

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

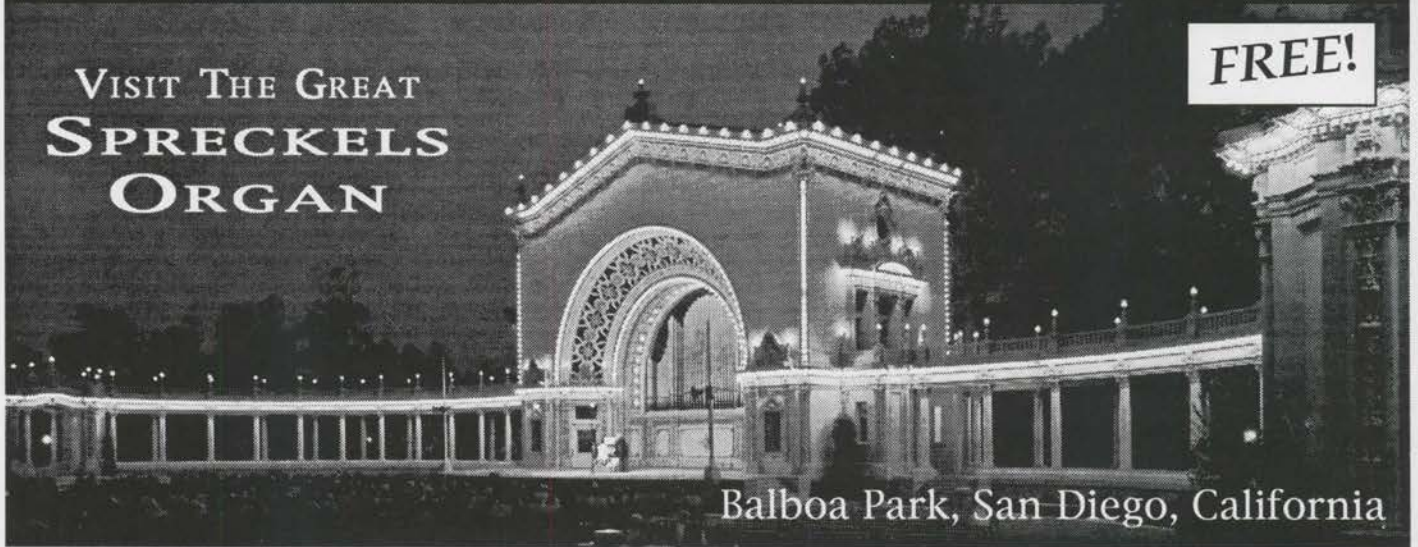
May/June 1996



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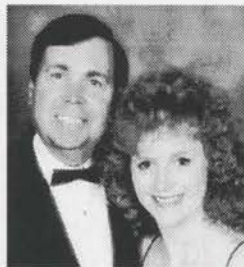


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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 38, NUMBER 3

MAY/JUNE 1996

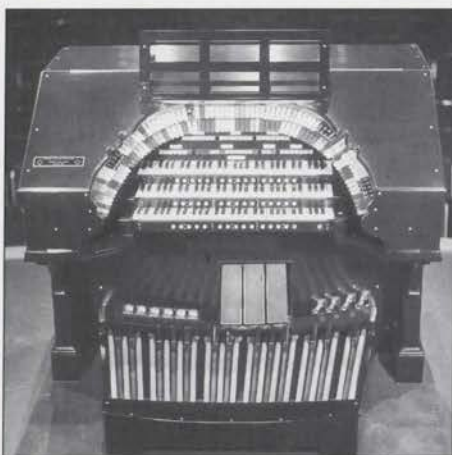
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Cover Photo:  
3/25 Wurlitzer in the Washington Center  
for The Performing Arts,  
Olympia, Washington

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## PRESIDENT'S MESSAGE



As we approach the end of this century it is difficult to imagine how the theatre pipe organ will fit into the context of a vast and uncharted new century. Innovations and

the unavoidable evolution of our society combine to create an overwhelming sense of vulnerability as we approach each day. The arts in America have never suffered quite as much as they are today, and our children are emerging into adulthood without the uniting power of an artistic performance.

Despite apprehensions about the future, ATOS remains a beacon to the universal sensitivities of the theatre pipe organ and its performance. Many readers will recall the recent "Pipe Dreams" broadcast (*Everything Old Is New Again*) in which host Michael Barone and I discussed theatre organs while playing examples. This program produced a surprising number of membership inquiries proving once again, the power of radio. A second program was taped at the same time for a yet-to-be-determined air date.

The Disney Corporation recently purchased the former San Francisco Fox Wurlitzer (4/36 Crawford Special) from the City of Glendale, California. This landmark event suggests a heart-warming belief in the value of theatre pipe organ music for their showcase Hollywood theatre, the El Capitan. Pledging to honor its historic nature and the art of its construction, Disney plans to make possible a theatre pipe organ experience for vast numbers of patrons young and old with this installation. I hope you will join me in supporting and encouraging this company in their pursuit of the highest quality family entertainment, while respecting the sentiments of historians.

The American Guild of Organists is observing their centennial year with one of the most spectacular national conventions ever staged by the guild. Featuring an international Who's Who of artists playing some of the most historic and pivotal instruments in New York City, the AGO is appropriately featuring a concert on the Wurlitzer at Radio City Music Hall. Gradually, the theatre pipe organ is being recognized for its role in American music and its unique design.

The American Theatre Organ Society is the sum of its members. By its very nature it must evolve as its membership evolves in thought, deed, and planning. During the past two years as President I have sought to gain increased membership involvement in order to assure that this evolution accurately reflects the commonwealth. It is my opinion that the future is indeed bright for the theatre pipe organ as can be seen by the events of the past year. At the age of 40, ATOS is coming of age just as the instrument it espouses is becoming recognized for its artistic and cultural value. We are in the right place at the right time with the right beliefs!

Steve Adams

## Attention!

Due to unforeseen problems, the 1996 ATOS REGIONAL CONVENTION scheduled for Kansas City has been canceled. However, the 1996 ATOS NATIONAL CONVENTION is alive and ready to dazzle conventioners with superb instruments and worldclass organists. There is still time to take advantage of the lower registration rates before June 1. Take the time to complete the registration forms for the hotel and convention forms found on the mailing jacket covers of this magazine. For further information on the A.T.O.S. CONVENTION '96 "Days of Pipes and Roses", please contact Hugh Hanger, Registrar 818-988-4711 (evenings), FAX 818-507-0775. For other convention information please contact Stephen Ross 818-246-2098, FAX 818-507-0775

# GENERAL INFORMATION

## *The (Interim) Editor Notes*

It is a pleasure to be allowed by the ATOS Board to serve as interim editor. In recent memory, ATOS has been well served by its editors, George F. Thompson, Bob Gilbert, and for the last ten years, Gracie McGinnis. I feel somewhat privileged to have known, and to one degree or another, worked with each. These dedicated ATOS members possess a heritage in this organization which few others can claim. As long as we are serving in this capacity, I hope to call upon and utilize knowledge only these former editors of THEATRE ORGAN can proclaim.

On an occasion, we may feel some editorial retort to be in order. In a previous life as a chapter newsletter scribe, it was most gratifying to work with most members. I look forward to working with the many contributors to THEATRE ORGAN. If there might be any questions, feel free to give me a call or FAX. If there are major complaints, we'll save them for the permanent editor! Complaints? *Tom DeLay*



## OFFICIAL NOTICE

to:

Members of the  
American Theatre Organ Society  
FROM

Jack Moelmann, National Secretary  
SUBJECT:

Notice of Annual Meeting

DATE:

JULY 3, 1996

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held in the morning on Wednesday, July 3, 1996 at the San Gabriel Civic Auditorium, San Gabriel, California, during the 1996 ATOS National Convention.

AMERICAN THEATRE  
ORGAN SOCIETY

*Jack Moelmann, National Secretary*



*Greetings from the ATOS mid-year Board Meeting in Portland, Oregon.*

## **Curator Wanted FOR THE ATOS ARCHIVES/LIBRARY COLLECTION**

*Note: All applicants must live in the greater Chicago area, and must be computer literate.*

Plans are underway to move the ATOS Archives/Library collection to the Chicago area later this year. If the present plans are realized, the collection will be housed at the headquarters of the Theatre Historical Society. However, before such a move can take place we must find an ATOS member who would like to serve the society as the Curator of the ATOS Archives/Library collection.

**JOB DESCRIPTION:** The Curator receives all donations, inventories all donations, establishes a fair market value for each donation, and sends a written acknowledgment/thank you to the donor. All donated items, not already in the archives collection, are cataloged. This involves assigning a catalog number to each item, filing the item appropriately, and making an entry in the computer listing.

Each year, the computer listings are printed as the ATOS Archives/Library

Catalog. The cataloging and computer entries are the most time consuming portions of the job. Applicants should be prepared to work, on an average, of at least one eight-hour day per week on this project.

Each year, the Curator is responsible for preparing an annual report and budget to be submitted to the ATOS Board of Directors. If the Curator is in attendance at the National ATOS Convention, he/she will be scheduled to meet with the Board at that time.

All interested persons, please send a brief resume of your background, NO LATER THAN JUNE 10, 1996, to:

Stephen L. Adams, ATOS President  
537 E. Wisconsin Avenue  
Neenah, WI 54956-2966

*For further information, contact Vern Bickel at 619/471-6194, preferably after 6:00 p.m. Pacific Time.*

## **ATOS Convention Registration Notice**

Registration hours:

Friday, June 28: 6:00 - 9:00 p.m.  
Saturday, June 29: 8:00 a.m. (all day)  
Sunday, June 30: 9:00 a.m. (all day)  
Holiday Inn Pasadena Board Room  
(lobby level)

# King of Instruments Continues Reign as New Generation Encounters Pipe Organ

AMERICAN GUILD OF ORGANISTS CELEBRATES CENTENNIAL  
WITH EMPHASIS ON EDUCATING YOUTH

**New York (February 23, 1996):**

This summer, hundreds of budding young musicians will be introduced for the first time to the "King of Instruments" as the American Guild of Organists sponsors its ninth series of Pipe Organ Encounters. The program, expanded this year to include five sites (San Francisco, California, East Haven, Connecticut, Charlotte, North Carolina, Fort Worth, Texas, and Charleston, West Virginia) is one of several initiatives planned by the Guild in response to a dramatic drop in the number of musicians choosing professions in organ and choral music.

