual, was removed temporarily and a one-note-at-a-time Clavioline replaced it. One photo in the notes shows it as just a 4 manual console! Apparently for broadcast purposes various echo chambers were used to "amplify" the organ's voices and that's quite noticeable in this recording. The organ is described as having only 25 ranks but

since the Muted Strings and Orchestral Strings each have two ranks, it is a 5/27 (and a Pedal Tibia was added in this country making it now a 5/28.)

The album has a few well-loved numbers from years past such as "Roses of Picardy," "Love's Old Sweet Song," and Nevin's "Narcissus." However, most of the selections are either novelties or bright, cheerful uptempo delights including Bernie Wayne's "The Magic Touch," a drum-laden "Boum!," "My Jumping Doll," "Melody on the Move," "Razor Blades," and the Sidney Torch composition "Fandango."

The only medley on the album is from the first Walt Disney full-length animated feature film, 1938's *Snow White and The Seven Dwarfs*. (Do you remember "Music in Your Soup" and "With a Smile and a Song" as well as "Heigh-Ho," "Whistle While You Work," and "Someday My Prince Will Come"?)

Although the album might not be to everyone's taste, it is certainly an archival treasure Möller fans and devout record buffs will enjoy. CD only at \$15.00 (plus \$3.00 per order for postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

## CHRISTMAS ISLAND

### Bob Salisbury

Ken Rosen, Guest Reviewer

Bob Salisbury, organist and caretaker of one of the largest Page theatre organs, the 4/16 in Catalina Island's Avalon Theatre, has given us a fine set of 24 secular and sacred Christmas tunes continuing the carefree island spirit of his recent "A Page From Avalon" recording.

This reviewer has had the privilege, and the fun, of playing this historic, unaltered, fully intact and operating instrument. The gorgeous atmospheric theatre was built as a part of the landmark Casino in 1929 by the Wrigley family of chewing gum and ballpark fame. The organ is a ripper, yet capable of great sweetness and subtlety. This digital recording captures the organ with clarity, yet with plenty of theatre roll-around sound.

Much of the sacred music is performed "by the book." From the fiery

Gottfried posthorn, tuba, color reeds and untremmed full organ all the way down to subtle diapason, string celestes, and claribella, the theatrical Page organ does a suprisingly good job as a symphonic style romantic classic organ. Among others, "Adeste Fidelis," "Hark the Herald Angels Sing," and "Angels We Have Heard on High," are presented in classical organ settings without theatrical or unidiomatic intros and endings to intrude on their timeless significance.

Other sacred tunes are performed in full theatre organ style with both single note melody and the famous Crawford-style open harmony, tibias mixed with krumet and sax. Listen also for the keen strings, especially when Bob brings in the vox. Chimes are added for "Away in the Manger," and "I Heard the Bells on Christmas Day." "Silent Night" shows off the tuba against massed strings and a low reed and mutation set-up that has a wonderful vocal quality. I've long suspected that, on the right piece on the right instrument, a theatre organ could sound like a Renaissance Consort and Bob does just that with the quiet claribella, diapason and krumet on "Coventry Carol."

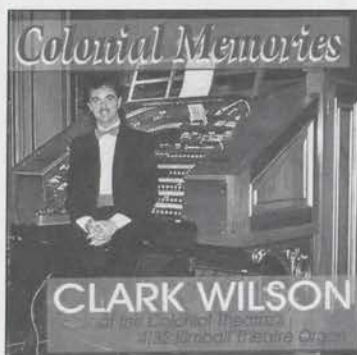
There's plenty of pop music, running the gamut from quiet tibias to rollicking old fashion full organ. Tasteful use of glock and xylophone are heard on such favorites as "Have Yourself a Merry Little Christmas," "Winter Wonderland," "Rudolph" and "Jingle Bells." Commendably, Bob uses some rarely heard verses along with the published intros and endings here. As an arranging technique, he often keeps the tune softly rhythmic and surprisingly restrained, then changes key and gives it full intermission-style closing.

His love of this fine instrument shows throughout this 47-minute album. Cassettes are \$10.00 and CSs are \$20.00 (both postpaid) from Island Recording, 1903 El Camino de la Luz, Santa Barbara, CA 93109.

## COLONIAL MEMORIES

### Clark Wilson

Recently, there has been a rash of major theatre organ removals: the Chicago Stadium's Barton is in storage awaiting an uncertain future;



Indianapolis' Paramount Music Palace Wurlitzer is on its way to Germany; Albuquerque's "Roxy" Wurlitzer is going to Las Vegas; Portland's Organ Grinder Wurlitzer has been broken up for parts; and, now, Phoenixville, Pennsylvania's 4/32 Kimball is gone from the Colonial Theatre!

This album is a wonderful 72-minute reprise of that organ's final concert on November 19, 1995. ATOS 1992 conventioners will recall the Ron Rhode, Jim Riggs and Lew Williams concerts at the Colonial; record collectors may have the Jeff Barker and Don Thompson LPs (made when it was a 3/25 instrument) or Ron Rhode's still available "Steppin' on the Ivories" album. Here, it's Clark Wilson, as he shows off the gorgeous individual voices and marvelous ensembles of this Kimball. (All the ranks are Kimball except for the Wurlitzer Solo Tibia, Solo Vox, and Quintadena, a Gottfried Musette, and a Möller Post Horn.)

The excellent eight pages of liner notes contain the complete history of the organ and theatre along with Clark's biography and detailed musical notes about the more than 20 selections on this recording.

Eric Coates' "Television March" is the bright, brassy opener and Clark follows up with Harold Arlen's cheerful "Fun to Be Fooled" (from 1934's *Life Begins at 8:30*). A 17-minute tribute to Jim Rosevear contains six of Rosie's favorites including "Two Cigarettes in the Dark," "In My Garden," and "The Trolley Song." Coming next are Jerome Kern's danceable "Pick Yourself Up," the delicately airy "Wind Beneath My Wings," and a 14-1/2 minute medley of themes from Richard Rodgers' magnificent *Victory At Sea* (including "Beneath the Southern Cross" which some may know as "No Other Love" for Rodgers

re-used the melody in 1953's Broadway show *Me and Juliet*.)

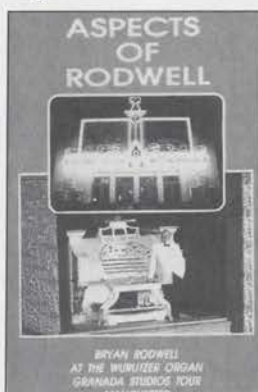
Walter Donaldson's "You" is combined with Kern's "Who" in a bouncy duo preceding Vincent Youman's "More Than You Know." Next to closing is a nine minute Burton Lane medley of "How'd You Like to Love Me," "How Are Things in Glocca Mora?" and the title song from Broadway's *Applause, Applause*.

The appropriate and emotional farewell medley includes "Count Your Blessings," "The Song is Ended," and "Auld Lang Syne." But, as announced in April's *Pipes and Personalities*, this wonderful Kimball was purchased by ATOSer Paul Van Der Molen for installation in the Skokie, Illinois, North Shore Center where it will entertain thousands in coming years!

The excellent recording by Bill Greenwood perfectly captures the full range of the organ as it sounds in the 800-seat theatre and the minimal audience sounds and slight "thunk" of the combination action puts you there live for this final program. The late Jim Brenneman (along with all who for years have devoted so much love, time, and effort to the organ and theatre) deserve our thanks for sharing their dream with us.

The album well deserves a Very Highly Recommended rating for organ, artist and production. Compact discs are \$20 and cassettes are \$14.00 (both postpaid) from Colonial Recordings, 3709 Meyer Lane, Hatboro, PA 19040.

## ASPECTS OF RODWELL Byran Rodwell



Like Kay Mc Abee in the US, Bryan Rodwell in the UK was an innovative organ stylist whose musical thoughts have influenced artists on both sides of the Atlantic.

Despite his years of playing for both the Granada and ABC theatre circuits, and dozens of recordings, this is only his seventh album on pipes!

Many years of touring for electronic organ companies and with dance bands, and his untimely death last year, means each of his pipe organ albums now are even more treasured here and abroad. As one critic wrote, "His pedal technique and jazzy improvisations were legendary ... but ... his chord structure and harmonic progressions place him in a class of his own." There were two sides to Rodwell's playing for, as the liner notes state, "... Bryan can take a piece of music and 'Rodwellise' it into ...[a] superb musical experience ... On the other hand ... he can use the organ to present a tune as it was written and played as the composer intended."

The organ on this album is the 4/14 Wurlitzer formerly in Manchester's Gaumont Theatre, now installed in the Granada Studios Tour. (See our recent reviews of Stanley Tudor's cassette and the Granada Tours booklet for more information.)

This near 60-minute cassette features both aspects of Rodwell's musical persona. Side one contains well known tunes played in a not-so-well-known manner while side two is devoted to his "straight" theatre organ stylings. "South Rampart Street Parade" is a whirlwind introduction to Rodwell's jazz thinking. That jazz need not be fast is shown in his treatment of "If You Were the Only Girl in the World," "Body and Soul," "Nightingale Sang in Berkeley Square," and "Here's That Rainy Day." Closing this side is the most unusual arrangement we've ever heard of "Tea For Two."

Side two commences with "March: Follies Bergeres," and continues with a pixie-ish "Moonbeam's Dance," Besley's "Second Minuet," Faure's "Lullaby," an astonishing version of "Jesu, Joy of Man's Desiring" (interwoven with "Amazing Grace"), Paderewski's "Scherzino," "Dusk" by Armstrong-Gibbs and "March of the Bowmen." This is not your usual tune list, to say the least!

While this was not intended to be a "memorial album," it beautifully serves the purpose and is recommended to all who enjoy having their musical horizons expanded and ears refreshed. Cassette only at \$12.00 (postpaid air mail). Please send only

Dollar Notes (or if in Sterling - UK Cheques, IMO or Bankers Draft) to Sales Officer, LTOT, 21 New Hall Road, Jericho, Bury, Manc BL9 7TQ, UK.

## SENTIMENTAL JOURNEY Nigel Ogden



Like the recently reviewed Simon Gledhill album, *Shall We Dance*, Nigel Ogden is heard here playing "traditional" theatre organ registrations on the renowned Blackpool Tower Ballroom 3/14 Wurlitzer. Actually, 52-minutes of this 79-1/2 minute album is; for the closing 27-1/2 minutes, Nigel's tribute to the late Reginald Dixon copies seven of Dixon's 78 rpm recordings in accurate detail including the "classic" Blackpool registrations.

Although Nigel has not, until this year, visited America, his first recording was reviewed in *THEATRE ORGAN* in April 1974. Several of his more recent albums were reviewed in the late 70s and mid-80s by Stu Green and Bob Shafter who wrote such comments as "Welcome to the top of the bill -- Nigel Ogden," "... he has a thorough understanding of classical, orchestral and theatre music." and "(he) has to be one of England's premiere organists." We can only add that since 1980, along with his frequent concerts and recording sessions, Nigel has been the host of England's weekly "The Organist Entertains" broadcasts on the BBC.

Nigel's own style, which might best be described as a combination of the American and British genres, is amply displayed in his eleven tracks (of 21 tunes) starting with the "Royal Air Force March." Next up is a gently bouncing combination of "I'll String Along With You" and "You'll Never Know," followed by a mostly

untremmed novelty, "Polly," and a rip-roaring *Smile Medley*. Von Suppe's "Morning, Noon and Night" precedes a fun-filled "I Can't Tell a Waltz from a Tango." Composer Ogden's "Val Suzon" follows and closing out Nigel's "own" portion is a ballad medley, Walton's dramatic "Spitfire Prelude," a 12-minute selection of Cole Porter classics, and a subtle, jazzy treasure, his title tune, "Sentimental Journey."

Nigel's Dixon tribute is all medleys except for the first selection, "Somebody Stole My Gal," which is a perfect example of Dixon's characteristic exuberant style of playing. We won't attempt to list all 24 tunes played but they are exact copies of a few of Dixon's recordings made in the 30s and 60s. While most "Blackpool medleys" are played for dancing, with each song played at the same tempo, an exception is one made up of "Why Did She Fall for the Leader of the Band?" followed by Ellington's "Solitude," closing with "Saddle Your Blues to a Wild Mustang." Dixon's Jerome Kern medley includes a version of "Smoke Gets in Your Eyes" unlike any you have heard before!

The album is a total delight and is highly recommended on all counts. Cassettes are \$12.00 and CDs are \$17.00 (including air mail postage) but please send Dollar Notes only (or, if in Sterling - UYK Cheque, IMO or Bankers Draft) to Sales Officer, LTOT, 21 New Hall Road, Jericho, Bury, Lancs BL9 7TQ, UK.

## THE ORGAN PLAYS MUSIC FOR A MERRY CHRISTMAS Reginald Dixon and Dick Leibert

Here is another "re-reprint" of a Reader's Digest set of recordings. Originally issued in 1968, that four record set had only a record each by Virgil Fox playing the Royal Festival Hall (London) Harrison and Harrison organ and William Davies on a Walker and Sons organ in a London church as well as Reg Dixon on the Blackpool 3/14 Wurlitzer and Dick Leibert on the Radio City Music Hall 4/58 Wurlitzer. (Geoffrey Patterson reviewed this set in fascinating detail in the December 1970 issue of *THE-*

*ATRE ORGAN*.

This barely 34-minute CD has about half of the Dixon and Leibert recordings -- six by Dixon and seven by Leibert and they are intermixed for variety as Dixon plays the pop tunes while Leibert takes the religious carols.



Considering these recordings are almost 30 years old, they were so well done originally, they really don't show their age except for a slight shrillness (especially at Radio City Music Hall!) in the transfer from analog to digital format. Leibert's selections are "O Tannenbaum," "Good King Wenceslas," "The First Noel," "I Saw Three Ships," "The Holly and the Ivy," "Ding Dong, Merrily On High," and "The Coventry Carol."

As you might well expect, the Dixon numbers are danceable except for the two where he accompanies an excellent group, the John McCarthy Chorus, singing "Winter Wonderland" and "The Little Drummer Boy." Dixon's other pieces are: "Sleigh Ride," "White Christmas," the "Rudolph" number, and "Silver Bells."

It's regrettable more selections were not included but the price is just \$5.99 plus \$2.50 *per order* for postage. CD only -- order #A19990 from Organ Historical Society, P.O. Box 26811, Richmond, VA 23261.

## THE AEOLIAN PIPE ORGAN AT DINMORE MANOR

Herb Stockinger, Guest Reviewer

Time was when no self-respecting millionaire would dream of having a mansion without a self-playing pipe organ. It just would not be cricket. Now, for a pittance, you too, can join their ranks via cassette or compact disc -- and they take up much less

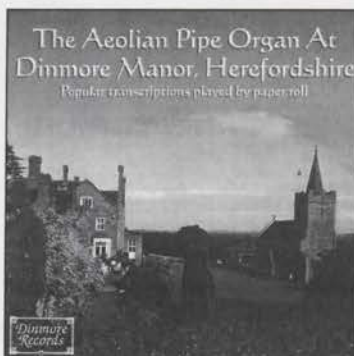


space and money than the real thing!

The Aeolian Company of New York City was probably the most prolific producer of self-playing pipe organs between 1896 and the Great Depression. During this period 110 Aeolian residence organs were installed in Great Britain alone. The organ heard here was originally installed in 1910 in a mansion in Sele, Cheshire. In 1932 it was purchased by Richard Hollins Murray, grandfather of the present owner of Dinmore Manor, and installed in a specially built chamber adjoining the manor's new music room. At that time, the 2 manual organ was increased from 10 to 13 ranks.

A measure of participation and creativity was provided by the necessity of having someone at the console to supply the registration, swell effects and tempo control; here admirably performed by Paul Arden-Taylor.

Although percussions are absent



from the organ, with the exception of a 49 note "harp" they are not missed. The "harp" does yeoman service and is delightful.

The roll playing mechanism built into the rather small, piano-cased console plays 116-hole Aeolian Pipe Organ rolls of which about 1500 titles were eventually issued. This recording shows off the amazing musical capability of these instruments and their ability to produce enjoyable music. Indeed, it is hard to believe you are not listening to a live concert!

An oddity of this release is that the compact disc version contains 13 selections and runs over 76 minutes, but the cassette version contains four additional titles for a near 90 minute total! Both include selections by Wagner, Gounod, Elgar and Brahms, among others, while the cassette adds compositions by Grieg, Mendelssohn, along with Guion's "Texas Fox Trot." It must also be noted that the cassette version has a paucity of liner notes while the CD has 8 pages of excellent notes, complete organ specifications and four photographs.

So, if you've always wanted to own a self-playing organ, here is your chance to get one for only a few shillings! Try it, you'll LOVE it! Cassettes are \$13.00 and CDs are \$19.00 (both *plus* \$3.00 per order for postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 92184-5918.

## 1996-1997 ATOS DIRECTORS CHAPTER LIAISON ASSIGNMENTS

### VERN BICKEL

619/471-6194; FAX: \*51

Golden State  
Jesse Crawford  
Nevada Desert Lights  
Orange County  
San Diego  
Sequoia  
Sierra  
Valley of the Sun  
Yuma

### BRANT DUDDY

610/584-3035

Aloha  
Australia Felix  
Kiwi  
London/South of England  
Los Angeles  
Nor-Cal  
Santa Barbara

### DORIS ERBE

314/481-1840

Arkansas  
Cedar Rapids  
Central Indiana  
Land of Lincoln  
Quad Cities  
Red River  
River City  
Toledo Area  
Western Reserve

### ALLEN MILLER

203/633-5710; FAX: 633-7230

Buffalo  
Connecticut Valley  
Delaware Valley  
Eastern Massachusetts  
Garden State  
Manasota  
New York  
Pine Tree  
South New Jersey  
Virginia

### JACK MOELMANN

618/632-8455; FAX: 632-8456

Alabama  
Atlanta  
Central Florida  
Central Ohio  
Chattanooga  
Chicagoland  
Gulf Coast  
Joliet Area  
Kansas City  
Magnolia  
North Florida  
Ohio Valley  
Orlando  
South Florida  
St. Louis

### DONNA PARKER

503/648-7009; FAX: 681-0444

Beehive  
Egyptian  
Oregon  
Pikes Peak  
Puget Sound  
Rocky Mountain

### DOROTHY VAN STEENKISTE

313/383-0133; FAX: 383-1875

Dairyland  
Hudson-Mohawk  
Kingston  
Land O'Lakes  
Motor City  
Southwest Michigan  
Wolverine

### JEFF WEILER

316/684-5411; FAX: 684-5423

Cumberland  
Metrolina  
Mountain State  
North Texas  
Piedmont  
Potomac Valley  
Sooner State  
Southeast Texas  
Susquehanna Valley

### STEVE ADAMS

414/725-0918; FAX: 725-7532

Towe Ford Museum



# ORGAN-IZING POPULAR MUSIC

by  
**AL HERMANN'S**

## RESTS AND PHRASING

*In case you have not noticed:  
the organ can drone like a vacuum cleaner.*

While most of our nationally known concert artists understand the value of observing phrasing, rests, and appropriate changes in registration, many self-taught organists at the local level can be heard playing one song after another without any interruption or change in sound. Any continuous sound, no matter how pleasant, becomes tiresome if rests and phrasing in the melody are not observed. Those who play by ear should concentrate on paying attention to the details such as phrasing and registration. Phrasing (a quarter rest) in the melody usually corresponds to the punctuation in the lyrics of a song. When playing instrumental music, the separation of the themes should be obvious to any musical person.