"The size and expense of pipe organs often limit accessibility to the instrument for beginners," says Barbara McKelway, head of the Guild's New Organist Committee. "These Encounters encourage them to

fall in love with the instrument so they will want to commit to its study." Pipe Organ Encounters provide one pipe organ and one faculty member for every two students.

Approximately 150 young musicians, the majority teenagers, will learn about the organ — its history, construction, and literature — from pedal board to pipes.

Since 1988, more than 600 young people have participated in Pipe Organ Encounters. According to a recent questionnaire, 75% of those responding continued to study organ after attending the program, and 38% are now employed as organists.

This year Pipe Organ Encounters will also include a pilot program for adult organ students. Participants are charged a modest tuition fee, and some scholarships funds are available.

All those interested in attending a Pipe Organ Encounter should contact the American Guild of Organists' National Headquarters at 212/870-2310 for information.

The American Guild of Organists, founded in 1896, is the national professional association serving the organ and choral music fields. It has 20,000 members in 350 chapters throughout the United States and worldwide, and is the world's largest organization of musicians specializing in a single instrument.

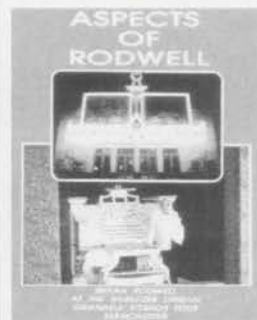
For complete information and applications for the David L. Junchen Technical Scholarship, write to: Jeff Weiler, Chairman, ATOS Education Committee, 15 Peachtree Lane, Wichita, Kansas 67207.



## THE LANCASTRIAN THEATRE ORGAN TRUST of Great Britain Present Top Organists



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**ASPECTS OF RODWELL**

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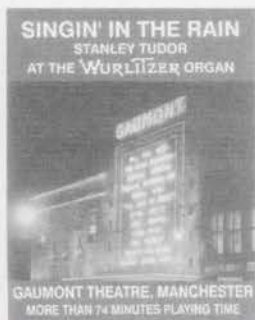
1



**PARAMOUNT SELECTION**

A Compilation made from recordings of the Paramount/Odeon Free Trade Hall, Manchester Wurlitzer over 25 years. *Tunes include:* Say it With Music, The Great Ziegfeld & Tunes of the 20's. 17 Top Organists 24 tracks and full multipage insert.

2



**SINGIN' IN THE RAIN**

Virtuoso Organist Stanley Tudor at the Wurlitzer Organ of the Gaumont Theatre Manchester. *Tunes include:* Charmaine, Out of the Blue, Quick Step Medley and Genevieve Waltz. 20 Tracks of Music, comprehensive insert of several pages.

3



**SHALL WE DANCE**

Simon Gledhill at the Wurlitzer of the Tower Ballroom Blackpool. *Tunes include:* Selection Shall We Dance, Those Foolish Things, Selection A Garland of Judy, Selection Swing Time and My Silent Love. 15 superb tracks.

4



**SENTIMENTAL JOURNEY**

Nigel Ogden at the famous organ of Blackpool Tower, with a special tribute to the late Reginald Dixon. *Tunes include:* A Jerome Kern Selection, Cole Porter Classics and several famous Marches. 18 nostalgic Tracks.

5

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# MEMBER'S FORUM

Dear Editor:

I write to express my concern and disappointment at the change made to David Junchens' "Encyclopedia of The American Theatre Organ" by its present editor. I became a subscriber to the Encyclopedia when it was advertised as a 3 volume set, with the third and final volume being devoted to Wurlitzer; a wonderful idea and long needed publication that we of modest means could afford to purchase. Unfortunately, Mr. Kaufmann has changed from the Encyclopedia format of the first 2 volumes by turning the Wurlitzer portion into a multi-volume "Historical-Epic" which is now out of my reach, because of the greatly increased cost-factor. As a result, I now own an incomplete 2 volume encyclopedia by Mr. Junchen and the first volume of Mr. Kaufmann's multi-tomed epic. This volume is indeed very well done (and fascinating reading) but it is now an encyclopedia and hence does not fulfill the "original contract" nor David's original intent. We all would have been better served had Preston produced a well edited single volume on Wurlitzer, to complete the encyclopedia! The remaining material could have then been used to publish a "coffee table" book including the complete letters, photos, and other minutia.

The need still exists for a single volume on Wurlitzer (which would include the opus list of theatre installations) to complete the 3 volume set originally envisioned by Mr. Junchen. Will I live long enough to see it? I hope so!

Sincerely,

Charles W. Schramm, Jr.

Long Island City, New York

Dear Editor:

I have been a member of ATOS for more than thirty years. I live at Morro Bay, California, near San Luis Obispo and the nearest theatre organ is 120 miles. As I am handicapped, I must rely on my THEATRE ORGAN maga-

zine for theatre organ news and information. I do not even know if there are other theatre organ members living near me.

In an effort to contact such members, if any, on the 19th of September I wrote to Executive Secretary Richard Sklenar and requested a membership directory and enclosed \$25.00. I waited three weeks and then not having received the directory I called Mr. Sklenar and left a message on his answering machine for him to call me. Two days later, I received a letter from him explaining that he hadn't called me because he didn't know my phone number. (We do have Directory Service don't we?) He explained that my directory was being prepared but that he was waiting "the close of data" and that I would receive the directory as soon after November 10th as possible. I waited, and I waited and I waited. On the 20th I received a letter from Stephen Adams, President of ATOS, stating, rather sarcastically I thought, "I am very sorry if our inability to produce a membership roster within your time frame has caused you any inconvenience." He offered the following excuses: a very traumatic transition between outgoing and incoming executive secretaries, computer program problems, and catastrophic illness. I had never heard that this volume of work was prepared only upon request. Feeling that the directory was never going to be mailed, I called Mr. Sklenar on the 16th and asked that my check be returned. It was, without any further explanation.

On January 10th, still feeling that I would like to contact local ATOS members, I again sent a \$25.00 check to Mr. Sklenar. Not having received the directory by January 27th I called Stephen Adams on Saturday and left a message on his answering machine. He never bothered to return my call and as of February 1st I still haven't received the directory. It seems to me that such incompetence is inexcusable for officers of a large organization.

Incidentally, why doesn't ATOS send a membership directory to all members? I have belonged to several organizations during my lifetime and all of them have issued at least a bi-annual directory.

Sincerely,

Robert V. Longfield

Morro Bay, California

Dear Editor:

Just a few words in defense of Fr. Jim Miller and Mr. Walt Strony, after reading negative comments about them in the January/February THEATRE ORGAN from a Mr. Jeffrey MacKinzie.

I would not want to see Fr. Jim Miller play and act his part in any other dress than his Holy Orders. He is a fine man and a fine organist, also adds color and life to the party. So Father Miller, please don't change anything, except to launder. You are a credit to your faith as well as the ATOS.

How can anyone say anything bad about Mr. Walt Strony? He is a super organist, a pleasure to listen to and visit with. And what some call pompous and patronizing, I call color and flair. So Walt, please don't change you ways either.

Both Mr. Strony and Fr. Miller are fine organists and a credit to the ATOS.

Charles Hoyle

Albuquerque, New Mexico

Dear Editor:

Recently while going through old files I have in storage for the National Alarm Museum, I found letters relating to The American PhotoPlayer Company and the Robert-Morton Organ Company. In the many years I've been around organs, I don't recall ever seeing a "Fotoplayer," and I was wondering if you had any information about them.

What was a "Fotoplayer," and how did they work? Are any of them still  
*(continued next page)*

around and if so, where? The letters I found pertain to their factory in Berkeley, California, which indicates they were in business there from 1917 to 1925, and suffering from financial problems. Do you know more about their history?

I am sending a copy of some of the letters including enlargements, which have photos of a "Fotoplayer" and an organ. I also noticed they changed their letterhead in December 1923, with what appears to be Jesse Crawford in the photo.

Sincerely,  
John Sargent  
Richmond, California

Dear Editor:

I write concerning a letter published in the January/February 1996 THEATRE ORGAN magazine from one, Jeffrey Mackenzie, resident of the United Kingdom.

He has raised one or two issues that has my tremulant beating faster and more violently than is good for it! I refer specifically to his comments regarding the performance of Walt Strony at the recent Portland Regional convention. Although I was not present for this occasion, I have had the privilege of attending every national convention since Indianapolis in 1990. If I am not mistaken, Walt has graced us with his stunning ability, his huge and versatile repertoire and his consummate artistry as one of America's great all-round theatre organists at every one of these conventions. He is also blessed with a nice personality.

I was therefore appalled and embarrassed to read of Mr. Mackenzie's negative and derogatory opinions. He mentions in his letter that this is purely a personal point of view — does he therefore need to publish it in the journal? What I ask myself is "By what authority does Mr. Mackenzie take upon himself to make these criticisms of a player's performance?" Can we look forward to Mr. Mackenzie playing at a jam session indicating the way he thinks Walt should play?

The convention scene embraces a number of different instruments, sometimes displaying quite different characteristics and with various players entertaining us with their own per-

sonal style of playing. If you come away from a concert disappointed by the performance of the player which could be due to a choice of programme or playing style or that you do not care much for the instrument, "So what!" I ask myself! You can always look forward to another concert possibly on the same instrument by another player that will bowl you over!

Is it really necessary therefore to write such unkind comments? Surely he cannot expect every single concert to be geared towards his particular liking? A good example of this is again his unkind comments regarding the performance of Father Jim Miller. For some reason the fact that Jim Miller is a priest in Holy Orders bars him from enjoying himself at something clearly he loves to do and precludes him from sharing this experience with his audience. What arrogant nonsense! It is interesting to note that the letter published on the same page as Mr. Mackenzie's diatribe from Mr. Lee M. Sundstrom, Oregon, describes Father Miller's performance as the high point of the convention which proves that we all have our own preferences.

Mr. Mackenzie then goes on to make a plea for the ATOS committee to invite more British organists to play at conventions. Why? What patronizing rubbish — if he wants to hear more British organists, I have a suggestion to make (a personal opinion, of course) — why not stay in Britain, preferably in the month of July, when I shall be enjoying myself listening to a predominantly American group of organists performing in Pasadena! Mr. Mackenzie seems to forget that the last six or seven years, to my certain knowledge, every convention has had somebody from the UK performing!

I write to your journal because I am tired of Mr. Mackenzie's "whinging" and "whining" about certain aspects of your splendid conventions. For instance, on attending his first convention in Philadelphia, he wrote a series of articles of his experiences in the COS journal — one of them was criticizing the lack of toilet facilities at a certain small town Pennsylvanian theatre. I ask you, what would you expect with coach loads of approximately 600 people turning up at such

a venue? That the COS magazine should publish this shows that it is bankrupt of intelligent comment! In the last edition we were treated to moans and groans about queuing for breakfast in Detroit. Tough — we all had to queue — is it not obvious that this can be a problem under the circumstances but what a good place to make new friends!

It grieves me that in all the years I have subscribed to the ATOS journal that the first unpleasant comments regarding the performances of two of our finest performers should be criticized by someone from the UK who possibly cannot play a note. I have never ever read any unpleasant comments from any of your readership — presumably, predominately Americans — perhaps this says something of the levels of courtesy and consideration emanating from your country rather than ours. I hope my letter attempts to redress the balance.

Yours sincerely,  
Patrick. A.O. Burns  
South Wales, U.K.

Dear Editor:

Now that the dust has settled and the Organ Grinder Restaurant in Portland is committed to history, I feel some comments are appropriate on my part.

The Organ Grinder Wurlitzer was both lauded and condemned as a successful musical instrument. In my opinion, those who felt so worthy to condemn this organ don't understand musical potential or the need to create "real" music. Worse, they don't understand, appreciate, or love music. They are infatuated with historical, useless application and academic musical fantasies.

As to the Organ Grinder's musical concept and integrity, both Dennis Hedberg and I shared a common vision of what this Wurlitzer had to be. Our musical ideal was to create a theatre pipe organ with the large ensemble sound based on the solidity and lushness of the San Francisco Fox Wurlitzer, along with the sparkle and quickness of both the New York Paramount Theatre and George Wright studio Wurlitzer organ sounds. While to many this seemed an oxymoron, we did accomplish our



musical goals. The recordings accurately document the results.

In 1973 our desire was not to create just a wonderful museum piece, but rather nudge the musical traditions of the theatre organ by carefully expanding this instrument to satisfy the musical tastes of the later century. Then curiously modern features, such as an automatic rhythm unit that drove real traps, were among several modifications which allowed this instrument to respond to the public's need to hear contemporary music in a contemporary way. We desired to avoid the usual performance styles of the bygone theatre organ era. It was a wise choice.

Also, with careful, limited re-voicing and painstaking chest action regulation, controlled by a parallel functioning discreet component electronic relay, many ranks of this instrument gave playing speeds second only to a souped-up Hammond on uppers. And yes, wind pressures were changed to attain specific musical results. In retrospect, it was like Hope-Jones and others who challenged the norm. History does repeat itself.

During my 10 year full-time tenure, the keyboards, with their precise 6-1/2 ounce tension per key action and mid-travel fire and release point, produced a response equivalent to a well-tuned Indy race car. Incredible speed was there when needed, coupled with the multiple tonal timbres and dynamic power levels. It was heaven!

In addition to the carefully maintained 99.9% standard operating condition, unlimited musical potential was always available to the organist, who hopefully made wise judgments about the use of the resources. It certainly allowed me to produce musical results no other organ has ever come close to doing. There will never be another theatre pipe organ to possess all of these capabilities. It served us all very well and I am confident in speaking for all of us who played this magnificent instrument that it will be sorely missed.

Hopefully the pleasure this remarkable instrument gave millions of listeners and its organists will be remembered as a true American musical treasure. Most importantly, it truly was an example of art and science at

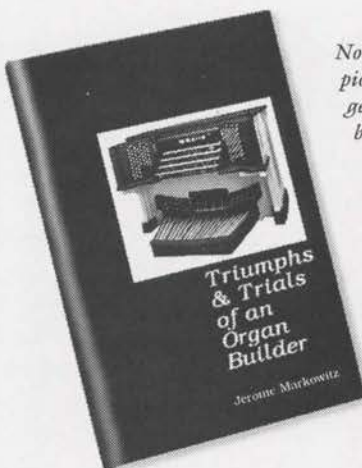
their finest moment of interaction.

While we can all conjure up reasons for the demise of this instrument and facility, I think it is far more appropriate to remember the contributions that this instrument has made to music history. Hopefully, its broken-up components will take up residency in many various instruments that will give as much pleasure to listeners and organists as they did at the Organ Grinder.

Jonas Nordwall  
1996

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

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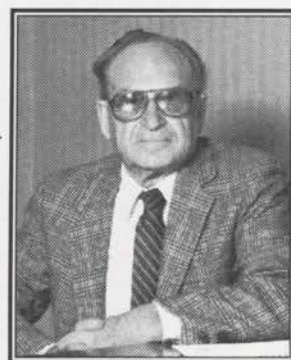


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# Restored Again:



## *A Mighty Wurlitzer Charms Another Generation*

by Andy Crow

The story of the Wurlitzer pipe organ at The Washington Center for the Performing Arts began in the spring of 1962 when Marshall Woodbridge, Manager of the Olympic Theatre in downtown Olympia, Washington, telephoned me to ask if I knew anything about this particular instrument. He explained that it was in need of some serious attention and that he would like to use it for events such as grand openings. I had visited and played the organ and was familiar with its problems; what Marshall didn't know was that I was looking for an excuse and permission to work on it.

The organ is opus 858, shipped to the Liberty Theatre (the name was changed to the Olympic in 1949) on July 7, 1924 as a Style "F" Special. Style "F" meant it had eight ranks and pipes but the "special" on this opus signaled that it had a ninth rank added — a Kinura. It also had an extra percussion — a Piano and the Tibia Clausa was unified on the Solo manual at 16, 8, and 4. The Solo and Main chambers were in the proscenium directly above the well-unified, two manual console which sat in the middle of the orchestra pit. The piano was located next to the console. The shutters in front of the pipe chambers were large with 7.5' blades — 20 of them in the Solo and 22 in the Main. The tonal egress was marvelous with crisp articulation. In fact, with just an 8' Flute with shutters open, the sound was exquisite and, if one listened carefully, the clicking sound of the relay might be heard since it was in the Main. The organ was installed in 1924 by Sandy Balcom of Balcom and Vaughn of Seattle during the early days of his business.

During the next few years the

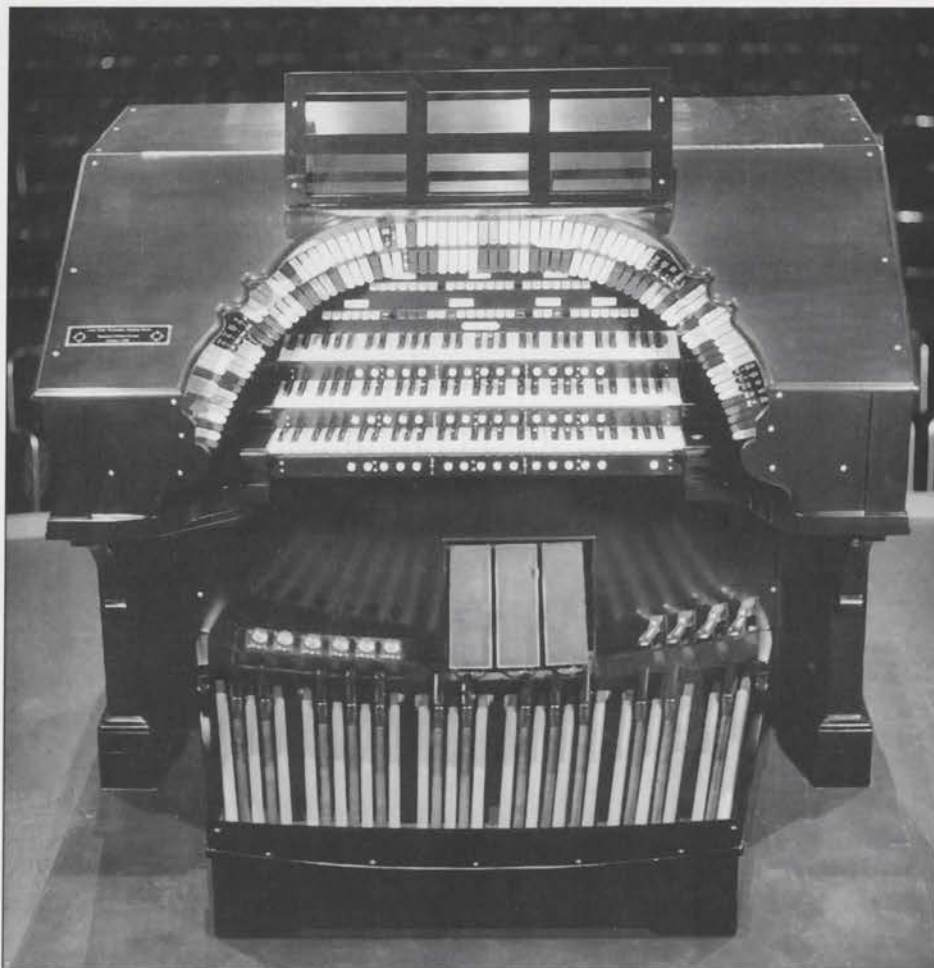
organ was brought up to excellent condition. I found myself spending a couple of days per week releathering, wiring and cleaning to keep it playing as it became a regular event to hear the Wurlitzer at the Olympic Theatre. In the late 1960s, Les Lehne, who had considerable organ experience, began keeping the organ in good condition and has continued his dedicated work to the present day. Marshall Woodbridge, who remained as manager of the Olympic Theatre, and I would often say that if the theatre became available we would buy it. We did just that in 1971 along with the Capitol Theatre around the corner. In 1973 we added the tenth rank, an English (Post) Horn from Moller and shortly thereafter added a scissor lift under the console. Now the console could rise into the spotlight where it would appear at many movie intervals.