Listen to popular singers and big bands. They cannot sing or play an entire song with one breath. Famous concert organist, E. Power Biggs, used to advise organists to listen to singers, orchestras and chamber music — NOT other organists.

Whenever the music drones on and on without any break or change, the listeners can lose interest and start talking or moving around. Well placed rests in the melody, and noticeable changes in registration will hold their attention to what you are playing.

Remember, the whole purpose of ATOS is to preserve the theatre organ AND ITS MUSIC. The theatre organ cannot survive if it is not played in a musical manner.

## ATOS Committees & Chairpersons

### ARCHIVES/LIBRARY

\* Vernon P. Bickel  
785 Palomino Court  
San Marcos, CA 92069-2102  
619/471-6194 • FAX: 619/471-6194 (\*51)

### PARLIAMENTARIAN

Margaret Joy Stephens  
416 Birch Street  
Roselle Park, NJ 07204-2002  
908/241-0442

### AWARDS & RECOGNITION

\* Donna Parker  
P O Box 6103 / Aloha, OR 97007  
503/642-7009 • 503/681-0444

### CHAPTER RELATIONS

\* Doris Erbe  
4942 Hummelsheim Ave  
St. Louis, MO 63123-4711  
314/481-1840 • FAX: 618/632-8456

### CONVENTION PLANNING

Tim Needler  
5440 N Meridian St  
Indianapolis, IN 46208-2656  
317/255-8056 • FAX: 317/257-7031

### EDUCATION

\* Jeff Weiler  
15 Peachtree Ln / Wichita, KS 67207-1023  
316/684-5411 • FAX: 618/684-5423

### ENDOWMENT FUND

Jim Riggs  
3015 Eccleston Ave  
Walnut Creek, CA 94596-1820  
510/938-6126 • FAX: 510/938-1638

### HISTORIAN

Paul Quarino  
3141 S E 90th Pl. / Portland, OR 97266-1420  
503/771-8096

### NOMINATIONS

Connie Purkey  
564 E 4050 S #9J / Salt Lake City, UT 84107  
801/265-9794

### ORGANIST COMPETITIONS/ SCHOLARSHIPS/INNER CITY YOUTH PROGRAM

\* Dorothy Van Steenkiste  
9270 Reeck Road  
Allen Park, MI 48101-1461  
313/383-0133 • FAX: 313/383-1875

### RESTORATION & PRESERVATION

\* Allen Miller  
167 Carriage Drive  
Glastonbury, CT 06033-3231  
860/633-5710 • FAX: 860/633-7230  
e-mail: ZTRONICS@TIAC.NET

### TECHNICAL

\* Brant Duddy  
P O Box 179 / Cedars, PA 19423-0179  
610/584-4035

### THEATRE ORGAN INTEREST GROUPS

#### THEATRE PIPE ORGANS

Al Seif  
156 San Luis Way / Novato, CA 94945-1715  
Voice/Fax: 415/897-9148  
e-mail: PIPORGN@AOL.COM

#### ELECTRONIC ORGANS & YTOE LIAISON

\* Jack Moelmann  
P O Box 25165  
Scott AFB, IL 62225-0165  
618/632-8455 • FAX: 618/632-8456  
e-mail: RJGP84A@PRODIGY.COM

#### COMPUTER NETWORKS

David Kelzenberg  
2801 Highway 6 East, #344  
Iowa City, IA 52240-2629  
319/351-3926 • FAX: 319/335-1366  
e-mail: DAVID-KELZENBERG@UIOWA.EDU

#### TOWE FORD MUSEUM

Stephen L. Adams  
537 E Wisconsin Ave  
Neenah, WI 54966-2966  
414/725-0918 • FAX: 414/725-7532


#### EXECUTIVE COMMITTEE

Vern Bickel, Harry Heth, Jack Moelmann,  
Jim Riggs, Alden Stockebrand,  
Dorothy Van Steenkiste


\* Elected Board Members

**HELP US CELEBRATE  
JOHN MURI'S  
90TH BIRTHDAY!!!!**

Theatre organist **JOHN MURI** will turn 90 in October. He will be interviewed on the stage of the Tivoli Theatre in Downer's Grove during our October 6th concert and organist **CLARK WILSON** will play a program to celebrate John's long & distinguished career. The Tivoli's Mighty Wurlitzer was originally installed in the Indiana Theatre in East Chicago, where John was featured organist from 1925 well into the 1930s. Hear John recount many amusing anecdotes about Chicago area theatres and life in Chicago during the Golden Age of the movie palaces!



**CLARK WILSON IN CONCERT**  
SUNDAY, OCT. 6, 1996 • 2 PM  
TIVOLI THEATRE • Downer's Grove, IL  
For ticket info, write to:  
CTOS, 6244 W. Eddy, Chicago, IL 60634  
or call: (312) 282-0037



# CLOSING CHORD

## Mildred S. Berry 1908-1996



On Wednesday morning, June 19, 1996, the theatre organ community lost another true patron: (Mrs. Leon) Mildred S. Berry. She was 87 years young. Mildred had two strong passions: medicine and music. She had worked as a nurse for many years. She founded the Town and Country chapter of the City of Hope, to help raise money for the City of Hope Hospital in Duarte, California.

Yet, her strongest passion was no doubt, music. She graduated from Northwestern University in Evanston, Illinois, with a master's degree in music. She performed in the Chicago Symphony Orchestra. Mildred continued her work in music, teaching piano in her home until just recently.

Her strong will and determination as a fundraiser was well-known and evident as she served in many capacities on the local chapter's board of directors. She was put to the test when she accepted the challenge, not once, but three times, to raise money for the Hotel Baker's 3/10 Geneva pipe organ in far west suburban St. Charles. The first one was very successful, raising over \$2000. There were two more similar events in the following years, netting profitable gains as well.

Those Fabulous Baker Bashes I, II, and III were played by her pride and joy, husband Leon Berry. Back in the early 1970s, Leon was playing at a local night spot that Mildred and her first husband frequented. After her husband passed away, a mutual friend introduced the two. Leon invited Mildred to come to one of his shows, a public concert at the Patio Theatre. After the show, a reception dinner was given in Leon's honor and he invited Mildred to come as his guest. The rest, as they say, was history and they enjoyed each other for 26 years of marriage.

I was privileged to work with Mildred on some publicity regarding the Baker Bashes. She had her ideas, I had mine. Admittedly, we got into some heated disagreements; but after all was said and

done, we still came out friends. One amusing episode came when as I was setting up the newsletter (before we went computerized) and using press-on letters. A larger space than normal was left between the first 'd' and the 'r.' The ultimate effect was that Mildred's name read: "Mild red Berry." After her initial fury, and the dust settled, we remained friends and it became a private joke, over which we chuckled together.

Mildred never rested. When the chapter hosted a convention, she was the Hospitality Chairman. Her committee members were very recognizable in their red vests, ushering guests, giving directions, etc. Will conventioners ever forget Mildred calling to all to board the buses?

Mildred will be sorely missed by those who knew and loved her. May you rest in peace, as you certainly earned your rightful place in heaven. May God bless you and keep you, till we meet again! *Jim Koller*

## Stanley Whittington 1914-1996

(Printed in London Chapter Newsletter, February 1996)



Stanley learned to play the piano at about the age of nine and his introduction to the organ came about because of the death, by accident, of a young child in the village. When the cortege arrived at the chapel, almost next door to Stanley's home, it was realised that the organist had not arrived and as it was known that Stanley played the piano someone was dispatched to fetch him to play the organ for the service.

Stanley's first meeting with the theatre organ came during Cecil Chadwick's residence at The Savoy Leicester. Stanley became interested in this type of music and took lessons from Cecil and from this association came Stanley's now famous rendition of Military Church Parade which was written and arranged by Cecil Chadwick. In 1939 Stanley applied for a job as a cinema organist and had an audition, but a few days later war was declared and no more organists were appointed.

On September 1, 1939 Stanley and Gladys were married. At the outbreak of the war he joined the Royal Ordnance Corps based at Old Dalby. Stanley was introduced to Sir Julian Caine and his long

love affair with the Stanford Hall Wurlitzer began. Sir Julian, who always referred to Stanley as "my personal organist," would telephone the camp and Stanley would be dispatched post haste.

After their marriage, Stan and Gladys moved into the house next door to Stan's parents. Stanley switched to the new electronic organ. It was not long before he made a name for himself locally and was in much demand by local clubs. He spent many years as resident at Syston British Legion Club and lately The Beacon in Loughborough. The acquaintance of The Stanford Hall Wurlitzer was renewed, although Sir Julian died in 1940. Stan played the organ for Sir Julian's widow a number of times but the Hall was eventually sold to The Co-Op and Stanley continued to play the organ regularly for all types of functions and shows. Radio broadcasts on theatre organs were made from Stanford Hall, Mansfield and Nottingham.

In 1960 Stanley heard that the Gaumont Coventry Compton 3c-8 organ was for sale and he and his youngest son, 10-year-old Richard, dismantled the organ and brought it to Sibley. In the yard, behind the property next door to the shop, was an old printer's factory and this was the new home for the organ. The pipework was housed upstairs with seating and the console on the ground floor. Space was at a premium and without Richard to get in to tight corners, the installation would have been even more difficult. Cecil Chadwick came to open the reinstallation and the tapes still exist of Cecil playing at Sibley.

Stanley and Gladys attended their first Convention in 1970 (New York) and holidays were spent in both USA and Holland, playing concerts on instruments big and small. It was the experience on the Stanford Hall Wurlitzer which now paid off. Stanley has always said, "If you could play that organ you could play anywhere, as it was so small you had to learn quickly how to make the most of the ranks you had and anything larger became a luxury."

At an age when most people would be taking things easy, Stanley and Gladys moved into top gear. Their house always seemed to have ATOS members staying and not only was a bed and board provided, but conducted tours of all the theatre organs within reach. Stanley was playing most evenings and weekends. For a number of years, he was the resident at West Hallam. It was Stan's ability to play for Old Time and Strict Tempo dancing that made him so popular.

Stanley retired from the office in 1979 and the last visit to the convention in USA was Seattle in 1981. Concerts and charity work continued until 1993 when Stanley finally decided that he could not travel.

Those of us who knew Stanley and Gladys are privileged to have had the pleasure of their company and we all have so many happy memories to look back on.

*Veronica Trott*

(Paid Advertisement)

*The Joliet, Illinois, chapter of ATOS (JATOE) in conjunction with the Rialto Square Theatre, is creating a bit of Theatre Organ history on November 9, 1996. For the first time, they will present four world-class organists together in one performance.*

*The "Pipe Organ Extravaganza" will present each artist in a solo section, concluding with a very special Grand Finale where all four organists will play selections together on the pipe organ, grand pianos, and an Allen four manual concert instrument.*

*The four organists are: Barry Baker, Simon Gledhill, Jim Riggs and Walter Strony.*

*Simon Gledhill played the premiere performance of the newly revamped 4/24 Barton Grande pipe organ at the 1993 ATOS National Convention held in Chicago.*

The response to this "extravaganza" has been so extraordinary, combined with the cancellation of the Kansas City Regional this fall, JATOE has decided to expand this event into a full weekend of organ activities.

JATOE has secured rooms at the Howard Johnson International Hotel near O'Hare Airport with single or double occupancy rates of \$69 per night. There is a free shuttle service between the airport and the hotel. American airlines is our official carrier, and will offer an additional 5% discount off the listed fare of attendees of this event. All hotel and air reservations are being handled by Travel Corner of Joliet at 1-800/836-9363.

# Midwest Fall Fling '96

NOVEMBER 8-10, 1996

"Midwest Fall Fling '96" will begin on **Friday, November 8**, with two performances of **Tom Hazleton at the Krughoff residence 4/32 Wurlitzer** as well as two optional performances of **Barry Baker at the Van Der Molen residence 3/20 Robert-Morton** pipe organ.

**Saturday, November 9** starts off with the morning and part of the afternoon open to enjoy the sights of Chicago. A wonderful dinner will be served at the **Jacob Henry Mansion in Joliet**, a restored 1873 Victorian home a few blocks away from the Rialto Theatre. After dinner, the **Pipe Organ Extravaganza** will be presented, followed by a **VIP "Meet The Artists" reception** held in the Rialto Rotunda including desserts and refreshments.

**Sunday**, a box lunch will be served on the bus en route to Milwaukee, Wisconsin, to hear **Simon Gledhill in concert on the Oriental Theatre 3/39 Kimball** pipe organ, presented by the Kimball Theatre Organ Society. After the concert, attendees will go to the **Organ Piper Pizza** restaurant to have dinner and hear house organist **Clark Wilson perform on the 3/27 Kimball Wurlitzer**.

Total price for the "Midwest Fall Fling '96" package will be \$150 per person and will include bus transportation to and from the hotel, the Tom Hazleton concert, preferred seating at the Pipe Organ Extravaganza and Oriental Theatre concerts, dinner at the Jacob Henry Mansion and Organ Piper Pizza restaurant, artists' reception, and a box lunch on the way to Milwaukee.

The optional Barry Baker/Van Der Molen event is \$15 per person and includes bus transportation to and from the hotel and the concert.

Individual day prices are also available: Friday (Hazleton concert and bus transportation) is \$25/person. Saturday (Dinner, Rialto concert, reception, and bus transportation) is \$75/person. Sunday (box lunch, bus transportation, Oriental concert and Organ Piper dinner) is \$65/person.

Concert-only tickets are also available. "Pipe Organ Extravaganza" tickets (reserved seats) are \$21.50, \$18.50 and \$15.50, and may be ordered directly from JATOE. Oriental tickets are available at \$10 each from the Kimball Theatre Organ Society, 13825 W. Marquette Drive, New Berlin, WI 53151. Please enclose a self addressed envelope for tickets.

*To register for the weekend, or for more information, write to:*

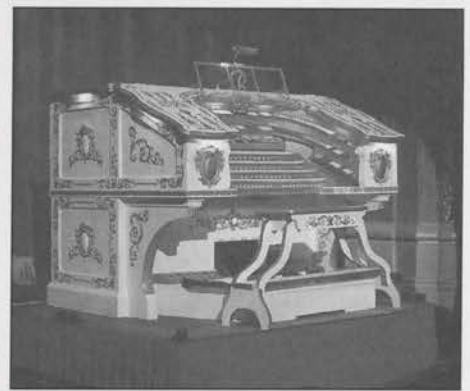
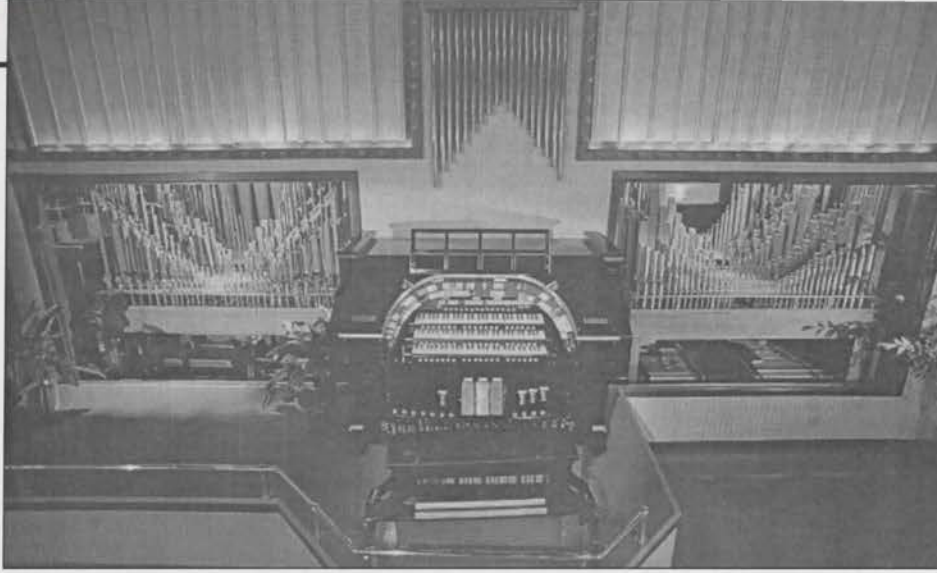
## JATOE Midwest Fall Fling '96

1406 Mandel Avenue  
Westchester, IL 60154-3435  
or call Jim Patak at  
**708/562-8538.**



*JATOE President,  
Jim Stemke said,*

*"This is going to be one of the most exciting musical weekends of the century. I hope everyone in ATOS will be available to be a part of history as we present the first "Pipe Organ Extravaganza" to the public. It should be an unforgettable weekend of music and fun."*



Joliet Rialto Theatre 4/24 Barton Grande.  
At left: Organ Piper Pizza 3/27 Kimball-  
Wurlitzer.



L to R: The Kimball Theatre Organ Society 3/39 Kimball in Milwaukee's Oriental Theatre, Jim Krughoff residence 4/32 Wurlitzer,  
and Paul Van Der Molen's 3/20 Robert-Morton.



## The Kimball Theatre Organ Society

proudly presents

### Hands Across the Sea

Music from England and America  
featuring internationally acclaimed  
British artist

Simon Gledhill  
at the Kimball Theatre Organ

Sunday, November 10, 1996 -- 1:30 p.m.  
*Oriental Theatre* -- Farwell at North  
Milwaukee, Wisconsin

\$10.00 advance sale  
\$12.00 day of program

**For further information  
or a mail-order form  
call 414/241-8152**

# CHAPTER NOTES

Chapter correspondents: Please send updated phone numbers of your chapter contact person to the editor at P.O. Box 3929, Pinedale, CA 93650.

## AUSTRALIA FELIX

Our national TOSA convention was held over Easter in Sydney under the auspices of the New South Wales Division. During it, by courtesy of TOSA which is an entirely separate organization, the members of Australia Felix held a meeting and the previous year's executive was re-elected to office.