We sold our theatres in 1979 but retained ownership of the organ, which was removed after a period and carefully stored. In time, the Olympic Theatre was torn down to make way for The Washington Center for the Performing Arts. The Washington Center was completed in 1985 and retains the original walls with paladium windows.

From the beginning, it was planned to include the pipe organ in the new building. Through the years, I had been planning a larger instrument for the yet-to-be-built center. From time to time, as appropriate items became available, I purchased and stored them with the idea that the original organ would be the basic instrument with the additions making a more versatile organ. Les Lehne and I worked with R.F. McCann Associates, a Seattle architectural firm, to design the pipe

chambers which once again went to the proscenium area above the stage opening area. We also designed garages for the console and Steinway pianos which were ultimately cast in concrete in the basement area and accessible from the orchestra pit elevator. As construction proceeded, cost accounting revealed shortages in some important areas, hence, money for the organ chambers was reduced. The floor space for the chambers was completed however, as well as the 60' wind trunk from the basement mechanical room which contained the blower, to the chamber space in the proscenium. With 10 x 40' floor space, Les and I planned the three pipe chambers, arranging the smallest room in the middle for the percussion and the Solo and Main on either side. Having made careful measurements where the walls would be, we began by installing the 4-rank Solo chest from the original organ in what would be our Solo chamber. Fortunately during construction, when the chamber floor space was open to the front and a cherry picker hoist still in the auditorium, we were able to arrange for the heavy chests, regulators, Piano, etc. to be lifted to that high shelf. The Piano was almost too much for the cherry picker, but, it made it. Another 5-rank chest was added to the Solo chamber. The original 5-rank Main chest went in the Main chamber along with another 5-rank chest. Jon Clifton, a long time friend, Les and I built a 14' x 17' wooden wind trunk which runs the full length of the three chambers.

In late 1993, the Washington Center launched Phase III of its Capital Campaign to finance a number of projects in the building. Once more, this time with greater assurance, we began the long task of organ installation.



3/25 Wurlitzer in the Washington Center, Olympia, Washington.

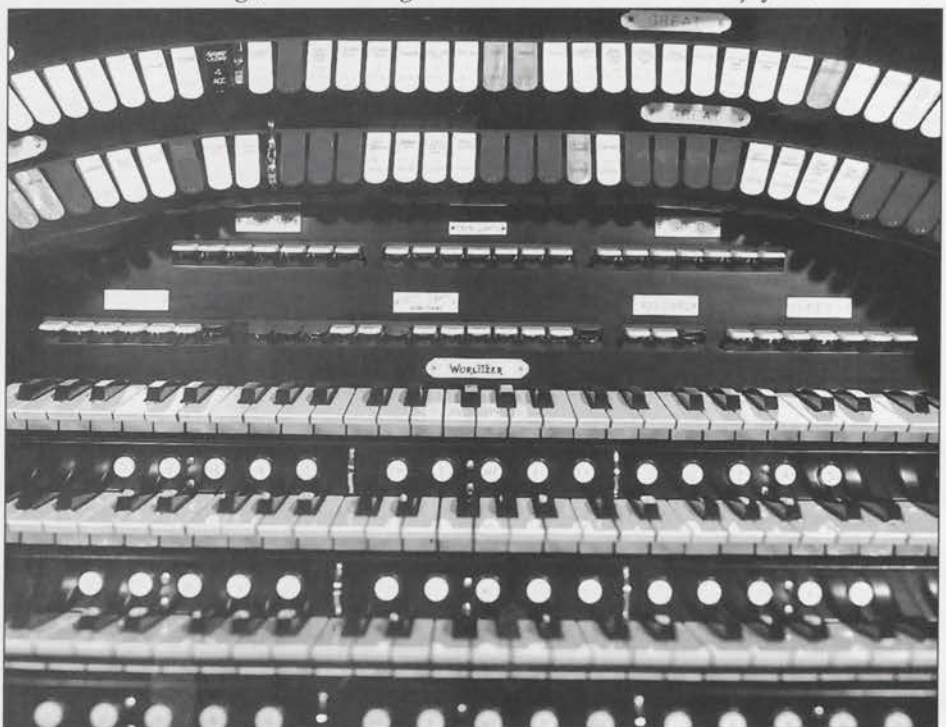
Tom Iovanne, Executive Director of The Washington Center, and his staff were, and remain today, enthusiastic for the organ project and as a result the community was kept informed of the installation progress. A special committee, headed by Mr. Aubry Fletcher, was formed to raise money under a tight deadline to support the organ. By now, we acquired a three manual console which was gutted and sent to the Colorado Pipe Organ Service, owned by Ed Zollman, in Colorado Springs. It was fitted with 200 new stops, keys and electronic equipment to accommodate the Uniflex 2000 System (Wilcox computer system), and a stunning black satin finish. The console was finished and returned to The Washington Center where it remained on display in the lobby for several weeks before we were ready to connect it to the organ proper. The entire organ was rewired. Eddie and Patti Zollman spent several weeks with us installing the electronic relay along with Les. Ed and Patti were the voicer and tonal finisher. To

date the organ is a three manual, 22 rank (25 when the mixture is installed) Wurlitzer. The results are fabulous. In its new surroundings, the tonal egress

is excellent. The sound is gorgeous, and all of us at The Washington Center are proud of our Wurlitzer theatre organ. Our first concert with yours truly at the console was Sunday, October 1, 1995, to a full house and standing ovations. The second concert was February 4, 1996, and The Center has now in place a silent movie series for the 1996/97 season. As one sees in the specifications, this instrument can be used successfully with much of the classical literature and has several dates scheduled with various ensemble groups.

I am personally so grateful to Les Lehne who throughout the years has volunteered thousands of hours keeping this organ in a fine condition. His expertise, patience and sound advice has been to all our benefit.

All involved with the organ project are grateful to Tom Iovanne and the center staff, in particular Roger MacIntosh and Rich Tocher on the Stage Crew who generously helped lifting into place heavy items including the 10 hp blower. Thanks also goes to Ron Hemmi, who could make damaged pipes come back to life, and the friendship, workmanship and talent of Eddie and Patti Zollman of Colorado Pipe Organ Service. The result of everyone's efforts is another Wurlitzer for all to enjoy. *(continued)*



Close-up of the "flight deck" of the Wurlitzer.

# WASHINGTON CENTER FOR THE PERFORMING ARTS

## Olympia, Washington

### 3/25 WURLITZER



*Andy Crow at the Wurlitzer in the Washington Center.*

#### PEDAL (25 STOPS)

- 32 Tuba Cornet
- 32 Contra Bourdon (Res.)
- 16 Tuba Profunda
- 16 Diaphone
- 16 Tibia Clausa
- 16 String (E)
- 16 Bourdon
- 8 English Horn
- 8 Tuba Horn
- 8 Octave Open
- 8 Octave Horn
- 8 Tibia Clausa (S)
- 8 Tibia Clausa
- 8 Kinura
- 8 Clarinet
- 8 Cello
- 8 Salicional
- 8 Oboe Horn
- 8 Flute
- 8 Lieblich Flute
- 16 Piano
- 8 Accomp to Pedal
- 8 Great to Pedal
- 4 Great Octave to Pedal
- 8 Solo to Pedal

#### PEDAL BACK RAIL (7 STOPS)

- Bass Drum
- Kettle Drum
- Crash Cymbal
- Roll Cymbal
- Tap Cymbal
- Selective Traps
- Accomp Traps to Pedal

#### ACCOMPANIMENT (34 STOPS)

- 8 English Horn
- 8 Trumpet
- 8 Tuba Horn
- 8 Open Diapason
- 8 Horn Diapason
- 8 Tibia Clausa
- 8 Saxophone
- 8 Clarinet
- 8 Viol d'Orchestre
- 8 Salicional
- 8 Oboe Horn
- 8 Quintadena
- 8 Concert Flute
- 8 Lieblich Flute
- 8 Vox Humana
- 4 Octave Open
- 4 Octave Horn
- 4 Principal
- 4 Piccolo
- 4 Viol
- 4 Salicet
- 4 Flute
- 4 Lieblich Flute
- 4 Vox Humana
- 2-2/3 Twelfth
- 2 Piccolo
- 2 Lieblich Piccolo
- 8 Piano
- 4 Piano
- Sub Harp
- Harp
- Sub Chrysoglott
- Chrysoglott
- 4 Accomp Octave

#### ACCOMP BACK RAIL (7 STOPS)

- Snare Drum
- Tambourine
- Castanets
- Tap Cymbal
- Choke Cymbal
- Chinese Block
- Selective Traps

#### ACCOMP SEC TOUCH (13 STOPS)

- 8 English Horn
- 8 Trumpet
- 8 Tuba Horn
- 8 Open Diapason
- 8 Tibia Clausa
- 8 Clarinet
- 4 Piccolo
- 8 Piano
- Sub Harp
- Octave Glockenspiel
- Cathedral Chimes
- Triangle
- 4 Great Octave to Accomp

#### GREAT (58 STOPS)

- 16TC English Horn
- 16TC Trumpet
- 16 Tuba Profunda
- 16TC Open Diapason
- 16 Diaphonic Horn
- 16 Tibia Clausa (S)
- 16TC Tibia Clausa
- 16TC Saxophone
- 16TC Orchestral Oboe
- 16TC Clarinet
- 16 Strings Ensemble IV
- 16 Bourdon
- 16TC Vox Humana
- 8 English Horn
- 8 Trumpet
- 8 Tuba Horn
- 8 Open Diapason
- 8 Horn Diapason
- 8 Tibia Clausa (S)
- 8 Tibia Clausa
- 8 Saxophone
- 8 Kinura
- 8 Orchestral Oboe
- 8 Clarinet
- 8 Viol d'Orchestre
- 8 Salicional
- 8 Oboe Horn
- 8 Quintadena
- 8 Concert Flute
- 8 Lieblich Flute
- 8 Vox Humana
- 5-1/3 Tibia Quint (S)
- 4 Octave Open
- 4 Octave Horn
- 4 Principal
- 4 Piccolo (S)
- 4 Piccolo
- 4 Viol

- 4 Salicet
- 4 Flute
- 4 Lieblich Flute
- 3-1/5 Tibia Tenth (S)
- 2-2/3 Tibia Twelfth (S)
- 2-2/3 Tibia Twelfth
- 2-2/3 Twelfth
- 2 Piccolo (Tibia) (S)
- 2 Piccolo (Tibia)
- 2 Principal
- 2 Fifteenth (Viol)
- 2 Piccolo
- 2 Lieblich Piccolo
- 1-3/5 Tibia Tierce (S)
- 1 Fife
- Mixture III
- 16 Great Sub Octave
- 8 Great Unison Off
- 4 Great Octave
- 16 Solo to Great

**GREAT BACK RAIL (7 STOPS)**

- 8 Piano
- Harp
- Chrysoglott
- Xylophone
- Glockenspiel
- Cathedral Chimes
- Sleigh Bells

**SOLO (31 STOPS)**

- 16TC English Horn
- 16 Tibia Clausa (S)
- 16TC Tibia Clausa
- 8 English Horn
- 8 Trumpet
- 8 Tuba Horn
- 8 Open Diapason
- 8 Horn Diapason
- 8 Tibia Clausa (S)
- 8 Tibia Clausa
- 8 Saxophone
- 8 Kinura
- 8 Orchestral Oboe
- 8 Clarinet
- 8 Strings Ensemble IV
- 8 Oboe Horn
- 8 Quintadena
- 8 Concert Flute
- 8 Vox Humana
- 4 Piccolo (S)
- 4 Piccolo
- 2-2/3 Tibia Twelfth (S)
- 2 Piccolo (Tibia) (S)
- 2 Piccolo (Tibia)
- 1-3/5 Tibia Tierce (S)
- 1-1/3 Tibia Larigot (S)
- 16 Solo Sub Octave
- 8 Solo Unison Off
- 6-2/5 Solo Third
- 5-1/3 Solo Fifth
- 4 Solo Octave



*Chamber shot showing: (L to R) Tuba, 2-ranks of Violins, and Quintadena.*

**SOLO BACK RAIL (7 STOPS)**

- 8 Piano
- Sub Harp
- Harp
- Chrysoglott
- Xylophone
- Glockenspiel
- Cathedral Chimes

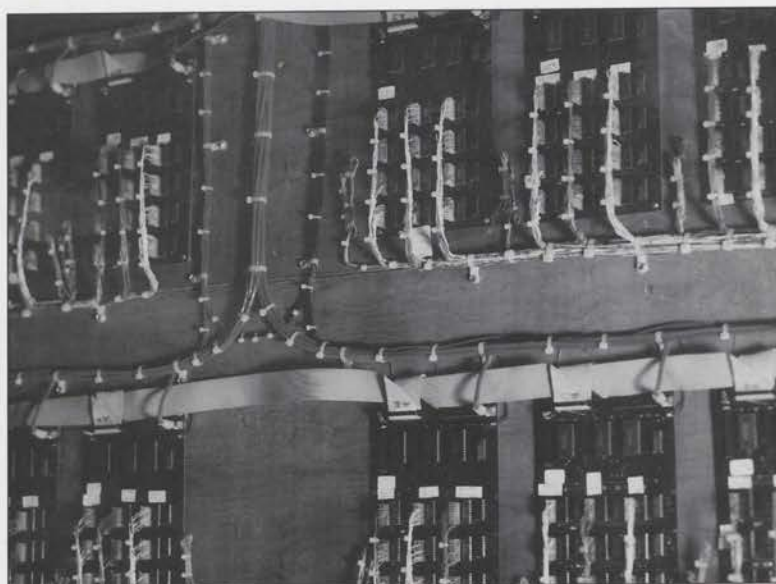
**ACCESSORIES BACK RAIL (3 STOPS)**

- Strings Celeste Coupler
- Flute Celeste Coupler
- Solo to Great Pizzicato

**TREMULANTS BACK RAIL (7 STOPS)**

- Main
- Main II
- Solo
- Solo II
- Tibia Clausa
- Vox Humana
- Tuba Horn
- Swingout Panel\*
- 27 Buttons (15 lighted)
- See Wiring Sheets

*\* (Editor's Note: The Wurlitzer factory people called this device "Junk Board.")*



*The Uniflex Relay at the Washington Center.*

*Editor's Note:*

*The following article appeared in the Dickinson Theatre Organ Society newsletter. It is used here with permission from their editor, with some additional information supplied by the author.*

# OPUS

*by Robert E. Wilhelm, Jr.*

Many products display an identifying serial number for various reasons. The same is true for pipe organs; however, the serial number is usually referred to as the "opus" number. The word "opus" is a Latin term that means "a musical composition" according to the American Heritage Dictionary. When the W.W. Kimball Company signed a contract to supply a theatre organ to the Boyd Theatre in Philadelphia, that instrument was assigned an opus number. That opus number was KPO 7050 and everything in the organ (console, windchests, reservoirs, pipes, etc.) was tagged with the KPO 7050 identification.

Up until last month, we believed that the Dickinson Kimball was the only instrument produced by Kimball that was identified with KPO 7050. A discussion with Clark Wilson last month changed all that. During a phone conversation the author was having with Clark, he revealed that he just purchased a 2/6 Kimball from a private owner. When Clark was removing the instrument he kept seeing KPO 7050 on many components and something kept telling him that he had seen this number before. In a short time he remembered just where he had seen that number — on the Dickinson Kimball!

Of interest in the discussion I was having with Clark was the fact that Clark's console had the "official" opus plate, located in its customary location

under the lower manual on the key-desk. Clark's console displayed an ivory plate engraved with "KPO 7050." The Boyd Kimball's console had no such plate. I asked Clark if his console had been stamped with 7050 in the usual locations such as opus identifications were placed (console knee-panel frame, pedalboard, removable panels, etc.) and he indicated it was. The 7050 identification was also stamped on chests, the relay, and other parts within the instrument. There was no doubt that Kimball had manufactured two instruments with the same opus number identification.

The Boyd Kimball, as it was installed in the theatre was not 100% marked with the 7050 identification. The right chamber in the theatre (now the left chamber at Dickinson) included 8 ranks of pipes on two chests — a 3-rank chest and a 5-rank chest. The 3-rank chest is identified with 7050 markings. However, the 5-rank chest is marked with 6946. It is interesting to note KPO 6946 was the instrument originally designated for the Stanley Theatre in Pittsburgh (the order with Kimball was canceled for some reason and a Wurlitzer was installed). (3/27 Wurlitzer opus 1788 — Ed.) Most of the 6946 instrument ended up being installed in 1931 at the Warner Theatre in Milwaukee. This instrument is now installed in the Oriental Landmark Theatre in Milwaukee and maintained by the Kimball Theatre Organ Society where Clark is a vice-president and technical director.

The Boyd Kimball's left chamber (now the right chamber at Dickinson) included two 4-rank chests and a 2-rank chest. Only the 2-rank chest and one of the 4-rank chests was marked with the 7050 identification, the second 4-rank chest being marked 6041. The 6941 opus number also has an interesting tie to Dickinson in that 6941 is the opus number for the organ originally installed in the State Theatre in Philadelphia. The State Theatre's instrument was acquired by Jim Breneman and installed at the Colonial Theatre in Phoenixville.

Call it luck, or some other wild twist of fate, but three Kimball opus numbers, 6941, 6946, and 7050 have all ended up being preserved as complete instruments in their relocated homes

in Milwaukee, Phoenixville, and Wilmington. The Dickinson Kimball has the unique distinction of having Kimball-shipped parts of all three in the Boyd as well as having an opus number duplicated with another complete instrument. In another unique twist of fate, the Wurlitzer Chrysoglott now in the Dickinson Kimball, came from the Wurlitzer organ that was finally installed in the Pittsburgh Stanley Theatre in place of the Kimball. So, the Dickinson Kimball not only contains chests marked 6946 originally slated for the Pittsburgh Stanley, it contains the Chrysoglott from the Wurlitzer that was eventually installed in the Pittsburgh Stanley. (As a footnote of interest, Dickinson also got the 20 horsepower motor from the Stanley blower and used to power the Dickinson Kimball up until a year ago. That motor will now power the Hope-Jones in the Great Auditorium at Ocean Grove, New Jersey.)