The visiting overseas artists this year were Barry Baker and Nigel Ogden. With a veritable feast of good music on offer, many people thought that Sydney's John Giacchi (a 1990 ATOS Young Organist winner) and Adelaide's Chris McPhee (1993 Senior and Overall Winner) were among the outstanding performances of the convention. David Drury gave a most exciting closing recital on the world famous Sydney Town Hall Hill organ with its full length 64 foot Trombone stop.

Simon Gledhill made a welcome return visit to Australia in May. I was fortunate enough to usher for his Adelaide concert and again for his Melbourne program on the 3/15 Malvern Town Hall Compton only four days later. His transcription of Glinka's "Ruslan and Ludmilla" overture was breathtaking. While in Melbourne, Julian Arnold took Simon and Tony Fenelon on a tour through the well-stocked chambers of the 4/36 ex-Granada San Francisco Wurlitzer which is part of the nearly finished restoration of the Regent Theatre. The organ (the theatre's third Wurlitzer) couldn't have a better home. The Regent is a grand picture palace modeled closely upon the former New York Capitol, and its already very large stage has been cleverly made still larger and state-of-the-art

equipped for the opening of "Sunset Boulevard" in October.

In July, Jelani Eddington, the 1988 ATOS Young Organists Competition winner, has been touring Australia. Every state division of TOSA which has hosted him, has had the same reports to give; an outstanding performer and a fine young man. Western Australia gave him a standing ovation. He was equally popular in Melbourne and Adelaide. The most outstanding impression that I had was of his tasteful use of appropriate and exquisitely beautiful registrations. Like Simon, he will always be a welcome visitor to Australia. *Brian Pearson*

## CEDAR RAPIDS



*Tom Hazleton at the Paramount Theatre's Mighty Wurlitzer.*

Our spring spectacular on a "rather warm" late spring day (May 19) was another great show. The Sunday afternoon performance by Tom Hazleton was enthusiastically received with an attendance of approximately 600 who also appreciated the air-conditioned Paramount Theatre for the Performing Arts! Tom played such a varied program that no matter what the favorite type or style of music each person favored, he or she heard a fine rendition of a number of that type during the concert. Following the concert, all those from the chapter's membership who so chose, congregated at a local restaurant for a fine buffet dinner with the opportunity to visit with Tom. We will look forward to a return engagement by him within a reasonable time from opinions voiced and suggestions made by those attending the concert. Thanks, Tom, for everything including the concert, the great job of accompa-

nying the silent movie, the sing-along and the enjoyment of your two days in Cedar Rapids.

Our June membership meeting was held at Noelridge Park here in Cedar Rapids to enjoy a picnic. The weather man frequently does not shine on us for this annual event; this year was no exception! It rained to such an extent that those who ventured out were drenched just getting from vehicles to the pavilion! The attendance was disappointing but rather expected due to the inclemency of the day. Those who did weather the storm, had an enjoyable time.

Our vice chairman, Ray Frischkorn, did his usual good job of being the chef. Since the pavilion had been reserved months in advance by the chapter, we were able to enjoy the variety of food while completely under the covered shelter. Notwithstanding the disappointing attendance, the camaraderie was great!

At our board meeting in July and August, we will be formalizing our fall spectacular scheduled for November 17 with Clark Wilson doing the honors. He will also be the artist for the 2,500 fifth-grade students of the local and surrounding schools on Friday, the 15th. This is the latest time of year we have ever had a fall spectacular and the board is already saying prayers that we will not encounter a "good ole Iowa" blizzard that weekend! *George K. Baldwin*

## CENTRAL FLORIDA

CFTOS was again appreciative to have our May meeting at the Tampa Theatre on Saturday the 11th. Sunday, the usual meeting day was not held because the movie *Oklahoma* was being presented. President Bill Shrive welcomed 40 members and eight guests and thanked the theatre management for opening the theatre for our meeting.

A short business meeting followed. Bill reported they have been working on new wiring and installing driver boards on the console for the new tremulants in our CFTOS Wurlitzer in Pinellas Park. John Otterson reported the Wurlitzer Marimba/Harp was out of service until the mechanical problem is resolved. Summer meetings were discussed and it was voted to



Dorothy Bloom at her Yamaha US1.

Alleen Stickler photo

discontinue them in July and August, as many things go on for our members during the summer months.

Our guest artist was Richard Frank. Richard, as a child, began his study of music on a piano and is a self-taught organist. His musical talent was tremendously enjoyed by all. Our artist played music from the 20s, 30s and 40s.

During open console, many members played, while others socialized and enjoyed the food.

On Sunday, June 9, the CFTOS monthly meeting was held at the attractive Largo home of Vice-President Joe Mayer and wife Peg. President Bill Shrive thanked the Mayers for holding the meeting and greeted 40 members and eight guests. During the meeting, Bill reported that the lead switchers that were accidentally shorted, have been repaired on our CFTOS Wurlitzer: on June 19 the Pinellas Park Chamber of Commerce will hold their breakfast meeting at the community center and requested the CFTOS organ be played. Al Hermanns agreed to play and June Hermanns will represent our chapter.

Sandy Hobbis, Program Chairperson introduced Bob Baker, artist of the day, whom she heard play for the Manasota Chapter. On the Mayer's Conn 652, Bob started out with *Phantom of The Opera*, even though at first he stated he didn't know what he was going to play. Two requests played, one for Joe for his wife Peg "Peg of My Heart I Love You," and "Nola" for another member.

Bob Baker, a native of Illinois is a self taught organist. At the age of eight he started playing at his father's funeral home. Bob is currently the organist for the Englewood Presby-

terian Church and serves as a volunteer pre-show organist at the Tampa Theatre when his schedule permits.

Dolores Lambert

## CENTRAL OHIO

The prospect of a new venue for our chapter's May meeting was exciting. Dr. Dave Billmire, a long time COTOS member, had extended an invitation for the chapter to come to his home in which he had installed a 3/14 Robert-Morton theatre organ. Thirty members and guests arrived at his attractive two-story dwelling, nestled in a beautiful sector of suburban



Jim Barton, guest artist at the Billmires, provided an afternoon of musical enjoyment. J. Polsley photo



Dr. Dave Billmire tells us about his 3/14 Robert-Morton. J. Polsley photo

Cincinnati. Once inside, our eyes immediately focused on his great room and the ebony 3-manual, Robert-Morton console. On the upper half of the opposite wall were two concealed swell shade openings; the room itself was two stories high, brightly illuminated by windows that comprised much of the outside wall. In the basement below, a single chamber houses 14 ranks that spoke through a tone chute to the shades above. The organ, originally installed in the long defunct Empress Theatre in Columbus, Ohio, has passed through the hands of a number of

TRIO  BRIO

Jonas Nordwall Δ Donna Parker  
Tom Hazleton

Introducing their 2nd recording :

# Still Having Fun ... After All These Years

recorded on the Dickinson High School Kimball

postpaid in the U.S.:

Cassettes \$14.00

CDs \$18.00

Outside the U.S. please add  
\$4.00 postage/handling

**Triple Play Recordings**  
**Post Office Box 6103**  
**Aloha, Oregon 97007**



Trio con Brio's 1st recording *Not Just Another Organ Recording* available at above prices.

## CENTRAL OHIO cont.

owners, finally coming into the possession of Dave in 1990. The careful restoration and workmanship that entered into his installation did not escape our attention; even supportive frames, tuning platforms and banisters reflected his craftsmanship. Prior to our visit, Dave had engaged Clark Wilson and Brant Duddy to do tonal finishing.

At our business meeting, President Stan Krider announced we had sparked some student interest in the chapter's Worthington Wurlitzer when senior Mike Turner played for two high school activities. This was well received by the student body and hopefully will attract others with musical talent to try the instrument. In other news, Stan reported, we have developed a secondary pneumatic problem in the 16' Tibia offset chest. But, he added, our responsive organ crew is again on the job; the chest has been dismantled and is receiving a complete overhaul. The crew has a long-standing policy that if we have to take down a chest it gets the full treatment: all new leather, complete disassembly and repair — and we admire them for that.

Following the business meeting, program chairman Neil Grover turned the meeting over to host Dave Billmire who in turn introduced guest organist Jim Barton. Jim is a regular performer at Shady Nook where he entertains dinner guests on the restaurant's famed 4/32 Wurlitzer. With his seemingly endless repertoire, he played a continuous program of nostalgic music of yesteryear as characterized by his renditions of "There's Going to Be A Great Day" and "More Than You Know." To the audience the performance of the Morton was notable. The Tibias obviously had been carefully

regulated and the trem set optimally: the 16' offsets came through boldly and audibly; "hearing" music vibrate through your bones was a novel experience for many of us. The great room had just the right amount of reverb to make the music come alive.

After Jim's performance many of our group came forward to try their hands at the Morton. Others of us indulged in Dave's outdoor grilled meat and a variety of finger foods provided by our members. It was a delightful afternoon and an enjoyable experience in seeing and hearing a first-rate installation. Dave has our gratitude for hosting a great meeting.

John Polsley

## CHICAGOLAND

The weather hasn't been too kind to us lately. The last time our group got together was on February 25 when Jelani Eddington played for our public show at the Hinsdale Theatre. Jelani's music, as always, pleased and teased our ears. Watching him play is an experience, too.

With Jay Marshall sharing the program. Jelani supplied soft background music for Jay. In the first half, Jay regaled us with rope and steel ring tricks and prowess in the art of origami. During the second half, Jay returned and brought out his buddy, Lefty. Lefty is Jay's glove puppet. Nearing the end of their act, the duo shared a song. "If I Had My Way," apparently Lefty's theme song, saddled with side comments after every stanza, had the audience laughing until tears streamed down our faces. We learned later about Lefty's prominence; he has a permanent home in the Smithsonian Institute in Washington, D.C.

The weatherman co-operated and came through for us on our next pub-

lic show. On May 5, Chicagoland Chapter proudly presented veteran theatre organist and Chicago favorite, Hal Pearl at the Patio Theatre. He presented a full-length concert, which included one of his world-famous Aragon Ballroom-type sing-alongs. For those who couldn't remember the lyrics, slides from Mr. Pearl's private collection were used.

Operating the spotlight was down state raconteur, Bill Myers. He focused on the by-gone era of theatres and vaudeville. The patrons were spellbound by his unique style of public speaking. This reviewer noticed the members of the audience in total agreement.

Following a short intermission, the curtain raised and we were treated to the classic film, *Modern Times* starring Charlie Chaplin and Paulette Goddard. The film was written, produced, directed, and even musically scored by Chaplin himself. The haunting theme, "Smile" was heard predominantly throughout the film. While certain scenes were able to make you laugh, this song seemed to tug at heart strings, too.

We were indeed fortunate to have this rarely seen feature film. It is claimed that this classic had not been seen in the Chicago area for nearly 25 years.

We were deeply saddened to learn of the untimely death of a dear friend of the theatre organ family. Mildred Berry, wife of famed organist Leon Berry, passed away at her Park Ridge home on Wednesday, June 19. Our condolences are expressed to Leon and his family.

Our next get-together was at a joint social hosted by JATOE on June 23. Joining us with Joliet Chapter were members of KTOS (Kimball Theatre Organ Society, based in Milwaukee).

## SIMON GLEDHILL: THE FOX ALBUM

*The inaugural recording of the recently refurbished Detroit Fox 4/36 Wurlitzer theatre pipe organ.*

### COMPACT DISC ONLY

\$18 + \$2 postage & handling  
California residents add \$1.40 sales tax.  
Outside U.S. add \$4  
Enclose check in U.S.\$ drawn on a U.S. bank and mail to:

T-V Recording  
P.O. Box 70021  
Sunnyvale, CA 94008-4021

## B ■ S ■ Q ■ U ■ A ■ R ■ E ■ D ■ D ■ E ■ S ■ I ■ G ■ N

4631 Columbia River Court ■ San Jose, CA 95136  
phone/FAX 408.267.3455

*D*esign with *P*recision  
and *F*lair

Full-service ad, cassette and CD art direction,  
design and copywriting that is creative,  
readable and reasonably priced.





We were entertained by Dave Reed (a local artist with a varied and vast repertoire) at the Rialto Square Theatre in downtown Joliet. It was the largest turnout for a social in recent times. Plenty of refreshments and open console (not necessarily in that order) immediately followed. JATOE President Jim Stemke welcomed one and all. He also advised that this would be your "last chance" to play the Barton Grande. Don't worry! He only meant that the organ crew would be taking the organ down for the summer to do repairs and improvements in preparation for a special event this fall.

We have a heavy schedule planned for the remainder of 1996 and early 1997. So ... stay tuned. *Jim Koller*

## CONNECTICUT VALLEY

Jelani Eddington gave his second CVTOS performance on March 24 at the Thomaston Opera House to a near-capacity audience. Returning to Connecticut by popular demand, he kept his audience delighted the entire afternoon with his keyboard artistry and his professional, yet entertaining, demeanor. His performance was particularly enjoyed by his mother, Louise, who traveled to Connecticut for the show.

The program included such favorites as "Back Bay Shuffle," "Dizzy Fingers," and several light classical melodies. Jelani showed his versatility by accompanying Laurel and Hardy's *The Finishing Touch*. We wish him well as he enters law school this fall.

Father Jim Miller and Father Andrew Rogers were the featured performers on May 11 at Shelton High School. The two rollicking padres from Detroit presented an evening of music and comedy that was truly



*Father Jim Miller at the Shelton Austin and Father Andrew Rogers playing accordion. At right: The first annual Raymond A. Zublena Memorial Scholarship Concert featured organist Joy Zublena and her daughter Carole. Art Bates photos*

unique. We enjoyed not only a variety of organ music, but also were treated to some very fine accordion playing by Father Rogers, accompanied by Father Miller on the organ. We felt like we were enjoying a sidewalk cafe in Paris, listening to "Ce' Magnifique" and "Under Paris Skies." The magic continued with a visit to Italy featuring "Funiculi, Funicula" and "Come Back to Sorrento."

Following intermission, Father Miller performed "Lullaby of Broadway," "Poinciana" and "Honeysuckle Rose" followed by Father Andrew playing "Tea For Two," "Nickel In The Slot" and the classical "Litanies" by Johann Albin. Things promptly returned to a lighter mood when Father Andrew played Leroy Anderson's "The Typewriter Song" while Father Jim provided the sound effects. It was quite apparent that the performers were having a wonderful time and the audience loved every minute.

On June 7, the first Raymond A. Zublena Memorial Scholarship Concert was held at Thomaston Opera House. Joy Zublena presented a thoroughly enjoyable evening of music

dedicated to her late husband. Ray was a devoted family man and hard-working member of CVTOS. The scholarship will honor him as well as offer support to promising young theatre organ students.

The program opened with a recording of Joy singing "Never Before" to set the mood, followed by "This Will Be The Start of Something Big." Many of the selections had been Ray's favorites and included: "In The Still of The Night," "Un Bell Di," "Come Dance With Me," and the hymns "Eternal Father" and "In The Garden." The highlight of the evening was the piece, "Poppy's Song," composed by Joy's daughter, Carole, for her father and which she played on the piano accompanied by her mother on the organ.

A standing ovation brought Joy back for two encores and there was quite a long line of friends to offer handshakes and hugs to Joy and Carole at the end of an emotional evening. CVTOS has formed a Scholarship Committee to oversee the project and encourage young organists to become interested in the theatre organ. *Jane Bates*

THEATRE ORGAN  
CONCERTS      SILENT FILMS



## Clark Wilson

### Concert Productions

1029 Ambrose Avenue      East Liverpool, Ohio 43920  
(216) 385-4568                                  (414) 481-8896

**DEVTRONIX SELECT -SYSTEM**  
MIDI COMPATIBLE MODULAR  
ORGAN CONTROL PRODUCTS

**THE HIGHEST QUALITY AT THE LOWEST COST**

- Keyboard Control of MIDI Sound Module
- Combination Action (8 memory levels)
- Programmable Relay
- Record-Playback (with MIDI Sequencer)
- 14 System Configurations Offered



1823 Avondale Ave., Sacramento, CA 95825  
PHONE 916/971-9074      FAX 916/971-1926

## CUMBERLAND VALLEY

The future of Chambersburg's Capitol Theatre, home of the chapter and its Möller theatre pipe organ, looks nearly assured. The downtown business association has continued to lead community efforts to keep the theatre open as a performing arts center, and all involved are confident that a solution is in sight. Meanwhile, building improvements mandated by a state Labor and Industry order are underway, so the occupancy permit is no longer in jeopardy. The Möller has been viewed as an essential part of the theatre's future, so the chapter is quite optimistic.

*Bob Maney*

## DAIRYLAND

Summer's arrived in Wisconsin. Only the calendar marked the date. We keep our electric blankets energized and red flannels handy, just in case.

May 19, seasoned souls happily gathered at Bill Campbell's for a musical warming of spring tunes played on his Rodgers. Accompaniment included the warbling of a mother robin on the window sill while furnishing refreshments to her fledgling family. It was truly a springtime treat.

By June, we'd serviced and stored our snow blowers. How better to celebrate summer's advent than an ice cream social? The Jim Petersens' hosted guests, single-filed with dishes in hand, for scoops of Wisconsin's finest, and toppings flavored the treat. The "entertainment," a pealing, thunderous rainstorm, seemed a fitting finale to the *1812 Overture!* Gary Hanson played fine music in the Petersen's music room on their Wurlitzer.

August promises picnic-time at Jack Moelmann's. By that time, members attending the National Conven-

tion will have returned, recharged and ready for fall and our September concert preparations.

*Dorothy Schult*

## DELAWARE VALLEY

TOSDV met April 13 for an open console, gathering at the Reformed Church of Willow Grove, Pennsylvania, to explore all the nuances of the very unusual custom-built (by the congregation) organ. Opportunity was available to all who desired to "take the bench" and explore the many permutations of the musical versatility of the instrument. Between 30 and 40 members and guests in attendance expressed their thanks to the church and its congregation for this hospitality and to congratulate them on their accomplishment.

On April 28 a group of nearly 100 Friends of the Wanamaker Organ gathered at the Terrace Grill on the 3rd floor south end of the Grand Court in Hecht's store. We enjoyed a very well prepared and served dinner to the accompaniment of Scott Foppiano at the console of this magnificent instrument. The main chambers faced us from the opposite end of the court. Although still in the process of a multi-year restoration program, what ranks and features that were available were sufficient for Scott to evoke the musicality of his Broadway and popular repertoire.

June 23, Jim Shean hosted an open house in Levittown, Pennsylvania, featuring his recently expanded Wurlitzer and replacement console of three manuals. Members of the chapter were among the invitees and many assisted in providing some of the musical fun with open console, accompanied by others at Jim's Grand Piano. The chapter expresses thanks to Jim and Dorothy for the kind hospitality which makes this event one of the

highlights of the program year.

The Friends of the Wanamaker Organ held the third Organ Day at Hecht's Department Store in Philadelphia featuring the famous organ in the Grand Court. Four concerts were presented during the day at which many of our members attended and some even helped the Friends with the many details. The July 6 celebration this year, was enhanced by the presence of OHS members wrapping up their convention in Philadelphia.

The organ is in the final stages of an extensive rehabilitation project. Those ranks that were playable have never sounded better in the last 15-20 years. Peter Richard Conte, Grand Court Organist and his assistant, Ken Cowan, exercised most of the operating ranks with a wide diversity of classical symphonic, popular classics, and some theatre stylings.

Much appreciation is due Linda Waitkus, Vice-President of the May Company, and Resident Manager of Hecht's Philadelphia, for her assistance in making this event successful and continuing support of the restoration.

## EASTERN MASSACHUSETTS

After almost seven years EMCATOS finally had the pleasure of Lew Williams at our console on May 18 at Babson. Events such as this are looked forward to with much happy anticipation and Lew did not disappoint. With a solid music education including the classical side and holder of a Master of Music degree, our artist can play anything with equal proficiency. His wry humor adds to his console abilities making for a fun performance.


"Take the A Train" was his fast moving opener followed by "Rag



**T-V RECORDING**  
digital recording services

RECORDING ■ EDITING ■ PRE-MASTERING  
REAL-TIME CASSETTE DUPLICATION

P.O. Box 70021  
Sunnyvale, CA 94088-4021  
phone/FAX 408.248.6927



TOY COUNTER

- Sales
- Service
- Design
- Restorations

**Pipe Organ Percussions**

CATALOG \$3.00 to:  
**Don Shaw** 3105 Pomona • Bakersfield, CA 93305  
(805) 871-1232

Time Bass Player" with much double pedaling.

A sing-along and short Laurel and Hardy comedy, *Angora Love*, were added attractions. Lew's final number was the enduring "Sunrise Serenade," but a cheering, standing ovation brought our organist back as he played audience requested songs. It was a most satisfying evening and one which you didn't want to end.

Our annual Music Madness event was on May 26, with a catered buffet and to which five other pipe and electronic clubs were invited. Pine Tree Chapter led off with Bob Legon their representative, followed by John Cook for South Shore's, then Dr. Alan Goodnow for SENETOS. The Cape Cod Organ Club sent Mike Bigelow and CVTOS had Juan Cardona, Jr. giving able representation. Finally, Bill Forbush did the honors for EMCATOS and he played a song from three movies and we had to name the applicable movie.

This meeting was not only most successful in having those of similar interests come together, but it also was poignant for it was the last time our venerable 1926 original console was used. The "black beauty" was appropriately retired with a moment of silence. Then, John Phipps was the final organist, as he was before we removed the instrument from the doomed Loew's State Theatre in Boston. In five minutes it was over as the strains of "Auld Lang Syne" were heard and we all stood. Dick Linder, who contributed so much labor and hours over the years as organ crew chief, then pushed the off button to the blowers. It was a meeting not easily forgotten by those of us who were in the theatre the last few hours removing our prize.

On June 2, President Donald



Lew Williams in concert at Babson.  
Carolyn G. Wilcox photo

Phipps, again graciously hosted several organ groups and EMCATOS to his Phipps Marine, Machine and Pipe Organ Works in New Bedford in which houses a 4/31 mighty mostly-Wurlitzer. Don has spent thousands of hours and dollars planning and acquiring the components from many sources including having a custom built console as well as several new ranks of pipes. The Trivo Saxophone has yet to be installed. The just-completed Trivo Trompette en Chamade rank, 15" of wind, really speaks with authority.

John Cook was presented a \$500 check for the third time in as many years from our scholarship fund to assist him in his Boston Conservatory of Music expenses. John works very hard and is a deserving recipient.

Member Chad Weirick, was the artist to put Don's Mighty Wurlitzer through its paces. "June is Just Around the Corner" began his offerings. Chad's program had a medley involving three rhythm numbers, several nice ballads including a favorite of his and played with sensitivity, "When You Wish Upon a Star." He utilized the Wurlitzer upright piano

frequently, especially for the theme from the movie, *Somewhere in Time*.

We have seen other organists who make almost unbelievably fast registration changes and interplay between manuals. Chad has to be included with the best of them after witnessing his version of "That's A Plenty."

With this being the year of the Olympics, we heard for the first time the powerful Trompette en Chamade rank with the "Olympic Fanfare and Theme" medley.

Included in Mr. Weirick's renditions was a lively "Nagasaki" and a Tibia-featured ballad, "As Long as He Needs Me." "Climb Every Mountain" was his closer, but a cheering, applauding standing audience had Chad return for a number he used as a more-or-less theme, "The World is Waiting for The Sunrise." His Radio City Music Hall experience shines through making for great listening. For the first time our members, other organ club guests and friends saw the unveiling of our new four manual console as Treasurer Dave Marden slowly pulled the cover from the spotlighted shell. Don and Dick Linder were part of this brief, but important segment of our Chapter #1's 40th Anniversary program. EMCATOS is on the move!  
Stanley C. Garniss

## GARDEN STATE

Theatre organs and trains are two magic words. Bruce and Jean Williams Zaccagnino combined the two and the result is a wonderful, large building filled with, to quote one of our members, "A wonder to behold."

On Saturday, May 16, GSTOS members, responding to a meeting invitation, traveled to Three Bridges in southern New Jersey and were welcomed by Bruce and Jean to their home and to "The Great American

## DOUG HUNTINGTON

FORMERLY WITH NEW YORK PARAMOUNT

Concerts Film Sing-Alongs  
Theatre Organ Workshops  
Registration & Style Coaching

Tape available on request

813-254-2122 P.O. Box 14365 Tampa, FL 33690

## BERKELEY!

The premiere recording of  
Nor-Cal Chapter's 4/29 Wurlitzer,  
featuring **WALT STRONGY** at the console.

CD: \$20. Cassette: \$14 (Full length, real time). Prices are for USA, Canada, Mexico; other countries add \$1.25. VISA and MasterCard welcome. Checks and money orders in U.S. dollars.

Order from:  
NOR-CAL TOS, P.O. Box 27238, Oakland, CA 94602-0438

**GARDEN STATE cont.**

Railway." Their large 3 story, 310 x 130 ft. building contains an incredible train layout and a large theatre pipe organ.

The meeting was held in the 500-seat theatre placed near the center of the building.

As members entered, all eyes focused on the beautiful 5 manual console. President Robert Raymond opened the meeting and asked Margaret Joy Stephens, a member of the nominating committee, to announce the names of the selected candidates who are willing to run for office. The meeting was short and all present were anxious to tour this fascinating place.

Enclosed in the building is a special mile long, gradually climbing, barrier-

free walkway. Using this, the members walked slowly, going higher and higher in the building. They were enchanted by the seemingly miles of the world's largest HO gauge railroad. Members would pause to view the marvelous panoramic views of bridges, villages and mountains designed by Bruce. The walk descends and the viewers walk through the theatre hearing the pipe organ playing. The tour continues with the path going up and down once more, surrounded by scenery.

Following the tour, members returned to the theatre which contains a large stage and balcony. The attraction, of course, is the beautiful 5 manual console, part of a hybrid pipe organ, playing 30, soon to be 45, ranks of pipes.



*Ralph Ringstadt at the console of Bruce William Zaccagnino's 5/30 pipe organ.*

Open console was enjoyed by players and listening members. Ralph Ringstadt and Don Hansen especially enjoyed playing this large organ.

Many thanks go to Bruce and Jean, and we look forward to more and bigger wonderful plans to be completed. It definitely is a must see, this 7th wonder of the world. *Jinny Vanore.*

*Photos below show a small portion of the Great American Railway built by Bruce William Zaccagnino and Garden State members at the meeting in the future 500-seat theatre inside the Great American Railway building. Bay fotos*



# Charlie Balogh CONCERTS

2533 E. Dagoon Avenue

Mesa Arizona 85204

602/962-7059

## ORGAN-IZING POPULAR MUSIC

by **AL HERMANN**

A Complete Course in KEYBOARD HARMONY and ARRANGING POPULAR MUSIC for Organ.

AVAILABLE AT MUSIC STORES OR DIRECTLY FROM AL HERMANN

1398 Temple Street Clearwater, Florida 34616



## Dick Smith

ORGANIST - PIANIST  
Featured Artist for 1992, 1993  
National Convention

Now Booking for 1996-1997 Concert Season

81011 Cinnamon Ridge Place  
Cockeysville, MD 21030  
410/683-1523

## GOLDEN STATE

Members of Golden State Theatre Organ Society have had a very successful first two years of existence. Utilizing the 2/13 Wurlitzer in the Monterey, California, United Artists State Theatre, we have been dealing with sell-out and near sell-out crowds. The key to the success, we feel, is superb advertising on the local KIDD-AM 630 and KBOQ FM 95.5 outlets. This allows us to have coverage in the "big band" and classical outlets respectively. Our local cable television outlet, a division of TCI, has also been most helpful in allowing us to purchase advertising. The organ has been featured fairly regularly on the local TCI "Monterey Show," with host Brad Harlan.

Last September 11 saw Tom Hazleton in his home town, playing to one of the most wildly enthusiastic crowds imaginable. We followed this with a sell-out of the ubiquitous *Phantom of The Opera* on October 31. Fabulous film score work was provided by Dennis James. Dennis returned on Valentine's Day for a Rudolph Valentino hit, *Son of The Sheik*. With Dennis at the console, we had near sell-out programs on May 20 with *The Black Pirate* and July 25 with Buster Keaton in *The General*. We plan to have Tom Hazleton return on September 9 for his now annual concert at the State Theatre.

Many members are active in the restoration of the Nor-Cal TOS-owned 3/11 Wurlitzer, style 230 Special (ex-El Capitan, San Francisco) now being installed in the Fox California Theatre in Salinas. This 1921 theatre was massively rebuilt circa 1936, demolishing the original organ chambers. It is planned to place the organ across the back of the very deep stage in this 1200-seat theatre. The restoration crew consists of about twelve people.

The future of the Monterey State Theatre is mildly clouded at present. The United Artists circuit has offered the theatre for sale. It is expected the City of Monterey will purchase the theatre outright, though there is also a local preservation society of meager means also interested in the theatre. In any case, as a film house, civic, or performing arts theatre, this superb 2/13

Wurlitzer will remain, though it is privately owned. The organ's owner has been very vocal about not donating the organ to any group in particular, but rather allow it to be administered by the Golden State Theatre Organ Society. *T. Louis*

## HUDSON-MOHAWK

The Hudson-Mohawk Chapter's May meeting was held on the thirteenth of the month at Proctor's Theatre in Schenectady, New York. The focus of the meeting was an instructional presentation by Carl Hackert on theatre organ registration tricks. However, the star of the show was, as usual, Goldie, the theatre's three manual 18-rank Wurlitzer. The presentation was held on the stage of the theatre for better visual effect, and used video equipment to ensure that members had a good view of Goldie's stops.

On May 21, the chapter/theatre-sponsored noon time concert series at Proctor's Theatre ended the season on a high note with Ridgewood, New Jersey, artist (and Hudson-Mohawk chapter member) Jinny Vanore at the console of Goldie. Jinny delighted her audience, which included a field trip from an area school, with a variety of melodic offerings. After the concert, the children were given the unique opportunity to come "up close and personal" with a rare musical instrument. Their rapt faces expressed their delight; showing the raw material from which the next generation of artists will be refined. The concert series will resume in September.

Hudson-Mohawk member Carl Hackert was the guest artist with the Capital Region Wind Ensemble performing at the Round Lake Auditorium in picturesque, Victorian Round Lake, New York on June 9. The ensemble performed such eclectic treats as Gould's "Symphony for Band," and Bilik's "American Civil War Fantasy." Carl participated in the charming "Schwanda, The Bagpiper" by Weinberger performing on the auditorium's historic tracker pipe organ. The organ is featured many times in concerts throughout the summer months.

In June, the chapter's tradition of journeying to the "Woods" continued.



Picnic host Ted Wood and artist Jinny Vanore.

# ARTISAN

## DISTRIBUTED COMPUTER ORGAN CONTROL SYSTEM

Multiple CPUs (Central Processing Units) spread throughout the organ: Some in the console, and more in the chambers.

This creates "economy of size", meaning that computer power is allocated as a function of how much work needs to be done.

### ALL PARTS OF THE SYSTEM UNDER SOFTWARE CONTROL

"Soft Wiring" versus "Hard Wiring" provides the ultimate in flexibility for configuring, altering, and adding to the organ.

Ease of changes to the organ definition make available many organ operation features unavailable on multiplex and hard-wired systems.

### SYSTEM HARDWARE DESIGNED FOR EASE OF CONNECTION

Use of fast connect Transition Boards in the console to transition from telephone cable, or similar, to ribbon cable.

Use of Chest Driver Boards in the chambers which have quick connections of 4 styles: screw-down, punch-down, wire-wrap, or insulation displacement. NO SOLDERING necessary at either the console or chamber to the control system hardware.

### CHECK IT OUT!

Do yourself a favor by becoming informed about the organ control system that is the best in price and performance.

Send for Brochure & Computer Disk To:  
**Artisan Instruments, Inc.**

6450 NE 183 · Seattle, WA 98155  
VOX: 206-486-6555 FAX: 206-485-6743

## HUDSON-MOHAWK cont.

Betty and Ted Wood were again hosts for a club picnic in Salem, New York. Members and their guests enjoyed a sunny, cool afternoon of good food and good music. Our thanks again to Betty and Ted for their hospitality.

June 24 will see the institution of a new pre-movie mini-concert series on Monday evenings at Proctor's Theatre. A half hour prior to the scheduled Monday movie offering, chapter organists will perform for the audience on Goldie. This serves to popularize the instrument and brings back memories to earlier in the century when organ music was an integral part of every cinematic presentation.

Finally, chapter members eagerly await the Alan Mills concert at Proctor's on September 29. An informal reception hosted by the Hudson-Mohawk Chapter will follow the performance. Anyone who wishes more information about the concert should contact the chapter. *Norene Grose*

## JESSE CRAWFORD

The Yellowstone Chapter of the American Guild of Organists participated in the World's Largest Organ Recital in celebration of the one hundredth birthday of the AGO on April 14, 1996, at the First United Methodist Church in Billings, Montana. At 4:00 p.m., Barbara Gulick, chapter dean and organist at the American



*Chapter members and guests enjoy the June picnic.*



*Steve Plaggemeyer played the 3/40 Schantz pipe organ during the AGO Centennial.*

Lutheran Church, played Johann Sebastian Bach's Toccata and Fugue in D Minor on the three-manual, forty-rank Schantz classical pipe organ. This piece was played simultaneously throughout the United States at various AGO venues to celebrate the

Centennial.

Other organists who played were Timothy Bell, Holy Rosary Church, Bozeman; Sister Mary Depner, St. Patrick's Co-Cathedral, Billings; Barbara Dobesh, First Congregational Church of Christ, Billings; Judy Frank, First English Lutheran Church, Billings; Randy Rabas, First United Methodist Church, Billings; and Betty Waddell, Peace Lutheran Church, Billings. Our own chapter

President Steve Plaggemeyer, who also plays at the First Congregational Church of Christ, played Gordon Young's "Toccata Pontificale" during the classical part of the program. Steve then played a "A Wonderful Day Like Today" during the popular portion, reminiscent of his days at "Pizza and Pipes" in Billings.

On a sad note we received word from member Robert J. Rickett's daughter, Charlene West of Fallon, Nevada, that her father died on March 1, 1996. Member Floyd E. Werle's mother, Rose Muriel Werle, passed away April 11, on her 91st birthday. Floyd played the organ during his mother's funeral services. Floyd is also Vice-President of the Potomac Valley ATOS chapter and resides in Springfield, Virginia. The chapter extends our deepest sympathy to the Rickett and Werle families.

Our journal, *The Poet*, inaugurated a new feature, by popular demand of

# HOLMBERG MUSICAL CLOCKS

## The Model D-27

Another bold step forward in the family of Holmberg Musical Clocks

*This instrument has a compass of 27 organ pipes and plays 26 pieces of music written specifically for Musical Clocks by Haydn and Handel. Additional collections of clock music and/or contemporary music may be added at any time.*

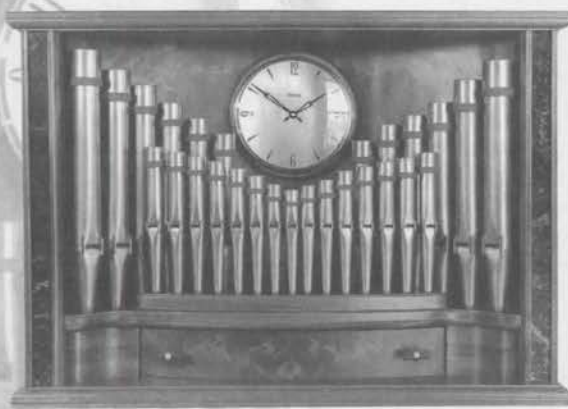


photo by anderson

- ▶ Full 4/4 Westminster Chimes and hour strike
- ▶ Custom built to order in solid Honduran mahogany or walnut
- ▶ Simple to program to play every quarter hour, half hour, or hour; night-time mute

**holmberg**  
CLOCKWORKS

P.O. Box 2275  
Universal City, TX 78148  
phone: 210-606-1838  
email: holmberg@texas.net  
<http://lonestar.texas.net/~holmberg>

Call, write or SEE OUR WEB PAGE for additional information, specifications and current delivery schedule for the D-27 or any of our other fine instruments.

the membership, "From The Scrap Book," in the Spring 1996 edition. For the Summer 1996 issue, we went back fifty-nine years to Buffalo, New York, in 1937, when Shea's Buffalo Theatre celebrated their eleventh anniversary and featured Jesse Crawford playing the 4/28 Wurlitzer.

Rollin Palmer described Jesse's performance in the *Buffalo Times* as follows: "At the console, which has been done over in white for the occasion, Mr. Crawford demonstrates clearly how he has won and held such favor. At his hands and feet the frequently heard Gershwin Blue Rhapsody's nervous rhythms and haunting melodies acquire freshness. He offers a group of popular numbers, "Chapel in The Moonlight," "Pennies From Heaven," and "It's De-Lovely," and a medley of selections he has played for the records and the microphones. He does them all with musicianship, and also with showmanship that is effective but not obtrusive." *Ed Mullins*

## LONDON & SOUTH OF ENGLAND

Members were entertained by Mike Slater at our April concert, at Les Rawles home at Northolt. Several members traveled by coach to Barry in South Wales to hear Trevor Bolshaw play the Christie organ in the Memorial Hall. An added bonus, for some, was a walk along the sea front in brilliant sunshine.