As original Kimball records have long been destroyed, only speculation can suggest an answer as to what happened back in the late 1920s and early 1930s with these instruments. Several possible answers for the two 7050 instruments are that the Boyd was to have the 2/6 installed in a recording studio in the original plans for the building. We do know that the Boyd instrument was used for routine radio broadcasts over WCAU radio. Or perhaps the original plans called for a lobby instrument that was later deleted. Only one other example of two Kimball organs with the same opus number is known. There were two 7029 instruments; one in Lewistown, Pennsylvania, and the other in Mansfield, Ohio.

Could the 2/6 instrument have been originally ordered for the Boyd and later a decision made to install a larger instrument — the 3/19 now at Dickinson? Likewise the Boyd instrument could have been originally specified as a 2/13 or 3/13 and when it was enlarged to a 3/19 the parts that could no longer be used were reassigned to a second instrument. We know that when Alexander G. Boyd ran short of funds to complete his theatre he joined forces with Stanley Warner Theatres and perhaps it was Stanley

Warner that ordered the bigger instrument for the Boyd.

For those following the specifications of the 7050 instruments, Clark's recently purchased 2/6 was originally installed in the N.K. Theatre in Muskegan, Wisconsin, in 1928. It was contained in two chambers, three ranks per chamber, and had the following ranks: Diapason, Violin, Concert Flute, Tibia Clausa, Vox Humana, and Trumpet. There were no tuned percussions other than a xylophone, and there were no sound effects or traps. The console is a small 2-manual design.

All of these organs were installed in theatres associated with the Stanley Warner Theatre chain; perhaps they were part of a blanket order by the Stanley Warner organization. There are additional markings on the 6941 instrument to indicate that after its order was canceled for the Pittsburgh Stanley in 1927, its parts were remarked "Stock Organs." During the heyday of theatre organ building, so many organs were being constructed and shipped that parts from one instrument often got mixed with another instrument. That is probably how the Boyd 7050 instrument received parts from 6941 and 6946. In fact our second Kimball console, opus 6945 from the Stanley Theatre in Baltimore, had parts from the Pittsburgh's Stanley console in it (opus 6946).

As a final note, the Dickinson Kimball now includes parts from 16 Kimball instruments. Significant portions of the instrument have come from 6667 (Orpheum Theatre, Champaign, Illinois), 6814 (Scranton Chamber of Commerce, Scranton, Pennsylvania), 7065 (Our Lady of Lost Souls Church, Philadelphia, Pennsylvania), and 7095 (2nd Baptist Church, Philadelphia, Pennsylvania). The Spitz Flutes are from 6888, the New York Roxy's Lobby player organ. Most of the rest of the parts are chests or pipes from a particular instrument that was purchased or donated to DTOS and includes instruments 6630, 6769, 6938, 6945, 6961, 7008, and 7108. If anyone has any information about any of the above organs, the author would be interested for archival purposes.



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# Hector Olivera in Japan!

by Eiji Kondo from Japan



Ikutaro Kakehashi, President of Roland Company (left), Hector Olivera (center), and Eiji Kondo.

Mr. Hector Olivera came to Japan again. He had come to Japan twice, in 1983 and 1984. He played the new Roland Organs "Music Atelier AT-90 and AT-30." The two concerts were presented by Roland Corporation in Osaka and Tokyo. On February 14, we had a precious chance to meet Mr. Olivera and listen to his wonderful music at Ongaku-no-tomo Hall in Osaka. His music gave sensations to the audience in the hall. For example, "Concert of Aranjues" included a delicate guitar sound and a beautiful symphonic, orchestral sound. Of course, the organ sound left us the greatest impressions. In addition, his talented playing skills were perfect. He did not use all sequencer functions in the organs; it was very natural.

Roland Organs started making and selling the organs "Music Atelier" a few years ago. On February 14, two new model organs were added. One is concert model "AT-90," the other is a basic spinet model for beginner "AT-30." A series of Roland organs "Music Atelier" are now on market.

Mr. Kakehashi, the chairman of the corporation, is one of the few Japanese organ fans. I met him at the concert and felt he was very happy with the great success of the concert.

# DOWN — BUT NOT OUT

by Charles Porter

*Theatre Organ Society of San Diego stunned by devastating fire at church.*

*A brand new organ installation of less than seven months burns to the ground.*

Finally after five years, we had a theatre organ playing in a wonderful venue. The Trinity Presbyterian Church, located in Spring Valley, California, sits high on a hill overlooking the area with a panoramic view, plenty of parking and a wonderful Fellowship Hall for social events. Pastor Randy Yenter and his wife Kathy oversee a most gracious and accommodating congregation. They gave the Theatre Organ Society of San Diego a sanctuary in their sanctuary for our Wurlitzer Pipe Organ. What could be more safe?

Having been built in 1961, a pipe chamber was included in the original church plans, but many years were to pass before we made it happen. (See story under Chapter Notes Sep/Oct '95 THEATRE ORGAN).

October 1, 1995, Walt Strony premiered the Mighty Wurlitzer Pipe Organ. Walt played many of the favorites such as a medley from *Porgy & Bess* and his '57 varieties of "Oscar Meyer Wiener." That gave our classical organ people something they hadn't heard before. Walt played for two full houses and wowed everyone that an organ could sound this good in such a short time. It certainly helped to have a lot of the original pipe work from the California Theatre Wurlitzer Organ.

November found Tommy Stark playing his 'Big Band Music' and accompanying a Laurel & Hardy favorite *The Music Box*. Movie nights were always the favorite for our fund

raisers. At our Membership Christmas party, Bob Anjulus gave us a wonderful program of Christmas favorites.

1996 was off to a great start with 17-year-old Sean Henderson putting on a show not to be forgotten. In his white tux and white shoes he stunned the audience with his very beautiful "In a Monastery Garden" and "Sabre Dance Boogie" just to name a couple.

We had to be different in February and who better to do that than Dennis James. Dr. Jim Welch joined him with piano and organ duets along with the Glass Armonica and Theremin. Dennis opened the show with "If My Friends Could See Me Now" his opening number 25 years ago. You haven't heard anything yet until you hear Dennis on the Theremin and Jim on the organ with "Tico Tico."

Not to be out done, Bob Salisbury house organist at the Avalon Theatre on Catalina Island played for us in March. Bob played many of the old favorites. Our favorite number was the theme from *Murder She Wrote* and had our President join Bob on stage to run the siren. That was some duo to see.

Good things were happening, membership was growing, then ... March 19, at 1:00 a.m. a police officer spotted smoke coming from the church roof. The fire was definitely arson set. The arsonist tore pages from the church's guest registry, setting the fire between the podium and the organ console. There is nothing left of the organ console. The stage area where the organ sat is completely burned to the basement along with a good share of the choir loft. The only part intact, was the stairway to the chamber.

The flames continued up the left wall of the choir loft and then passed into the space above the organ chamber and into the roof. The wall separating the chamber and sanctuary held up well against the flames, but what the fire couldn't claim, the tons of water pouring on the flames finished off, collapsing the ceiling and roof into the organ chamber and wrecking most of the pipework in the chamber.

The blower room down behind the church escaped any damage and is dry and intact. We have a Kinura and





*Trinity Presbyterian Church roof line where flames broke through. Tons of water went through, collapsing the organ chamber ceiling below.*

Violin rank of pipes safely crated inside that were to be installed at a later date.

An ironic twist, Pacific Bell cellular phone antennas located high in the organ chamber and the attic above are still functioning.

My friend, Jackie caught the first report of the fire on the morning news at 6:00 a.m. We both went out immediately to the church. By 9:00 a.m. a fire marshal escorted us in to see the organ chamber. It was pitch black. With only a small flashlight to use, we could see the twisted and broken pipes. We could not stay as the area was declared unsafe. The heavy cross had broken loose from its top mounting and was threatening to fall into the basement taking everything in its path with it.

We must now wait on the insurance people and structural engineers to declare the structure safe enough to have the organ crew enter the chamber to assess the situation. It looks like a total loss. Everything is covered with tons of soot and ashes. The chestwork and regulators are completely water logged.

The congregation of Trinity Church is already making plans to rebuild. Our organ crew is back at the drawing board also making plans. We are all going to turn these "Scars into Stars."

Our very special angel, Shelly Shelton (liaison between church and society for this project) arrived at the church the morning of the fire and



*The Clarinet and Open Diapason buried under water-logged debris.*

told Pastor Randy and Jackie "Looks like we'll build a bigger church and a bigger organ." Shelly just celebrated his 90th birthday.

So build we will! If anyone has a 3// Wurlitzer organ just lying around that needs a good home, please give a call. Charlie Porter - 619/286-9979, or drop a line - 5568 Barclay Avenue, San Diego, California 92120.

*We may be temporarily down,  
but not out ...*



*The sanctuary chancel. The fire was concentrated on the left side. The organ console fell through the burned chancel/choir loft floor and is a total loss. Holes in chamber walls are from firefighters looking for "hot spots."*



*Tibia Clausa and Vox Humana pipes took a heavy blast of water from holes chopped in the walls.*

# BIO: James Robert Fountain

Bob Fountain began life in North Augusta, South Carolina. At a very early age, he went with his mother to the Imperial Theatre in Augusta, Georgia. While there, he had his initial introduction to the Wurlitzer theatre pipe organ. Seeing the console in the pit, lights on, no organist present, and within arm's reach, the opportunity to reach across the rail and press the closest stop tabs down simply could not be passed up. This served to 'infect' the young organist-to-be with "the bug," and to generate a surprise ("reprimand") later, at home.