In May, Michael Maine entertained us at the console of the State Kilburn Wurlitzer. He also sang some of the tunes in his selection.

At our May concert we had hoped to hear Sue Hancock play the Northolt Wurlitzer, but unfortunately she was taken ill. However, we had a very enjoyable evening listening to Len Rawle.

On Saturday, 8 June, Douglas Reeve played the Wurlitzer at Woking. Douglas also played some well known tunes for the audience to sing.

Dudley Savage was our organist at the ABC Cinema Wurlitzer on 23 June, and was enjoyed by all. It does not seem possible that a year has gone by since the Gala Opening of the Woking Wurlitzer took place. William Davies was our guest organist then and he will again be playing for us on 10 August. Bill Davies was asked if he would be Patron of the ATOS (London Chapter) whose invitation he accepted with pleasure.

In October Janet Dowsett will be playing at Woking and Richard Hills will be at the console of the Harrow Wurlitzer.

We will be delighted to see anyone over here on holiday, please contact Les Rawle on 0181-422-1538. *Gwen Light*

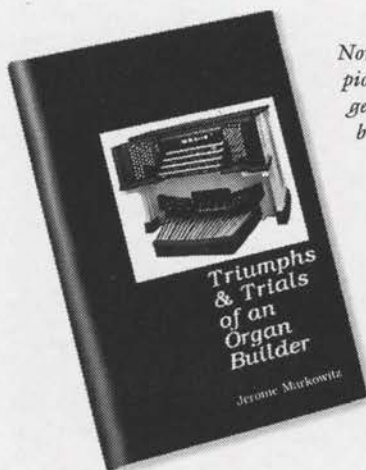
# THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, HARPSICHORD, CARILLON AND CHURCH MUSIC

- Feature articles by noted contributors.
- Reviews of organ, choral and handbell music, books and recordings.
- Stoplists and photos of organ installations. • Monthly calendar of events.
- Extensive classified advertising section.

THE DIAPASON 380 E. Northwest Highway, Des Plaines, IL 60016-2282  
Ph.: 847-391-1045 FAX: 847-390-0408

Name \_\_\_\_\_  1 Year -\$20.00  
Street \_\_\_\_\_  
City \_\_\_\_\_  Free Sample Issue  
State \_\_\_\_\_  
Zip \_\_\_\_\_  Rate Card

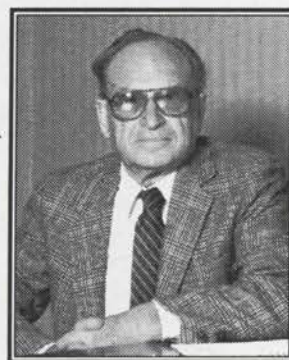


Now celebrating the 25th anniversary of pioneering the digital organ and the 5th generation of digital design. Read the book to find out how it all started.

## Triumphs & Trials of an Organ Builder

by Jerome Markowitz

- Allen Organ founder Jerome Markowitz's inner thoughts revealed as the company's guiding philosophies emerge.
- Warm, personal "folk" style — enticing to read.
- Formative decades of the 40s and 50s.
- Early instrument photos. Notable companies cited.
- Inside stories on company history, peppered with innovation, strings of patents, and court cases defending same.
- The beginning of "digital" — a surprise in 1968!
- Informative, entertaining reading — a must for organ buffs.



Jerome Markowitz  
1917-1991

204 pages hard-bound  
\$20.00 (shipping included)

Send check or M.O. to:

ALLEN ORGAN COMPANY  
PO BOX 36  
MACUNGIE PA 18062-0036

VISA/MasterCard:  
610-966-2202



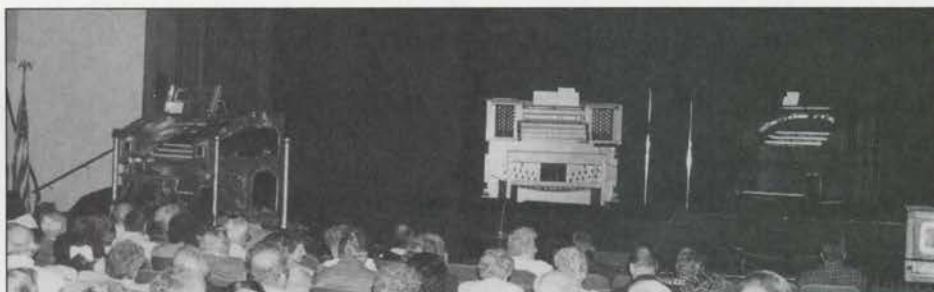
http://www.allenorgan.com  
e-mail: aosales@allenorgan.com

## MOTOR CITY



Tony O'Brien and Lance Luce after their three-organ extravaganza at the Redford Theatre. Bo Hanley photo

Tony O'Brien and Lance Luce appeared together in concert at the Redford Theatre on Saturday, May 11. In addition to the Barton theatre pipe organ, the pair performed at a Rodgers 960 classical organ and a Rodgers Theatre 360 model, both courtesy of Hammell Music in Livonia. Tony was featured in solos at the Rodgers classical organ and Lance did the same at the Rodgers theatre organ, and each took turns at the Barton. The inevitable duets consisted of all sorts of combinations of the two artists at any two of the three organs. Their repertoire was vast and seemingly inexhaustible. Afterward, it was hard to remember just who had performed at which instrument at any point in time. It was a most enjoyable



Instruments heard in the Tony O'Brien and Lance Luce concert were the Redford Theatre's 1928 Barton, the Rodgers Classical 960 and Theatre 360 organs and the upright pit piano, added to the Redford Barton some 20 years ago. Bo Hanley photo

evening and the audience loved it.

The chapter hosted students from the Holcomb Elementary School, in Detroit, at the Redford Theatre on Friday, June 21. Over 350 children enjoyed a trip back in time to the days of the silent movie, when the theatre pipe organ reigned supreme. Steve Schlesing ably demonstrated the various sounds of the Barton and answered students' questions. Steve then accompanied the Laurel and Hardy silent film *Liberty*, as well as a cartoon, both courtesy of Andy Coryell. Gil Francis was emcee and Oren Walther was projectionist.

Charlie Balogh will appear in concert at the Redford Theatre on October 5. Tony O'Brien will accompany *The Phantom of The Opera* at the Redford, in a joint presentation with the Detroit Theatre Organ Society, on October 18. Scott Foppiano, along with Doug Bayne and the Royal Brass, and soloist Gale Musolf, will present "An Old-Fashioned Christmas" at the Redford on December 14.

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

## NORTH FLORIDA

The chapter secretary had little to do at the May meeting, for it was strictly entertainment. We gathered at the new home of member John McCall and Michael Welly in Ponte Vedra Beach. John acquired a 1968 vintage Gulbransen Rialto K equipped with 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

## COMPUTER ENGRAVING

- 1-4 Day service
- Your tab blanks or ours
- Original Wurlitzer Matching Engraving \$2.65 per tab
- Also Barton, Robert Morton, Kilgen and Moller engraving

Send \$7.50 (U.S.A.) for our 85+ page organ parts catalog

### Arndt Organ Supply Co.

1018 Lorenz Dr. • Box 129  
Ankeny, IA 50021-0129  
Phone/Fax:(515) 964-1274

Quality Since 1966

## BARRY BAKER

Concerts \* Debut album

available on CD & Cassette - on the Wehmeier 4/33 Wurlitzer: FOR THE VERY FIRST TIME

"... a 'Must Have' recommendation!"  
-- Theatre Organ Journal

Total of 15 selection - including:  
*How About You?* • *The Very Thought of You*  
• *Anything Goes Medley* • *It Ain't Necessarily So*  
• *Nature Boy* • *Long Ago & Far Away*  
and many more!

CD - \$20 ppd. / Cassette - \$14 ppd. (in USA)  
All orders outside of USA - add \$3 per item.

Send check or money order to:  
BLB PRODUCTIONS  
17 W. Kimberly Drive  
Ft. Thomas, KY 41075-1228

For Barry Baker concert bookings, please write to the address provided above.

## Electro-Pneumatic Action

David Peckham plays the Clemens Center Theatre Pipe Organ

"...first class...highly recommended..."  
Theatre Organ Journal

CD - \$18 postpaid • Cassette - \$12 postpaid

Send check or money order to:

Veteran Hill Productions  
838 Veteran Hill Road  
Horseheads, NY 14845

Sorry, no credit cards or COD. All foreign orders add \$3 per item. Please allow 4-6 weeks for delivery.



from Broadway and the movies of the 30s and 40s. Plentiful food and fine fellowship followed the program. Open console became 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 had 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. The "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

We were very glad that we could return to the Lakewood Theatre for our June chapter meeting and organ program. Some prospective lease arrangements for the theatre that might have precluded this, fell through, and President Don Peterson was able to seize the opportunity to schedule our use of the theatre for our meeting. Though the future remains uncertain, in the interim, we continue to have free access for meetings, organ maintenance, etc.



*Kathleen McDonald got some pointers from Don Peterson and Helen Thomas during North Texas open console.*

In planning the June meeting, Program Chairman Don Reasons scheduled three of our chapter professional organists to play a mini-program. This allowed more of our eager artists the opportunity to play the Robert-Morton while it remains in the Lakewood Theatre, home for over twelve years.

John Batten was first on the bench playing several popular standards in a



*John Batten, Danny Ray and Helen Thomas played for North Texas in June.*

very appealing theatre organ styling. John shows a sensitive feeling for interpreting a song through his use of phrasing and subtle hesitation that gives his ballads more than just a musical reading. This talent for interpretation of standard ballads and show tunes greatly enhances their



*Jim Lawson tried his hand at the Robert-Morton during open console at the June meeting in Lakewood Theatre.*

appeal. John demonstrated this in such selections as "Our Love Is Here to Stay," "Embraceable You," and "Soon It's Gonna Rain."

We are glad John is now a member of North Texas, having "found" us rather recently after a rich musical career in the Dallas area.

Next, Helen Thomas entertained us with a sampling from her extensive repertoire of popular songs which she has developed over many years of professional entertaining on her B3 Hammond in a wide variety of venues. Having had lessons on a Robert-Morton pipe organ early in her training, she makes the transition from the Hammond easily. Helen segued from selection to selection to seamlessly unite her varied pieces into a very listenable whole. It is easy to understand her musical

appeal that promoted a long and successful career on the organ. Helen generously responds to our call whenever asked to play. She is one of the several chapter organists who volunteered to play our Robert-Morton for a musical interlude preceding the evening movie on weekends (while the theatre



# CARLTON SMITH

## Pipe Organ RESTORATIONS

212 West Tenth Street, Suite 240-D  
Indianapolis, Indiana 46202  
(317) 356-1240 • (317) 638-4918 • FAX (317) 322-9379

## ORGAN PRODUCTS for PIPE ORGANS

**LOWEST COST    HIGHEST QUALITY**  
With over 20 years of proven performance

- Solid State Relay
- Capture Combination Action
- Low Note Pedal Generator
- Complete Line of Electronic Organ Modules
- Power Amplifiers and Speakers

(MOST PRODUCTS AVAILABLE IN KIT FORM FOR LOWER COST)



*Deetronix*  
ORGANS, INC.

1823 Avondale Ave., Sacramento, CA 95825  
Phone 916/971-9074 FAX 916/971-1926

## NORTH TEXAS cont.

was still operating as a first run movie house).

The last artist for the day was Danny Ray, a long time member of North Texas and a very experienced professional theatre organist. Danny's experience shows in his sensitive styling and in his capable and pleasing registration. Danny honed his skills playing in several of the pipe organ equipped pizza restaurants and playing many other theatre pipe organs, including the Wurlitzer in the Casa Mañana Theatre in Fort Worth. Mr. Ray keeps very busy with his arranging, accompanying and theatre organ performances. We always feel fortunate when we can corral this busy musician to play for our chapter. His musical selections for our June meeting began with a rollicking "Big D" and included: "Temptation," "Under The Double Eagle," and the beautiful ballad, "I Have Dreamed," from the Broadway musical *The King and I*.

As expected, the organ bench was kept well warmed by a succession of chapter organists, eager to play this beautiful and responsive instrument.

*Irving Light*

## NOR-CAL

Billed as Shingletown Shuffle III, the May chapter event took place May 18 at Aurora Leininger's gorgeous retreat in Shingletown, east of Redding. Facing a beautiful lake at 3,500 feet of elevation on the road to Mount Lassen, the large mountain lodge houses the 3/14 Wurlitzer originally installed in the Fox Oakland Theatre. Twenty members of Nor-Cal, Sierra, and Sequoia Chapters made the trip north and were joined for the concert by 80 local residents who contributed to the Shingletown Library

Fund to hear the concert. The library committee provided delicious refreshments.

That there was a Wurlitzer to be played in Shingletown at all, was due to the arrival of Bill Schlotter, Tom DeLay, and Norm Hook on a rainy day in March 1995 to prepare for Shingletown Shuffle II, which never took place. Shortly after their arrival, the rainstorm greatly intensified and water began pouring into the organ chambers whose floors are below those of the house. The crew immediately turned on the blower to keep as much water as possible out of the organ. Even with the pumps brought in by the fire department and others, the water level reached the regulator gussets. It has taken many hours of effort by the organ crew to rebuild the offset chests and to make the instrument again concert ready.

There was rain off and on during the day of the concert but it remained outside this time because of a new drainage system outside the house.



*Kevin King at Aurora Leininger's 3/14 Wurlitzer.*

Kevin King's program included favorites from the 1930s and 40s, and a generous portion of the jazz renditions he does so well. It was well enjoyed by both the ATOS members

and the local residents. All present had a good time. Kevin invited the local people to ask questions about theatre organs, and he answered in a manner both professional and friendly. After the concert, a couple of ATOS members had an opportunity for open console and enjoyed it very much.

John Lauter played for Nor-Cal on June 9 on the Castro Theatre's 4/21 Wurlitzer, to everyone's enjoyment. His very orchestral renditions were drawn from the work of numerous popular composers and included some pieces from recent movies as well. The Wurlitzer, owned by the Taylor family, always sounds wonderful and John played his varied program beautifully with rich orchestrations.

A sizable contingent of Nor-Cal attended the National Convention and enjoyed it very much. We all thank LATOS for all their hard work that went into putting it on and for their warm hospitality. *Evelyn Woodworth*

## OHIO VALLEY

June 31 brought our chapter's annual meeting and election of officers. We had a picnic; no bugs, no gnats, and nobody had to use sunscreen. The trick: we had the picnic at our old standby, The Emery Theatre stage. Jan Peek was re-elected chapter president. The Mighty Wurlitzer furnished the music played by our talented members.

June 2 was a chapter visit "just up the road" from Cincinnati to Shadynook Restaurant at Millville, Ohio. Naturally, chapter members tried the big Wurlitzer; notably Claire Lawrence taking it through its paces. Claire is a past-president of OVC and has booked the organists for our Nostalgic Movie series for a long time. Her husband, Fred, is a past treasurer

### Individualized Compact Disc Recording Service

Breathe new life into your favorite musical performances by having them transferred direct to compact disc, and preserved for years to come. Most 78, 45 or 33-1/3 r.p.m. records, cassettes, open-reel or digital tapes can be transferred.

63 minute compact discs \$69.95  
74 minute compact discs \$74.95



For information, contact Mr. James Stemke at Digital Sonic Productions, 408 Courtland Ct., Schaumburg, IL 60193. Telephone & Fax: 708-539-1343. Visa, MasterCard and Discovery. Professional quality with fast service.

### THEATRE ORGAN COLLECTOR'S SERIES presents Volume 3 **ON TOUR with KAY McABEE**

*playing 5 of the Midwest's Finest Concert & Theatre pipe organs!!*

This 65 minute Stereo Cassette of never-before-released material recorded between 1962 & 1982 includes: *Jealousy, Among My Souvenirs, Going Home, All the Things You Are, I Got Rhythm, Bill, The Song of Raintree County, Clair d' Lune, Toccata & Fugue in D Minor, Belle of the Ball, Tritsch Tratsch Polka, Theme from "The Summer of '42", Without a Song, Cherokee & Ol' Man River.*

These performances have been digitally re-mastered and are available on stereo cassettes for \$12.00, each, postpaid (\$15.00 outside the U.S.) Make checks or money orders payable to

**Digital Sonic Productions**  
408 Courtland Ct., Schaumburg, IL 60193



Claire Lawrence at the Shadynook console.



Dave Gorgas shows Oregon chapter members how MIDI works.



Lee Sundstrom displays his Tibias and Voxes.

and now handles the concession materials so you can be sure you'll have soft drinks on hand for shows and the best movie popcorn in town.

We had the second organ concert by our own talent on April 20. This one featured two real "pros" — Jack Doll, Jr. and Jim Barton. This event is a fixture on our calendar. The short samples of playing that are possible with the regular movies brought many of our audience to suggest these concerts so they can really hear the talent of our organists and the organ itself in bigger "servings."

One feature that is looked forward to and enjoyed by all, is our annual St. Patrick's Day event for members, friends, and families. This was held this year on March 17.

In July, we held our second summer series of 3-D pictures. Remember these? All with the special glasses without which you can't watch the pictures. These have been great box office draws.

## OREGON

We advertised it as: MIDI Monster Mash. Our May chapter event was a MIDI-Electronics Tech Seminar

Presentation. Our featured guest speaker/technician was Dave Gorgas of Intermedi, Inc. He shared with us the basic MIDI information and demonstrated the in's and out's of MIDI workings and features. Dave started the MIDI-Retrofit business that allows you to add the voices you always wanted on your instrument, but the factory left off! Also displaying his talents and wares of theatre organ voicing and sounds was Lee Sundstrom. You could go up to Lee's table and play the keyboard and hear Tibias and Voxes coming from the speakers. Lee was a technician with Balcom and Vaughan of Seattle. He now travels around the country improving the sounds of many large electronic organs. Steve Dougherty, a local tech showed Conn Organ owners how to improve the playing and sounds of their instruments. On hand to help out, were most of the Oregon Chapter board, including Chairman, Paul Quarino.

Thanks to St. Andrews Presbyterian Church for the use of their meeting rooms. Organ technician Dean Peden spearheaded the workshop with help from Roy Fritz and others. *Dean Peden*

## POTOMAC VALLEY

May and June were very busy months for PVTOS in which two well-received programs were presented at the Harris Theatre in Fairfax, Virginia. Both events produced many positive comments from the audience about the artists and the instrument.

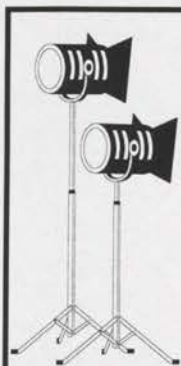
The May program featured the wonderful keyboard artistry of Ray Brubacher, silent film artist for the American Film Institute in Washington, D.C. His signature tune, "Pietro's Return," opened a program that featured a wide variety of music — something to please everyone.

Ray always pays tribute to a famous theatre organist at his concerts, and for his 1996 return, he chose Reginald Foorte. He played "Blue Tango" in the traditional Foorte style, which we suspect he transcribed from an original recording by the artist. Equally at home on 88 keys, he played several numbers on the Harris Theatre's nine-foot Steinway concert grand. Ray always threatens to take both the Steinway and Wurlitzer home with him.

The finishing touch [no pun intended] to Ray's program was doing what

# Donna Parker

for booking information:  
Donna Parker Productions, Incorporated  
Post Office Box 6103 • Aloha, Oregon 97007  
503/642-7009



Ashley Miller  
**Unmistakable!**

Represented by:  
George Andersen  
Midnight Productions, Inc.  
Box 68 Waldwick, NJ 07463  
(201) 670-6660

## POTOMAC cont.

he absolutely does best — accompanying a silent movie! He selected Laurel and Hardy's *The Finishing Touch*, and transported his audience back to the Rialto Theatre in Washington, D.C. [the original home of our Wurlitzer], making the instrument do what it was originally intended for — motion picture accompaniment. There should be no question in anyone's mind that he is one of the top silent movie musicians today, and why he is in great demand by the American Film Institute. It was a very pleasant way to spend a Saturday evening.

June's featured artist was the incomparable Bob Ralston. Playing two well-attended performances, he put both the PVTOS Wurlitzer and the Steinway grand through their paces. Bob opened his programs with "June is Busting Out All Over," the first of many wonderful Ralston arrangements. The applause, cheers, and standing ovations at both events indicated the audiences thoroughly enjoyed Bob's artistry.

Bob took the opportunity to play several "theme medleys," including a wonderful selection of early American songs not often played by today's artists. It was obvious that he takes a lot of time choosing selections for his programs as he is able to provide the right mix that satisfies all of the audience members, regardless of age group. Although most people relate him to the organ, there can be no doubt about his ability to play the piano. He treated the audience to four or five selections, most notably a phenomenal arrangement of "Deep Purple," which brought the house to its feet.

Bob's promotional literature claims he knows over 3,000 numbers by memory. He offered to play all 3,000 for the audience [and yes, they wanted him to!], but decided to narrow the selections to about twelve "on the fly" requests. With a pad and pen in hand, he walked through the audience and took requests. What followed were medleys executed with such accuracy and perfection that one would have believed he had rehearsed them days in advance. The real challenge occurred during the Sunday afternoon



PVTOS Board of Governors and Organ Crew with concert artist Bob Ralston. L to R: Fay Marvin, George Mather, Bob Ralston, George Johnson, Don Faehn, Ken La Capria.



Ray Brubacher during the PVTOS May performance.

show where the audience requested finger busters like "Nola," which he played without a hitch in three different tempos — none of which was slow!

Bob is not only an excellent artist, but a wonderful, all-around entertainer and true gentleman. He gave of his time unselfishly to visit with the audience after the show, sign autographs, and chat freely about *The Lawrence Welk Show*. It was truly a pleasure to have Bob perform for us and we look forward to having him back again in the near future. *Bill Mastbrook.*

## PUGET SOUND

Jonas Nordwall and Tacoma Pizza & Pipes — a great combination!

On May 19, Jonas played a return engagement for Puget Sound Chapter on the big Wurlitzer. A nearly-packed house welcomed him back after a hiatus of about five years. Dick and Margaret Daubert graciously provid-



Bob Ralston at the console of the PVTOS Mighty Wurlitzer.

ed a closed house for the 11:00 a.m. event, eliminating the usual pizza parlor background noise.

Jonas' program included a rich variety of pops, favorites, classics, and tunes reminiscent of his years at Portland's former Organ Grinder Restaurant.

Puget Sound Chapter has finalized arrangements for a three-day bus trip to Spokane, Washington, and First Nazarene Church to hear Ken Fuller on the 1914 Wurlitzer from the Seattle Liberty Theatre. Coeur d'Alene, Idaho, and a day at Silverwood Theme Park will follow. The former Bellevue Pizza & Pipes Wurlitzer has been reinstalled in the park's "Ice Palace" and is played several times daily by our own Greg Smith. Jonas Nordwall will play the first, after-hours private concert when the park closes for the evening. The return trip will include a stop in Wenatchee, Washington, and a program by Brad



Nancy and Jonas Nordwall and Margaret Daubert. Left: Dick Daubert's concert readerboard! Below: Jonas played a top-notch program on the Wurlitzer at Tacoma Pizza & Pipes.

sponsored by PSTOS and Columbia River Organ Club. The event will include Lyn in concert, as well as a workshop for organists. A catered on-stage banquet at the Elsinore Theatre, open console, plus a variety of other interesting activities will provide an outstanding weekend. PSTOS says thank you to Terry Robson, organizer of this year's big event!

should be a fun time. Our featured guest artist will be our long time friend from Joliet, Don Walker. He always provides excellent entertainment, and he should sound great on the Wicks Organ, which we have had upgraded by the Wicks Organ Company, past President Mark Spengler and Jim O-Conor, and currently the Levsen Organ Company in Buffalo, Iowa.

This year is Iowa's Sesquicentennial, and Davenport and Bettendorf, Iowa, will be hosting a huge festival October 10-13. The main events will be in LeClaire Park, Davenport, including about fourteen riverboats. These will all have entertainment, mostly local musicians and performers. Some will have the calliopes playing. This will be only three blocks from the Capitol Theatre. We have planned our Fall Show for November 3 (tentative date) in order to avoid a conflict with the Sesquicentennial. But, if you plan on being in Davenport for the Sesquicentennial, contact a QCCATOS member; we may have a meeting or access to the Capitol and Wicks Organ. Our plans for the Fall Show will include a national artist, and a local youth choir who will be sure to entertain. Hope to see all our friends here soon.

Martin Leon



Miller on the former Wenatchee Liberty Theatre Wurlitzer, now installed in the North Central Washington Museum. ATOS member Bill Starkey keeps the instrument in tip-top shade.

Lyn Larsen will be featured artist at One Big Weekend — Opus III, co-

## QUAD CITIES

It seems that the Kahl Building conversion to an urban college campus (Scott Community College) is never going to end, but Fall 1996 is the forecast date, and the work is progressing. We hope that after the students are in their classes, the Capitol Theatre and our Quad City Chapter ATOS will become a more active group. We have been cancelled out of our twice a month Saturday practice sessions and Sunday afternoon monthly meetings due to construction problems or scheduling on more than one occasion. But, our members "hang in there," and anticipate a return to a busy schedule. In July we will have an ice cream social with home made pie and ice cream; with our President Helen Alexander's special touches, it

**ATOS  
CLASSIFIEDS WORK!**

## A Kaleidoscope of MUSIC, COMEDY & FILM

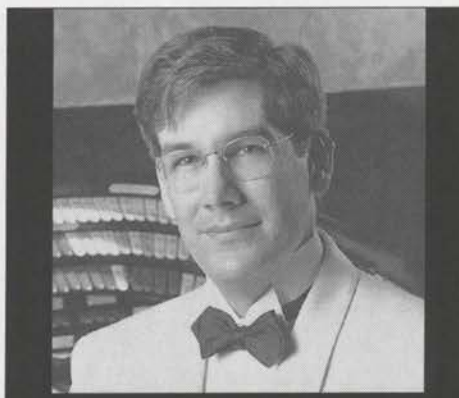


**STAN  
KANN**

Resident Organist Fox Theatre -  
St. Louis for 22 Years

Henry Hunt Management  
1270 Lincoln Avenue  
Pasadena, California 91103

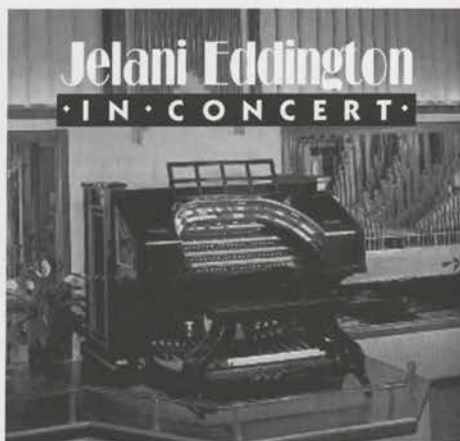
**818/791-9193**



**JEFF WEILER**

ARTRA  
ARTISTS MANAGEMENT

555 W. Madison St. • Suite 2110  
Chicago, IL 60661  
312•648•4100



**Seventy-three minutes in all including...**

Lover • Tribute to Jerome Kern • Opus One • Night & Day •  
Skylark • Fiddle-Fiddle • Music of the Night • Clarinet Polka •  
Knightsbridge March • One Morning In May • and many more!

Don't miss this premier recording of the exciting 3/27 Kimball-Wurlitzer!

Please add \$2 per item for shipping and handling.

All foreign orders add \$3 per item. No credit cards or COD.

Send check or money order to:

Organ Piper Music Palace  
4353 S. 108th St.  
Greenfield, WI 53228

CD  
\$18

Cassette  
\$12



Becky Peterson, director, Center for the Arts, Fergus Falls, with Lance Johnson.

## RED RIVER

March marked the 70th birthday of the Fargo Theatre. Throughout the month, there were several special events to call attention to it. The regional premiere of the movie *Fargo* and the traditional showing of the Academy Awards were included on big screen. The month-long celebration ended with our silent movie night shows the 29th and 30th.

Emcee Doug Hamilton described what opening night was like in March 1926. He read a few of the congratulatory telegrams received from celebrities of the day. All the organists who regularly play the Wurlitzer, took part in the program. David Knudtsen opened with "I Love to Hear You Singing." As a tribute to Hildegard Krause, premiere organist of the Fargo theatre who passed away in 1995, he

played a duet with an audio tape of Hildegard playing piano on "I'll See You Again." Tyler Engberg entertained with "Fine and Dandy" and "Where is Love." Something audiences always enjoy is a trip through the organ followed with Lance Johnson and "Chattanooga Choo Choo." An old-fashioned sing-along with Lloyd Collins closed out the first half. Pre-show and intermission entertainment was provided by Gene Struble at the mezzanine grand piano.

Lance Johnson accompanied the movie feature, *The Man On The Box*, starring Sydney Chaplin, Charlie's lesser-known half-brother. This was the first movie ever shown at the Fargo Theatre.

Carrol Smaby (stage name Pat Kelly), a staff organist at the Fargo Theatre and charter member of the Red River Chapter, died at age 78 on April 24. In the early years, he was a staff musician for WDAY Radio. Following Army service in World War II in Africa and Italy, he returned to Fargo to appear on WDAY-TV as organist for a local variety program, *Party Line*, and was also music librarian, retiring in 1982. He was a faithful member of the Red River Chapter and performed in some of our silent movie night programs until the last several years of ill health prevented it.

Saturday, June 15, Lance Johnson will play concerts at the Center for the Arts in Fergus Falls, on the recently installed Wurlitzer, for the

Summerfest 1996 celebration and all-school reunion visitors. *Sonia Carlson*

## RIVER CITY

May and June were busy months for River City Chapter. In cooperation with the Omaha Theatre Company for Young People, we jointly sponsored a May 14 concert, starring the inimitable Hector Olivera, as a fund-raiser for the installation of a 3/17 Wurlitzer theatre pipe organ in the Rose Blumkin Performing Arts Center (ex-Riviera, Paramount, Astro Theatre). Special thanks are due the Rodgers Instrument Company, Gerald Oehring & Associates, and Keyboard Kastle, who made the concert possible. Our own Greg Johnson emceed the program, and welcoming remarks were presented by Mark Hoeger, the theatre's Executive Director. Hector Olivera opened his program at the Rodgers 360 theatre organ with "That's Entertainment." The Rodgers 360 is a very versatile instrument. For example, Hector offered variations on the hymn "Amazing Grace" including bag pipes, artillery fire and a chorus of human voices. For part of his concert, Hector demonstrated the resources of the smaller Rodgers W-5000 keyboard instrument. At the end of the concert the audience gave Hector Olivera an enthusiastic standing ovation.

Back at Durand's Sky Ranch Airport organ studio, member Doug Kroger presented our May program at the Grand Barton, with mellow and

ACTION PARTS • EXACT

NEW REGULATORS, CHESTS & FACTORY SPECS DUPLICATED

**CROME ORGAN CO.**

P.O. Box 18212 • Reno, NV 89511  
Phone (702) 852-1080

**Ron Rhode Concerts**

*Contact*  
Ron Rhode  
16421 S. 1st Ave.  
Phoenix, AZ 85045-0713  
(602) 460-7699

Presenting

**HERE'S JELANI!**

the premier recording of the talented **Jelani Eddington** played on the **Mighty 3/26 Wurlitzer of Emmerich Manual High School in Indianapolis, Indiana.**

*Selections include:* Fine and Dandy, Medley from "Girl Crazy," You Make Me Feel So Young, Yesterdays, El Relicario, Secret Love and many, many more!

CD \$18, Cassette \$12,  
Add \$2 shipping and handling to:  
CIC-ATOS, 5440 N. Meridian St.  
Indianapolis, IN 46208



Hector Olivera performed on the stage of the Rose Theatre at the Rodgers 360 console. Tom Jeffery photo



River City Chapter joined George and Helen Rice in celebrating their 50th Wedding Anniversary. Tom Jeffery photo



Doug Kroger put the Grand Barton through its paces. Tom Jeffery photo

romantic tunes. A sampling included "On A Clear Day You Can See Forever" and "That Rainy Day," (both dedicated to Nebraska's weather). Doug concluded his program with "Something Stupid" (a 1960s novelty song), and a rousing "Give My Regards To Broadway."

For our June 8 meeting we did something completely different. Our chapter joined family and other friends at the home of members Helen and George Rice for a reception honoring their 50th Wedding Anniversary. Both Jeanne Mehuron and Donna Baller entertained guests on a Wurlitzer electronic organ. George Rice, who has maintained the Omaha Orpheum Theatre's 3/13 Wurlitzer since the 1960s, is presently installing a theatre pipe organ in his own home. Still a "work in progress," we got to

view the pipe chamber and console. The console, a large 4-manual roll-top Austin, has been completely reworked with new Syndyne electric stop actions. All guests at the reception received a key ring fashioned from the old classic engraved stop tabs. More on this instrument later. Tom Jeffery

## ROCKY MOUNTAIN

A delightful, musical afternoon was in store for those who attended the "Meet The Artist Concert." Held at Duane Searle's music studio in Aurora, Colorado, on May 19. We heard international artist Russell Holmes from the United Kingdom. Maria Olivier opened the concert by thanking members and guests for coming, but most of all, Duane and Jennie Searle for opening their music studio to all of us in attendance. She



Patrons at Hector Olivera's concert were greeted by a beautiful 3/17 Wurlitzer console in the Rose Theatre's lobby.

Tom Jeffery photo

asked Duane to give a brief history of his Wurlitzer, featuring 3 manuals, 15 ranks. Duane has worked very hard for several months and should be very proud of the results. Duane preceded

## PLUMMER'S PIPES

**SEAN HENDERSON**  
SENSATIONAL YOUNG ORGANIST

PLAYS THE NEWLY REBUILT

**PLUMMER AUDITORIUM**  
**4/35 WURLITZER**

Fullerton High School, California

COMPACT DISC \$18 ppd.  
DOLBY CASSETTE \$14 ppd.

BELDALE RECORDS  
13722 RUSHMORE LANE  
SANTA ANA, CA 92705

## Pipe Organ Parts

For All Your Pipe Organ Needs

WURLITZER

Consoles  
Chests  
Pipework  
Regulators  
Percussions  
Trens, Etc.

KIMBALL

BARTON

MORTON

EXPERT PIPE ORGAN MOVING  
NATIONWIDE

Contact: BOB MAES  
1303 W. 8th Street  
Kansas City, MO 64101  
816/471-6316 • FAX 816/471-1106

## Gee Dad! It's A Wurlitzer!

Presents one hour of the best in orchestral Theatre Pipe Organ entertainment, heard Sundays from 7:00 to 8:00 p.m. on KPCC 89.3 FM National Public Radio serving Pasadena, Los Angeles, Orange County and beyond.

**ROCKY MOUNTAIN cont.**

to tell us, that he bought the instrument, 20 years ago from the Mayan Theatre.

Maria introduced Jake Madsen, who a few months ago competed in the ATOS Young Organists Competition. He is the proud recipient of the \$500 scholarship to continue his studies, his supportive family are very pleased of this announcement from Dorothy Van Steenkiste, chairman of the Scholarship Committee.



*Russell Holmes in Duane Searle's music studio in Aurora, Colorado.*

Russell Holmes began playing the beautiful Wurlitzer with "Hooray For Hollywood." After playing his first piece, Russell commented how pleased he was to be in Colorado. He played "The National Emblem March," being in total control of the instrument. Before leading the audience into the intermission, he performed two great favorites "Jealousy" and the famous "Radetsky March" by Johann Strauss, Sr. Russell thanked Maria for her gracious hospitality, also the board members of the RMCATOS. His final piece was "Alexander's Ragtime Band." The audience was in awe with the talent and ability of this very gifted young artist and gave him



*Janet Travis at Riser's Music Hall.*

*At right: Artist Russell Holmes (center) with Duane and Jennie Searle.*

a well deserved standing ovation.

Our June event was held at Riser's Music Hall. The "Multi-media Music Concert" and "Benefit for The Wicks Project," intended to be the last performance at that location, was played by RMCATOS Treasurer Janet Travis, on the Mighty Wurlitzer and her own Yamaha electronic.

President, Maria Olivier, thanked all members and guests in attendance, particularly Evelyn Riser for allowing all of us to enjoy the organ for the last time. We owe a great debt of gratitude to the three technicians — Paul and Jake Madsen, under the guidance and instructions of Bill Crane, who voluntarily gave their time for several months, to make the Wurlitzer playable for that special event. For many years, this great venue was royally opened to members and guests, for concerts, festivities and parties. It is with sadness that it's doors will be closed. After a brief introduction, the artist, Janet Travis, began the program



by playing "Granada" on the Yamaha. Then performing on the Wurlitzer, she played "Shaking the Blues Away."

The second half of the program was played on the Mighty Wurlitzer. Janet dedicated "Fascination" to her son and his fiancée from Colorado Springs.