In later years, some piano study was in order. Bob's grandparents had some records by someone named Jesse Crawford. Young Bob liked the sounds of these recordings, although not really sure why. The bug, now dormant, would surface its head and then he would know why. Lessons were applied to the organ. As any good musician-in-the-making will do, this led to trips to the local church (usually unknown to anyone — particularly the organist) for secret sessions. As Bob grew up, he had the opportunity to come to Atlanta with his grandparents, and found a way to hear the organ in the theatre close to the hotel (this being the Roxy). He even managed to make friends with one of the theatre staff. This resulted in his being able to return to the theatre, staying up all night, playing the organ. During high school, Bob played organ for functions such as pep rallies, parties, etc. Playing current favorites was to form the basis of his future (as yet unknown to him) career.

After high school, Bob came to Atlanta to attend Georgia State University, pursuing a degree in marketing. During this time, Bob was able to supplement his school expenses by playing evenings in a restaurant (a temporary fill-in job that became full-time). Bob would become manager of the Thomas Organ Center in Atlanta. When the playing jobs proved to be more lucrative than retail, Bob made

the move to his current occupation — the bug had surfaced!

Bob continued to play — and play — and play! Here is a brief chronology of Bob's playing career:

1967 - 1969  
Organist for the Atlanta Braves  
1968 - 1970  
Organist for the Atlanta Hawks  
1972 - 1973  
Biuso's Restaurant & Lounge  
1973 - 1977  
Buckhead Elk's Club  
1977 - 1980  
Swain's Charcoal Steak House  
1980 - 1981  
Hyatt Riveria Hotel  
1981 - 1985  
San Jose Restaurant & Lounge  
1984 - 1986  
Excelsior Mill Restaurant & Lounge  
1985 - 1993  
Savoy Restaurant & Lounge  
1993 - 1995  
Ramada Hotel Dunwoody  
1995 - Present  
Filamia's Italian Restaurant



Bob originally used a Hammond (painted high-gloss white), later replaced with a Thomas Palace 900 series three-manual theatre organ with an external glockenspiel and four Leslie speaker cabinets. This instrument is still in use today.

During the 1960s, Bob Fountain

met Bob Van Camp, local radio and television personality (WSB) and organist for the Atlanta Fox Theatre. Due to the fact that Bob Fountain had been playing the "newer" music for parties and such, he was able to persuade Bob Van Camp to try some of the new sounds on the 4/42 "Mighty Mo" at the Fox. Evidence of this collaboration can be found in the selections on "Here With The Wind," as recorded by Bob Van Camp at the Fox. This recording featured titles such as "Don't Sleep in the Subway," "Winchester Cathedral," "Georgie Girl," and "Michelle," as well as more traditional fare.

Bob Fountain is a charter member of the Atlanta Chapter, American Theatre Organ Society (known at that time as the 'SouthEastern' chapter) and has played concerts for the chapter, from time to time.

Bob's local theatre organ experience has been varied: The Music Grinder Pizza Emporium - Marietta, Georgia - 3/24 Wurlitzer; The Excelsior Mill - Atlanta, Georgia - 3/23 Wurlitzer; Winn Sound Warehouse - Atlanta, Georgia - 4/17 Page.

Bob has utilized vocalists and guest instrumentalists in his playing jobs — many being his regular customers featured in their own one-hour Cabaret Showcase. Dancers are also a steady feature wherever Bob is playing. He currently maintains a mailing list of over 1,200 households that are his 'regulars.' He is one of the very few organists able to maintain his livelihood playing organ in this setting.

The events at Winn Sound were usually for performances of the local amateur theatre company called "TrisPro," the Saturday night jam sessions, and ATOS parties.

It has been said that if Bob were to open on the moon, his customers would stack their cars bumper-to-bumper until they got there — night after night.

Bob is presently playing at Filamia's Italian Restaurant, Lilburn, Georgia.



# ORGAN-IZING POPULAR MUSIC

by  
**AL HERMANN'S**

## Accompaniments

All performances of popular songs on the organ consist of three musical elements: Melody, Accompaniment and Bass (pedals). The listener should be able to hear all three clearly. For this to be possible, the accompaniment must have a sound and character of its own. It should not be part of a big blob of sound. When playing a rhythmic accompaniment, never accompany Tibias with more Tibias.

There are a few slow songs which can be played with a sustained accompaniment: "Ah Sweet Mystery of Life," "A Blues Serenade," "Deep Purple," "I Love You Truly," etc. For these you can use Tibias 8', 4', and Vox and hold each chord until it changes. Hymns can also be played this way when used as organ solos.

Keeping in mind that most popular songs were intended for singing and DANCING, they should be played with a steady rhythmic accompaniment. For this, Tibias and Vox should NEVER be used. For a soft rhythmic accompaniment, try Flute 8' and one or two 8' Strings, or just Diapason 8' if it is not too loud. A 4' wood bar Harp will accent each note and bring out fills and counter-melodies clearly. The Chrysoglott will add color when playing slow songs.

For a louder rhythmic accompaniment, try Diapason 8', Flute 8' and 4', Strings 8' and maybe 4'. Each organ is different: you must LISTEN and be sure the accompaniment can be heard, but no louder than the melody.

When playing legato chord melody on various Tibia combinations, a short rhythmic accompaniment is usually all that is necessary. For solo melody (one note at a time), the left hand accompaniment can be more interesting. For every chord, there are five fill-in devices that can be used when the melody stops on a long note. These are all explained with rules, examples and application in many songs in "ORGAN-izing Popular Music" which is available to all music stores from Warner/Chappell Music, Inc.

When the melody is moving there are three types of counter-melodies: sustained or moving parallel or in contrary motion to the melody.

Play and listen to the following left hand exercise and notice how much better it sounds than repeating the same chords:



As you may realize: it requires a greater knowledge of music to make slow songs sound good on the organ than to play everything fast and loud.

### DO A FRIEND A FAVOR.

*Give them an application and encourage them to join ATOS.  
Encourage them to share in the enjoyment and pleasure of  
working to preserve the majestic theatre organ.*

## RARE, CHOICE & EXOTIC PIPEWORK & ORGAN PARTS

from  
**THE ORGAN GRINDER  
RESTAURANT**  
Portland, Oregon

16' Tibia, Solo Scale, 15" WP,	
12 P w/offset.....	\$ 2,000
16' Tibia, Solo Scale, 15" WP,	
12 P w/offset.....	2,000
16' Diaphone, wood,	
15" WP 12 P .....	5,000
16' Diaphone/Diapason,	
metal 10" WP 85P .....	1,500
16' Flute Conique,	
Moller Tapered metal, 85 P .....	1,500
16' Gemshorn, Wicks 10"	
WP, 12 P .....	1,000
16' Wood Open Diaphone,	
Robert-Morton, 15" WP, 44 P	
Pedal set w/chests .....	2,000
16' Bourdon/Concert Flute	
10" WP, 97 P .....	500
16' Lieblich Flute, 10" WP,	
97 P w/offsets .....	3,000
8' Tuba Mirabilis, 15" WP,	
61 P w/offsets .....	10,000
8' Trumpet, Style D,	
10" WP, 61 P .....	1,800
8' Brass Trumpet, 15" WP, 61 P .....	10,000
8' Brass Trumpet, 10" WP, 61 P .....	10,000
8' Brass Saxophone,	
10" WP, 61 P .....	12,500
8' Clarinet, 10" WP, 61 P .....	1,500
8' French Horn, 10" WP, 61 P .....	5,000
8' Vox Humana, 6" WP, 61 P .....	450
8' Vox Humana, 6" WP, 61 P .....	450
8' Diaphonic Diapason,	
25" WP, 73 P .....	1,000
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15" WP, 85 P w/offset .....	3,500
8' Solo Tibia Clausa,	
15" WP, 85 P w/offset .....	3,500
8' Tibia Clausa, 10" WP,	
85 P w/offset .....	2,600
8' Solo String, 10" WP, 61 P .....	1,500
4' Harmonic Flute, Robert-Morton,	
metal, 15" WP, 73 P .....	1,000
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Blower, Spencer, Dual Outlet,	
60 hp. High pressure, high wind	
volume, (FOB Portland) .....	8,000

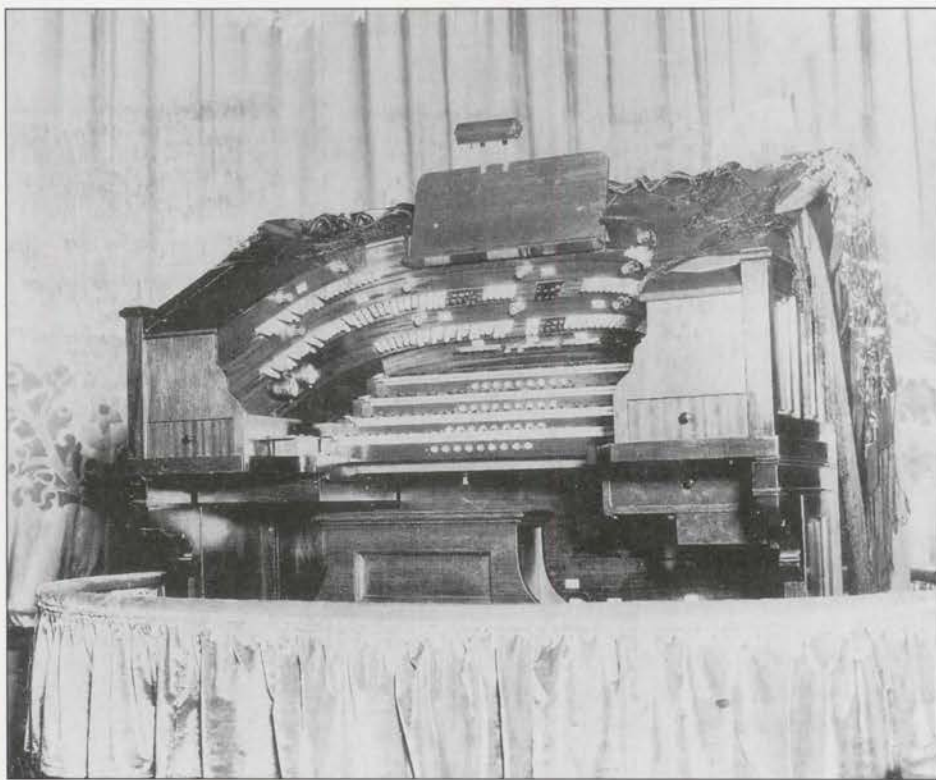
All parts WURLITZER unless otherwise noted. All parts in very good to excellent condition. Detailed information available by telephone.