Maria thanked Janet for doing a super job on both instruments. Everyone seemed to be pleased with her great talent and personality.

In turn, Janet thanked everyone for coming, Adeline Morris for bring her gracious host, and most of all, the 'Queen' of the afternoon, Mrs. Evelyn Riser, 94 years young.

*Carmeline Campbell*

# Father James Miller

"Father Jim"  
810/629-5400

401 Davis Street  
Fenton, MI 48430

**Jelani**  
 EDDINGTON  
 for Concert Information  
 1111 EAST 6TH ST. MUNCIE, IN 47302  
 (317) 282-7943



## ST. LOUIS

Our May membership meeting was hosted by Fern and Ray Siemens in their lovely home in the Imperial area on the outskirts of St. Louis.

Many of our members are not aware that Fern is a very accomplished classical organist and knows who's who in the classical organ world. Her talents are well known and her expertise is to be envied.

Fern's organ of choice is an F5 Technics which is quite a computer. Since she is primarily a classical organist, she is taking lessons to improve her technique for playing popular music.

"Postlude" demonstrated her fine pedal expertise and "Tea For Two" got our toes tapping. "Preludio," the first movement from Alexandre Guilmant's "Sonata" is a beautiful composition requiring the accuracy to achieve the correct touch, rhythm and fingering speed, and yet play legato with the expression demanded by the composer. Needless to say, Fern did everything just right! You've probably suspected by now that she can, and does, some "wicked" pedal work with both feet!

She said that since the organ is, technically, a very fine computer, she had decided to have a "computer wizard" play it for us — that's correct — none other than Jack Moelmann!

Jack's program was wonderfully varied and included "Just One of Those Things," "Blue Skies," and Stephen Foster and *South Pacific* medleys. He plays jazz very well and "Satin Doll" with piano and trumpet interspersed certainly had fine pedal work.

It was a fun afternoon of wonderful music by two very competent, accomplished organists.

What a day for our June picnic -- sunshine, temperatures in the mid 90's, a "bit" of humidity, and a very pleasant, welcome breeze.

Wallace Dittrich and his mother, Elsa, once again graciously hosted our summer picnic. Their home and spacious manicured yard overlooks the Mighty Mississippi -- seems you can see forever into Illinois!

Wallace had erected two large tents for the comfort of his guests. Dennis

Ammann provided a Hammond Porta-B which he and a number of other members enjoyed playing.

As usual the food -- mountains of it -- included brats, pork steaks, and the usual delicious potato salad, baked beans, deviled eggs, etc, etc.

Elsa and Wallace certainly know how to plan for picnics -- in fact, we've given them more than enough experience! We also appreciate the many ladies who worked as Elsa's very capable assistants and labored making and serving all the wonderful food.

It was a great day and everyone enjoyed the music, food, and fellowship. *Doris Erbe*

## SOONER STATE

The big news from Oklahoma is the "Mighty Wurlitzer Homecoming" at the Coleman Theatre in Miami, Oklahoma. Lyn Larsen played the dedicatory concerts with two sold-out performances, May 11 and 12. Some seventy persons from our chapter attended the concerts. The audiences also included persons from Missouri, Kansas, Texas and Arkansas.

The Coleman Theatre has the only theatre organ in Oklahoma in its original (1929) home. The organ had been removed in the early 1970s, and was located (with the assistance of some of our chapter members) in the possession of its owner, organman Jim Peterson of Fort Worth, Texas. Peterson completely renovated the instrument, adding three ranks (Clarinet, Orchestral Oboe and English Horn) to its original seven, and then re-installed it in the theatre as a 3/10 Wurlitzer, complete with full percussions and MIDI capabilities.

We were delighted that Channel 6 Television ran a feature story on the restoration, on their "Oklahoma Traveler" segment.

For our May chapter meeting we met once again at Tulsa Technology Center's Broken Arrow campus, with Bill Sterne playing the mini-concert on our 3/13 Robert-Morton. His program featured spring music and opened with "Welcome Sweet Springtime," "Springtime in The Rockies," and part of "Rustles of Spring." He also played some lovely ballads, a couple of rousing Latin-rhythm selections, a snarly

"St. Louis Blues" and a number of hymns. Bill plays entirely by ear, and we always enjoy his programs.

Eight people played at open console, and Paul Craft sang two gospel songs, with his wife, Carolyn, accompanying.

June found us once again at Tulsa Technology Center, this time with Carolyn Craft on the bench of our Robert-Morton.

Later, John Schwenker stepped to the microphone to tell us about "Ferdinand The Bull." "Ferdinand" was a pacifist, and had been featured in a Disney cartoon in the 1930s; the song was written later. The music was composed by Albert Hay Malotte, who wrote the beautiful setting of "The Lord's Prayer." John said he wouldn't sing, so he read the words as Carolyn played. Then, as the song came to a close, Paul (Carolyn's husband), stepped out from behind the console with a big flower between his teeth.

She finished her program with more popular standards and several gospel songs, with Paul singing some of the latter. Five people played during open console. *Dorothy Smith*

## VALLEY OF THE SUN

The January 14 chapter meeting was held at the NORAM Associates Inc. Rodgers Organ Showrooms. Our host was Robert Whiteaker and the featured artist was Brian Crewe of the NORAM staff. Brian presented his program on the Rodgers Theatre 360. We heard classical organ pieces, pretty ballads, and some novelty tunes. Brian demonstrated some of the organ's special sound effects on "Stormy Weather," "In My Merry Oldsmobile," and "Old Man River." Following the artist's final number, some of the chapter members participated in open console.

Our February, May and June meetings were all held at the First Christian Church Fellowship Hall. February featured that talented teenager, Sean Henderson. It was a cloudy, windy day, but Sean brightened the afternoon considerably with music by Gershwin, Porter, and Rodgers and Hammerstein.

Sean has received a scholarship and will be attending Arizona State

## VALLEY OF THE SUN cont.

University this fall.

After being on a concert route for three months, Paul Roberts made Phoenix his last stop before heading back to England. He played for us at FCC on May 5. Paul set the mood for the afternoon with his opener, "I Want to Be Happy." He presented selections from Sandy Wilson's "The Boyfriend," some music from British TV, and a medley of familiar standards.

June 9 brought a change of pace with organist Alan DePuy. Alan is the organist and choirmaster at Trinity Cathedral in Phoenix. Much of his program consisted of organ accompaniment for three vocalist friends that he had brought along. Lori Rost, Gary Towne, and Mary Christensen entertained us with a collection of mostly showtunes. "Another Wedding Song" and "Shy" were especially fun, and Mary delighted us with "JeVeux Vivre" from the opera Romeo and Juliet. Alan was very impressive with his rendition of the Toccata from the "Gothic Suite."

Bill Brown continues to give us monthly updates on the Orpheum Theatre organ project. The theatre is slated for a grand re-opening in January 1997, and the organ will be featured at our November 1997 regional convention. *Madeline LiVolsi*

## WESTERN RESERVE

Western Reserve's January social was held at the Graves' Piano & Organ Company showroom, with chapter member Bob Jackson at the keyboards of the Hammond CS-3000. His selections included "My Buddy" and a romantic "More Than You Know." Open console time and munchies rounded out the afternoon.

February 17, WRTOS became the proud recipient of a rare Commendation Medal Award from the Cleveland Grays in appreciation of our long-term effort and dedication to restoring the Armory Wurlitzer. This marks the first time this award has been given to any person or organization outside the membership of the Grays! We are truly honored and appreciative.

We gathered on February 18 at Cleveland's Grays' Armory for a business meeting and an afternoon of



*Paul Roberts at First Christian Church Fellowship Hall. MLV photo*

open console time at the 3/17 Wurlitzer. Guided tours of the pipe chambers were offered, providing a visual aspect to the wonderful sounds filling the auditorium.

On St. Patrick's Day, we met at the Faith United Methodist Church in Twinsburg, Ohio, for a demonstration and concert on the newly installed Baldwin D-421 organ. Resident organist Jerry Bronko skillfully provided music from both the classical and theatrical genres. At a brief business meeting, Denny Richards and John Klacik were elected as lifetime honorary members of the chapter.

WRTOS proudly presented Larry Ferrari in an unprecedented eleventh performance at the Cleveland Grays' Armory 3/17 Wurlitzer, April 20. In his familiar "lots of music, very little talk" style, Larry presented a kaleidoscope of familiar melodies before leading the audience in the ever-popular sing-along, enhanced with new slides made by chapter member Dick Geyser. The second half of the concert focused on religious and light classical selections, thoroughly enjoyed by the near sell-out crowd.

The next day we met for our April chapter social at the Oberlin Conservatory of Music for a tour of the "practice room" organs and an AGO concert featuring seven superior undergraduate students performing classical selections at the 3/44 Flentrop. *Jim Shepherd*



*Larry Ferrari at Cleveland Grays' Armory 3/17 Wurlitzer. R. MacCallum photo*

# Walter Strongy

For concert information  
write or call:

Brian Daggett Management  
56 Valhalla Drive, Suite #100  
South Yarmouth, MA 02664  
Phone (508) 398-2512  
Fax (508) 398-2909

*Now Available!*

**Walter Strongy's newest CD**

## ENCORES! VOL. 2

featuring the Mighty Wurlitzer  
Riverside Theatre, Milwaukee

Now on CD for the first time - Walt's  
complete "Down By The Riverside"  
plus four new selections

CD \$20.00  
includes shipping and handling

**Walter Strongy**  
320 West Cypress Street  
Phoenix, AZ 85003

Write for information on Walt's other  
recordings, Allen Organ™ Player Disks  
and book "The Secrets Of Theatre  
Organ Registration"

NOW AVAILABLE  
**1997**  
**ATOS CALENDARS**

18 HISTORIC PHOTOGRAPHS  
 from the Collections of the  
 Theatre Historical Society of America

IMPORTANT DATES  
 in the History of Theatre Organ, Silent Film,  
 The Movie Palace & Popular Music

\$10.00

Order From  
**ATOS MEMBER SERVICES**  
 785 Palomino Court • San Marcos, California 92069-2102

(CHRIS



ELLIOTT

CPE PRODUCTIONS is proud to present these fine recordings:

**"Chris Elliott Plays The Simonton Wurlitzer"**

Chris' first recording and also the last recording made on the famed 4/36 Wurlitzer pipe organ in the Richard Simonton home on Toluca Lake, North Hollywood, California - the same organ on which the legendary Jesse Crawford made his last recordings. The organ was damaged in the 1994 southern California earthquake and has been sold and removed. Quantities are limited. LP only. \$6.00 each plus shipping

**"Organ Fantasia"**

Previously available only in CD, this elegant recording of non-theatrical selections is finally available in a high-quality, real-time duplicated cassette tape. It is the inaugural recording of the exceptional Allen organ at St. Andrew's Church, Pasadena, California. Fifteen selections in all, featuring the works of Bach, Elgar, Mulet and others. Cassette only. \$12.00 each plus shipping

**Still Available:**

**Shuffle Off to Buffalo!** Volumes 1 & 2 (CDs & Cassettes) This highly-acclaimed series, recorded on the 4/23 Wurlitzer in Shea's Buffalo Theatre received the "...highest possible recommendation..." from *Theatre Organ* journal.

**That's Entertainment (CD only)** Reviewed by *Theatre Organ* journal as "...a must have," this recording was made on the outstanding 4/48 Wurlitzer at the Wilcox-Johnson residence in Gig Harbor, Washington.

Compact Discs: \$18.00 each (plus shipping)    Cassette Tapes: \$12.00 each (plus shipping)

Shipping charges: Add \$2.00 per item for shipping; outside the U.S. add \$5.00 per item. U.S. funds only, please.

CPE PRODUCTIONS • P.O. Box 756 • Santa Clara, CA 95052-0756

Journal of  
**American  
 Organbuilding**

Quarterly Publication of  
 the American Institute of  
 Organbuilders

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

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

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

Please enter my subscription to the American Institute of Organbuilders' quarterly publication *Journal of American Organbuilding*

Enclosed is a check for:

- \$12.00 (1 year, 4 issues)
- \$22.00 (2 years, 8 issues)
- \$32.00 (3 years, 12 issues)

Name \_\_\_\_\_

Firm or Institution \_\_\_\_\_

Mailing Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Check here if mailing address is for HOME delivery.

Make checks payable to:  
 American Institute of Organbuilders  
 Mail this form and payment to:  
 AMERICAN INSTITUTE  
 OF ORGANBUILDERS  
 P.O. Box 130982 / Houston, Texas 77219

# CLASSIFIED ADS

## FOR SALE

**THE ORGAN LITERATURE FOUNDATION**, world's largest supplier of organ books and recordings, offers Catalogue "DD" listing 765 books, 634 theatre organ recordings, 4098 classical organ LPs, Cassettes and CDs, etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. 617/848-1388.

### FREE AUDIO-VIDEO CATALOG

CD's AUDIO 7 VIDEOCASSETTES: Classical, 2-Organ, Gospel, Theatre, and Instructional. Write to:  
ALLEN ORGAN CO., P.O. BOX 36,  
Macungie, PA 18062-0036  
or Phone 610/966-2202

**SOUVENIR BOOKLET:** Temple Theatre Organ Club 25th Anniversary Booklet, theatre history, club history and details of Barton #195. Postage paid with donation of \$5.00. TTOC, 315 Court Street, Saginaw, MI 48602.

**FAMOUS LANDMARK** Martinez, California, Family Pizza Restaurant, with 3/16 Wurlitzer pipe organ, new Devtronix Computer Relay. \$400,000 gross, asking \$250,000 or make offer. 510/237-0793 or 510/228-4935.

**WURLITZER 2-MANUAL CONSOLE**, 1927 scroll style, walnut finish, good condition, \$1500 OBO. **Wanted:** Wurlitzer piano console. James Williams, 799 Maple St., South Ogden, UT 84403. Phone 801/394-7263.

**3/13 ROBERT-MORTON:** Beautiful white and gold double rail console, 189 stops; 10hp Spencer, 4-16's, Post Horn, 2 pianos, 6 tuned percussions, \$20,000. 503/771-8823.

**1997 ATOS CALENDAR NOW AVAILABLE.** 18 historic photographs, important dates in the history of theatre organ, silent film, the movie palace and popular music. Send check or money order in the amount of \$10.00, made payable to ATOS, to: ATOS Member Services, 785 Palomino Ct., San Marcos, CA 92069-2101.

**THEATRE ORGAN PARTS** - For all your pipe organ needs. Expert organ crating and moving, nationwide. Pipe organs bought and sold. Bob Maes, 1305 W. 8th, Kansas City, MO 64101. Phone 816/471-6316; FAX: 816/471-1106.

**FROM MEMORIAL COLISEUM** - Portland, Oregon. Three manual Rodgers Grand Concert Organ, as original except speaker system. As/Is. A true Rodgers classic. \$11,000; offer or trade for ?? 503/771-8823.

**ALLEN DIGITAL THEATRE ORGAN**, model 620, 2 manuals, 32 note pedals (AGO). Card reader and many cards. Six audio channels, 100 watts each. Six finished tone cabinets. MIDI out capability. Digital Reverb. Includes Allen orchestral expander. \$7000. Chuck Zajicek, Memphis, TN. Phone 901/387-0766.

**WURLITZER VIOLIN AND CELESTE**, Barton 16' Bourdon, Kilgen Chimes, many offset chest. Roger Mumbroe (Detroit area) 810/647-5089.

**BEST LITTLE WURLITZER**, Late model, Style 150 (2/5). Opus 2017, re-leathered, excellent condition w/extras. \$10,000; trade for car or ?? 503/771-8823.

**THEATRE PIPE ORGAN PARTS:** Consoles, chest, pipework, blowers, percussions. Send address and phone number to be added to FREE mailing list. Roy Davis Pipe Organs, 1256 Cumberland Caverns Rd., McMinnville, TN 37110. Phone 615/668-4396; FAX: 615/668-5382.

**THE MILLION DOLLAR LIFE OF GAYLORD CARTER** - an autobiography -- send check or money order for \$23.50 to Paramount Theatre, 2025 Broadway, Oakland, CA 94612.

**WURLITZER; 8" DIAPASON 73 NOTES** (chest for 7 basses only), \$800. Reservoirs, \$500 each. 16' Bourdon, 12 notes with chest, \$500. Barton (?) 16' Tuba 12n, with chest, \$500. Everything good to excellent condition. Crating extra. Johnson Organ Company, Fargo, ND. Phone 701/237-0477.

**BLOWERS** - Competitive prices, all type units. For catalog and information call 800/433-4614; FAX: 517/323-6907. White Blower Mfg., Inc., 2540 Webster Rd., Lansing, MI 48917.

**RODGERS TRIO - 321 THEATRE ORGAN**, matching Leslie tone cabinet, antique white with gold trim, very good condition. \$3500 OBO. Phone 219/931-4030.

**KIMBER ALLEN RELAY** and switches for 3 manual 36 rank organ; Reisner coupler switches; plus remote combination action (8 general - 4 each division). All good condition. \$1200 OBO. Contact: Brett Wolgast, First Lutheran, Cedar Rapids, IA for information and offers. Phone 319/365-1494.

**3/9 KIMBALL PIPE ORGAN**, Barton lift, extra Oboe Horn, Vox Humana, glass music rack, Howard seat, Add-a-phase 5 hp converter. Marty Dohm, P.O. Box 5082, Madison, WI 53705. Phone 608/833-1850.

**WURLITZER 2 MANUAL CONSOLE**, 76 stop tabs, 10 comb. action pistons, smooth side with scalloped horseshoe, beautiful new walnut finish. Pictures available. Jim Stetts, 1732 Clarion Dr., Williamsport, PA 17701. Phone 717/323-5104.

**ROBERT-MORTON 2/6**, Diapason, Flute, Violin, Tibia, 2 Vox and extensions. Internal and external switches. 2 tremulants, 2 wind chests, chimes, Toy section/drums, Deagan Chrysoglott, xylophone, and blower. Uncut cable, console and bench. Storage Bellingham, WA. Robert Foster, 135 Marine Dr., Blakely Is., WA 98222. Phone 360/375-6260. \$5900.

**TECHNICS F3, 2 MANUAL** 25 pedal electronic organ with recorder. Price: negotiable. Please contact: Mildred Bann, 713/784-1192.

**RODGERS TRIO 321** home theatre organ, 3 manuals, 2 separate speakers. Recently professionally cleaned and serviced. Excellent condition. \$2500. 213/882-8268.

**HAMMOND X-66 ORGAN** with X-66 speaker and with Leslie speaker. All in excellent condition - no troubles. With service manual. \$2400 OBO. Chas. Stark, 96 Homestead Ave., Amityville, NY 11701. Phone 516/691-5270.

**2/13 THEATRE PIPE ORGAN WITH PLAYER** and 2/5 Möller. Möller needs work. Organ in working order with player, Glockenspiel, white horseshoe console, like new Morton style chests and Tibia, all pipes and blower in great condition. Charlotte, NC. Phone 704/588-0477.

**WURLITZER ORGAN MODEL 4500.** 2 manuals and full pedals. Excellent condition. Just tuned and cleaned. Also bench including storage space in it. Asking \$9500 OBO. Stan Felsenberg, 410/337-0225.

**ROBERT-MORTON REGULATORS & TREMULANTS**, Chimes, 3-rank organ supply chest, 2 3-rank Kilgen chests, old zinc wind lines. Hammond Solo-Vox. Jim Turner, 125 W.S.B. St., Gas City, IN 46933-1718. Phone 317/674-4942.

**STEINWAY GRAND ORGAN PIANO**, Model O, 6'1", ebony, in good condition. Converted from Welte reproducing piano. Solenoid valves operate player mechanism with dynamic expression. Controlled by organ relay 10 volt pipe magnet power. Remote vacuum powered player action. Jack Hardman, 703/759-5281.

**FOX ART SALE** - In response to several inquiries about the availability of the original artwork of "View From the Summit," that landmark piece has now been offered for sale. This critically acclaimed and spectacular rendering of the San Francisco Fox Theatre would be a treasured acquisition for the serious collector; a discerning individual with an advanced appreciation of the finest vintage theatre ever built. This exquisite work, which required nearly 400 hours to complete, has a visual impact that has been described as "astounding" and "capturing the soul of the building." This unique offering accompanied by a signed certificate of authenticity. For full particulars and minimum bid information, send serious inquiries to: Ron Musselman, c/o Movie Palace Art, 3967 North Millbrook, Fresno, CA 93726-7423.

**Free Ads For All Members**

Theatre Organ related item for free. One item and phone number only.

Example: Gottfried Post Horn - 503/555-1212.

Free Ads are run on a first come first served, when space is available basis and run one time only, and are subject to normal ATOS Advertising Policies.

**WANTED**

**B-3/C-3/A-100 HAMMOND ORGANS** Leslie speakers. CASH PAID! Nationwide pick up. Not ready to sell yet? **SAVE THIS AD!** A few select electronic theatre organs to trade or sell. Conn 653, Rodgers Trio, etc. **KEYBOARD EXCHANGE INTERNATIONAL**, 407/671-0730 or FAX 407/671-2272.

**B-3 HAMMOND** with Leslie speaker, 701/223-1933.

**RODGERS CUSTOM 340 OR CENTURY** 3 manual theatre organ. 414/639-1219.

**3/? WURLITZER THEATRE PIPE ORGAN** for Theatre Organ Society of San Diego. 619/268-9979. See display ad in this issue.

**OLD AUDIO EQUIPMENT.** 1930s to 1960s microphones, amplifiers, mixers, speakers, tubes, etc. Western Electric, Altec, Marantz, McIntosh, Jensen, Lansing, etc. 800/251-5454.

Send classified ad, display ads, or yellow pages ad information to:

**ADVERTISING EDITOR, ALVA JAMES**  
5807 S.W. 52nd Avenue  
Portland, Oregon 97221-1720  
503/245-5972  
FAX 503/452-4463  
e-mail address: DAJAMES @ AOL.COM

**ERRATA:**

**THEATRE ORGAN** and its advertising staff would like to offer our sincere apologies to the Rialto Theatre, Joliet, Illinois, to the Joliet Area Theatre Organ Enthusiasts (JATOE), and to the artists Barry Baker and Walter Strony for the inadvertent oversight which caused the photographs of the artists to be switched with their captions in the advertisement on the inside of the front cover of the July/August issue of **THEATRE ORGAN**. The corrected advertisement appears in this issue.

**Ad Sizes and Rate Information**

Consecutive Issues (each issue)	1	3	6
Front Cover - Not Sold			
Inside Front/Back Cover	\$360	\$340	\$320
Outside Back Cover	\$405	\$385	\$335
Full Page	\$330	\$315	\$290
2/3 Page	\$225	\$215	\$129
1/2 Page	\$210	\$200	\$185
1/3 Page	\$150	\$145	\$130
1/4 Page	\$130	\$125	\$115
1/6 Page	\$115	\$110	\$100

Camera-ready copy is requested (black and white proofs or negatives). Line screen to use is 133 or 150. 133 is preferred. Typesetting, photo reproduction, layout, proofing, cropping, reversing, bleed layouts and any other mechanical costs requested by the advertiser or agency will be charged by the publisher at nominal rates. A \$5.00 handling charge will be incorporated with billing.



**PROSCIA ORGANS**  
OFFICE & SHOP  
P. O. BOX 547 • 168 BARR AVE.  
BOWDON, GA 30108

**MICHAEL PROSCIA**  
**ORGANBUILDER, Inc.**  
**(770) 258-3388**

MARILYN WHITE 219/234-8990  
President

**THE LEATHER SUPPLY HOUSE**  
Quality Leathers  
for Pipe Organ - Player Pianos - Musical Instruments

412 West Marion South Bend, IN 46601



**BIGGER CROWDS EACH YEAR**

"A spectacular performance by Bob Ralston at the Rialto Square Theatre in Joliet on April 28, 1996. A true master of the theatre pipe organ, he brought the audience to their feet in several standing ovations. Bob has entertained and charmed a near capacity house for two consecutive years. A tradition in the making."  
*Lili Zuber, pres., JATOE, April 1996*

**EVEN BETTER THAN EXPECTED**

"We knew that Bob Ralston's programs were going to be good, since he has appeared here at Riordon Hall in Bella Vista three times previously. However, he outdid himself on May 16 & 17, 1996. He was even better than expected. Both nights were sold out, and our audiences were thrilled."  
*Roland Simmelink, pres., VPAA, May 1996*

**BOB RALSTON**

17027 TENNYSON PLACE, GRANADA HILLS, CA 91344-1225

All fees are fully negotiable. You can afford Bob Ralston, and your chapter will make a handsome profit.

**Call for details: 818/366-3637**

RODGERS®

# Theatre 360

## DISTINCTIVE RODGERS FEATURES

**Console Display & Alpha Dial:** The console display highlights functions instantly on an easy-to-read LCD display including settings for MIDI, tempo, trap select menu, tremulants, transposer and Voice Palette™. The alpha dial lets you adjust settings quickly and easily.



**Keyboards:** Three 61-note velocity-sensitive keyboards control an additional 654 sounds from an internal Roland® sound module.



**Moving Stop Tabs:** 66 engraved tabs are mounted on Syndyne® moving stop tab actions—the ultimate standard for the industry—designed by Rodgers' engineers more than a quarter century ago.

**Console:** Built of solid hardwood, the console is beautifully designed in traditional theatre organ styling with illuminated wood music rack and stoprail, complementing any living room, studio, church or auditorium. The console, matching bench and 32-note AGO pedalboard are available in a variety of finishes.

**Rodgers Personal Memory Card (not shown):** A credit card-sized RAM card allows an organist to capture their personalized stop combinations and settings, providing limitless combinations.



Rodgers' exclusive technology—Parallel Digital Imaging®—allows each note of every digital rank to be individually tuned, leveled and voiced on location. Like all Rodgers PDI™ organs, the Rodgers Theatre 360 is pipe-compatible.



RODGERS®  
A Member of the Roland Group

1300 N.E. 25th Avenue  
Hillsboro, Oregon 97124 USA  
(503) 648-4181 • FAX (503) 681-0444  
Rodgers in Canada, 5480 Parkwood Way,  
Richmond B.C. V6V 2M4, Tel: (604) 270-6332

© 1995 Rodgers Instrument Corporation

### Great

Double English Horn 16'  
Tuba Profunda 16'  
Tibia Clausa 16'  
Contra Viol Celeste II 16'  
Vox Humana 16'  
Trumpet 8'  
Tuba Horn 8'  
Open Diapason 8'  
Tibia Clausa 8'  
Orchestral Oboe 8'  
Krumet 8'  
Clarinet 8'  
Viol Celeste II 8'  
Vox Humana 8'  
Tibia Quint 5-1/3'  
Octave 4'  
Piccolo 4'  
Viol Celeste II 4'  
Tibia Twelfth 2-2/3'  
Tibia Piccolo 2'  
Viol 15th 2'  
Tibia Tierce 1-3/5'  
Tibia Fife 1'  
MIDI A (LP)  
MIDI B (LP)  
Solo to Great Pizzicato (LP)  
Great Sostenuto (LP)  
Solo to Great Melody (LP)

### Great Voice Palette

Saxophone 16'  
Tibia Minor 8'  
Kinura 8'  
Musette 8'  
Tibia Minor 4'  
Mixture IV

### Pedal

Diaphone 32'  
Tuba Profunda 16'  
Diaphone 16'  
Contra Violon Celeste II 16'  
Bourdon 16'  
Tuba Horn 8'  
Octave 8'  
Tibia Clausa 8'  
Clarinet 8'  
Cellos II 8'  
Flute 8'  
Tympani  
Cymbal

Trap Select (Bass Drum)  
Accompaniment to Pedal  
MIDI A (LP)  
MIDI B (LP)

### Pedal Voice Palette

Double English Horn 16'

### Accompaniment

English Horn 8'  
Tuba Horn 8'  
Open Diapason 8'  
Clarinet 8'  
Viol Celeste II 8'  
Quintadena 8'  
Concert Flute 8'  
Vox Humana 8'  
Octave 4'  
Piccolo 4'  
Viol Celeste II 4'  
Flute 4'  
Harp  
Chrysoglott  
Snare Drum  
Tambourine  
Cymbal  
Trap Select (Wood Block)  
MIDI A (LP)  
MIDI B (LP)

### Accompaniment Voice Palette

Trumpet 8'  
Tibia Minor 8'  
Mixture IV

### Solo

English Horn 8'  
Trumpet 8'  
Tuba Horn 8'  
Tibia Clausa 8'  
Orchestral Oboe 8'  
Krumet 8'  
Saxophone 8'  
Piccolo 4'  
Tibia Twelfth 2-2/3'  
Tibia Piccolo 2'  
Solo Suboctave 16'  
Xylophone (LP)  
Chrysoglott (LP)  
Harp (LP)

Glockenspiel (LP)  
Sound Effects (LP)  
MIDI A (LP)  
MIDI B (LP)

### Solo Voice Palette

Kinura 8'  
Musette 8'  
Vox Humana 8'

### Tremulants

Main Tuba  
Solo Tibia Clausa

### Combination Action

(Lighted Pistons)  
Generals: 1 2 3 4 5  
Divisionals:  
Great  
pp p mff fff 1 2 3 4 5  
Solo 1 2 3 4 5  
Accompaniment  
pp p mff fff  
Pedal 1 2 3 4 5  
Set and Cancel  
4 Internal Memories

### Mood Enhancement

Seashore  
Pastoral  
Thunderstorm  
Tropical  
City  
Fantasy

### Rhythmaker

Swing  
Rock  
Country  
Dixie  
Waltz  
Bossa Nova  
Latin 1  
Latin 2  
March  
2nd Pattern  
  
Rhythm start/stop  
Rhythm break  
Sync/Start  
Intro/Ending fill

\*LP Lighted Piston

### ADDITIONAL FEATURES:

- Transposer
- Digital Random Tuning
- Divided Expression or Master and Crescendo Pedals
- Audio System - two full-range, speaker cabinets powered by 200 watts RMS; expands to 10 stereo bi-amplified channels for 1,000 watts of RMS power

- Rodgers Digital Dynamic Wind
- Digital Reverberation
- Rodgers MIDI System with GM/GS compatibility
- Auxiliary input/MIDI panel
- 110vac/220vac operation
- Divided hardwood back
- Headphone Jack
- Custom options available

### Dimensions and Weights:

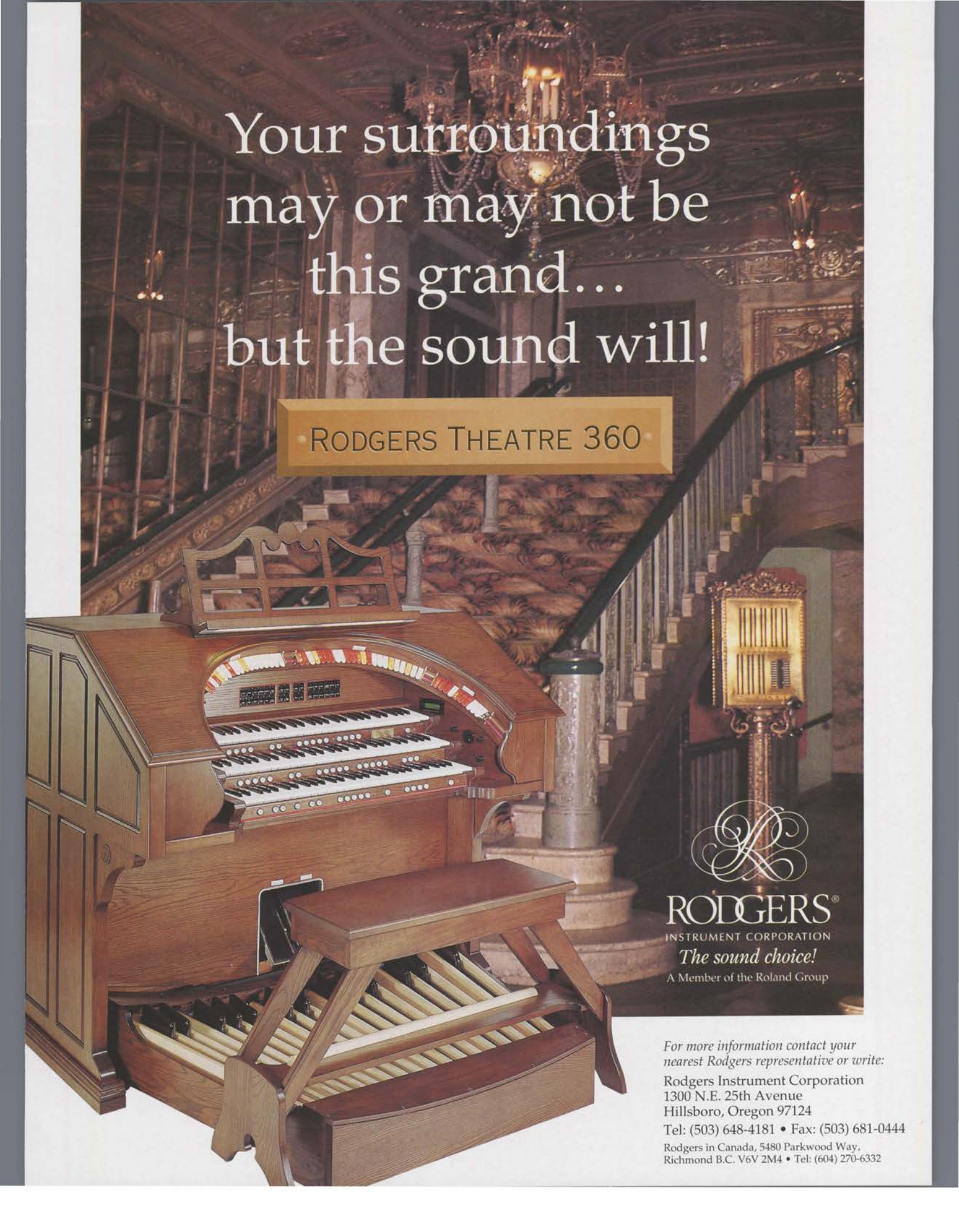
53" (135 cm) height x 61" (155 cm) width x 36" (92 cm) deep without

pedalboard. 54 3/4" deep with pedalboard. Console weight: 540lbs (245kg) with bench and AGO pedalboard.

Rodgers maintains a policy of continuous improvement on its instruments and, therefore, reserves the right to change specifications without notice or obligation.

Rodgers®, Rodgers Classic Organs®, Parallel Digital Imaging®, Voice Palette™, DVM™, and PDI™ are trademarks of Rodgers Instrument Corporation, Hillsboro, Oregon. Rodgers organs are built in Hillsboro, Oregon, USA.

RODGERS Theatre 360—P/N 876360



Your surroundings  
may or may not be  
this grand...  
but the sound will!

RODGERS THEATRE 360



**RODGERS**<sup>®</sup>

INSTRUMENT CORPORATION

*The sound choice!*

A Member of the Roland Group

*For more information contact your  
nearest Rodgers representative or write:*

Rodgers Instrument Corporation  
1300 N.E. 25th Avenue  
Hillsboro, Oregon 97124

Tel: (503) 648-4181 • Fax: (503) 681-0444

Rodgers in Canada, 5480 Parkwood Way,  
Richmond B.C. V6V 2M4 • Tel: (604) 270-6332

# Presenting the Allen 317 Theatre Organ



*Remember* walking into that wonderfully ornate theatre lobby for the first time and hearing the faint sounds of the most exciting instrument you had ever heard?

When you actually entered the darkened theatre, saw the spotlight shining on the organ console, heard the majestic sound completely engulfing you, you knew this was YOUR instrument — forever!

Allen brings you the thrill and excitement of that first hearing again and again with the fabulous MDS-317 theatre organ. Whether accompanying a silent movie, playing for a sing-a-long, or just enjoying the wonderful wrap-around Allen sound in your living room, you will be able to set any mood you desire with the MDS-317 theatre organ by Allen.

## *Exclusive Features:*

- Authentic sampled waveform theatre pipe organ tremulants
  - 2nd Touch - all theatre pipe organs of this size had it!
  - 107 traditional moving stoptablets - All tonal controls on stoptabs as tradition demands
  - American Walnut casework
  - Redefine pistons: you can make any piston a general, some pistons for just Tremulants, etc.
  - Sealed contacts for manuals, pedals, and stop controls - optical and magnetic
  - 48 pistons with 4 capture memories = 192 combinations
  - Settings can be saved via external MIDI sequencer
  - Two expressions plus separate programmable crescendo = three pedals
  - Most authentic theatre and classic voicing and ensemble
  - Velocity sensitive keyboards - Optical Sensor Technology
  - 17 rank theatre organ plus 37 rank classical organ all in one console
  - Latest advanced MIDI with General MIDI, GS\*, and XG\* MIDI compatibility
  - 4 channel (minimum) audio system (400 watts)
  - **Exclusive Allen 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; and 5) Power Supplies



**Allen** organs®

Macungie, PA 18062-0036  
Tel: 610-966-2202  
Fax: 610-965-3098

<http://www.allenorgan.com>  
e-mail: [aosales@allenorgan.com](mailto:aosales@allenorgan.com)