**DAVID KRALL**  
4218 Torrence Avenue  
Hammond, Indiana 46237  
219/932-2322

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

## FOX (Music Hall)

Seattle, Washington • Opened: April 19, 1929 • Architect: Sherwood D. Ford  
Capacity: 2278 • Organ: Robert-Morton 4/16



Robert-Morton had many ideas of what a four-manual console should look like. This is the "Dreadnaught" model, also used in the San Francisco and Fresno Pantageses.

*All photos: Terry Helgesen Collection, THS*

Reduced to its essentials, the movie palace boom can be viewed as a case of supply attempting to keep up with demand. The movie audience grew steadily throughout the 'twenties, but sometimes the target was overshot: a few places seemed to have had at least one theatre too many. Downtown Seattle was such a place, and the unlucky Fox was that theatre.

Slated to open as the Mayflower in mid-1928, the theatre suffered its first setback in April, when the lessor and lessee took each other to court. All work came to a halt. The lessor won its case, but, unable to complete the theatre, let it sit for nearly a year. Finally, the Fox interests, who had

been lurking in the background all along, signed a lease, completed the work and gave the theatre the first of its five names.

The Fox regime lasted less than four years. Under independent management, the house reopened on April 15, 1933, as the Roxy, and went dark ten months later. On May 6, 1934, veteran exhibitor John Hamrick reopened it as the Music Hall. This time it would remain open for nearly thirty years before going dark again. The Sterling Recreational Organization ran it as the Seventh Avenue between 1967 and 1977. The remainder of its career was as a dinner theatre, under its old name, Music Hall, from 1978 to 1983,

and as the Emerald Palace in 1987. The subject of a long, acrimonious and ultimately unsuccessful preservation battle, the ill-starred theatre was finally demolished in 1991-92.

Of Spanish inspiration, both the exterior and interior were characterized by a contrast between massive cast ornament and plane surfaces. Outside, the ornament was widely distributed; inside, most of it appeared on the lobby and auditorium ceilings. Like many theatres of this period, it featured an Art-Deco cosmetic room. The indifferent performance of the Fox/Music Hall cannot be blamed on the theatre itself, but on the wisdom of building it in the first place.

The organ was one of that late group built with "Wonder Morton" scales and pressures. It enjoyed a reputation for uncommon aggressiveness, a trait shared by the very similar 4/14 in the Pantages (Warnors') Fresno. Though it debuted later, the delayed opening of the theatre and the blower number suggest it was actually built before the Fresno organ or at the same time. It was last used in the theatre on November 15, 1963, when Dick Shrum hired the hall for a farewell concert. Sandy Balcom, who had put it in, reinstalled it beneath the lounge of the Carl Green Inn in Sacramento. Long since removed from there, it remains in storage.

*Steve Levin*

*(Most of this article is based on research by Scott Bailey, published in MARQUEE, Vol. 27, No. 3).*

**For information, please write to:**  
**Theatre Historical Society**  
**of America**  
**152 N. York Road, Suite 200**  
**Elmhurst, IL 60126-3417**

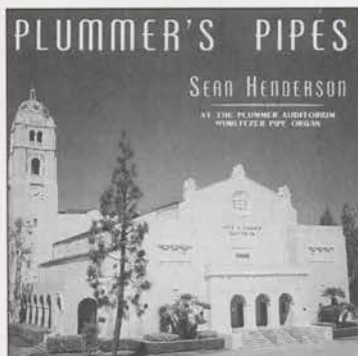


*A feature of the Olive St. facade was a series of stained glass windows illuminating the lobby and stair landings. Rearranged a bit, the castings also graced the left sides of the auditorium and stage. Wrecker Jack McFarland, who salvaged much of this stuff and is still holding the bag, would enjoy hearing from anybody interested in large souvenirs.  
Below: The elaborate ornament of the Fox owed very little to the austere tastes of the Pilgrims, but the intended name, Mayflower, is reflected in the prow balconies beneath the organ grilles and the wheels at their tops.*



# FOR THE RECORDS

RALPH BEAUDRY, EDITOR



## Plummer's Pipes — Sean Henderson

Although he's just 18 years old, this debut album amply demonstrates Sean Henderson's command of theatre pipes! Twice winner of the ATOS Young Organists' Competition (Junior in 1992 and Intermediate in 1995) Sean was first heard on pipes when he was but 7. Two years later he was featured in a concert at the annual convention of the Theatre Organ Society of Australia. In more recent years he has concertized for several ATOS chapters and in 1995 he became the youngest organist to perform on San Diego's Spreckles organ in Balboa Park.

On June 18 last year the Orange County Theatre Organ Society presented Sean on their newly restored and enhanced 4/35 original installation Wurlitzer in Plummer Auditorium. That concert was digitally recorded on the organ's computer and many selections from that live performance are included on this 70-minute album. (Complete details about this exceptional, one-of-a-kind organ will be found in the March/April 1996 issue of THEATRE ORGAN.)

Although this album is not Plummer's debut recording, (last year Gene Roberson released a recording of his live concert) this album was masterfully recorded by Bill Lightner under ideal conditions. It accurately

captures the organ as it sounds in the 1313 seat auditorium.

The album's 10 "cuts" include 3 medleys for a total tune list of 24 selections. Sean's excellent registrations and arrangements nicely demonstrate the organ's many interesting voices (both pipe and sampled) and beautiful ensembles as well as the imposing power of the full organ.

Opening with a somewhat frenetic "Get Happy," next up is a delightful, untremmed "Easy Winners" played on various "novelty" stops. Turning to Barry Manilow's "Let Me Be Your Wings" Sean demonstrates his mastery of dramatic ballads. "Hine e Hine" (a Maori lullaby from his native New Zealand), Stephen Sondheim's emotionally exhausting "Losing My Mind" (from *Follies*) and "When You Wish Upon a Star" are the other savory ballads.

Sean has developed an affinity for fine orchestral transcriptions with his inclusion of a rarely heard Ketelby musical picture, "In a Chinese Temple Garden" and three selections from Grieg's *Peer Gynt Suite*. Turning to lighter Broadway show tunes, Sean has included five numbers from Cole Porter's *Anything Goes* and a generous 17-minute medley of 9 Richard Rogers' melodies from the landmark musical *Oklahoma*.

In all, it's a well balanced program that both establishes Sean as a master of the theatre organ and the Plummer pipes as a unique and splendid Wurlitzer. Nicely done liner notes make the album first-class in every respect! Cassettes are \$14.00 and CDs \$18.00 (both postpaid) from Beldale Records, 13722 Rushmore Lane, Santa Ana, CA 92705.

## Video Review: Going For Gold — Phil Kelsall

In 1994 England's Blackpool Tower celebrated its 100th birthday. This one hour video features Phil Kelsall, resident organist at the Tower Ballroom's 3/14 Wurlitzer since 1977, in major portions of his "Centenary Gala Concert." There are 26 musical selections in all and, in keeping with the format used on some of his other videos, there is a generous variety of

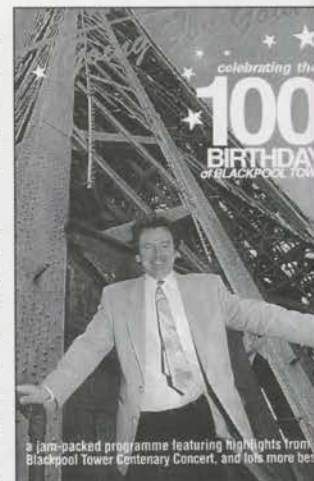
additional material which viewers will find fascinating to both their ears and eyes!

While there are many varied close-up shots of hands and feet, unlike the usual organ videos, we also are treated to some magnificent scenes of Paris during Phil's "Parisian Medley." Then, take a ride on a double deck streetcar at the Critch Tramway Museum during "The Trolley Song." We visit the unique and beautiful Salmesbury Hall (built in the 14th Century) while Phil plays the enchanting ballad "The History of Love" on his Technics GA3 set up in the garden! Another "side trip" takes us for a visit to the M Ranch where Dennis Matthews has installed his 3/11 Wurlitzer over a swimming pool! The percussions are exposed and get a real workout as Phil plays "The Parade of the Tin Soldiers."

Also, along the way is an informative, concise visual story about the construction of the Blackpool Tower and Ballroom, a brief sing-along, a salute to Phil's illustrious predecessor Reginald Dixon, and a typical recording session (Phil plays "The Continental") to show how his numerous CDs and cassettes are made.

All that along with a very special guest — the Queen pays a visit as part of the birthday celebrations. Additionally, there are other artists featured: Ena Baga (who filled in for Dixon during the war years) plays a cameo spot, soprano Jane Irwin sings a rousing version of "I Got Rhythm," an accordion duo, accompanied by Phil at the Wurlitzer, plays "Pretty Face," and the Lytham St. Anne's Choir, in the video's colorful, emotional Grand Finale, sings "There'll Always Be an England" and "Land of Hope and Glory."

If all this sounds as if the organ playing might be "short changed," or if you think you don't care for the Blackpool style of playing, perish the



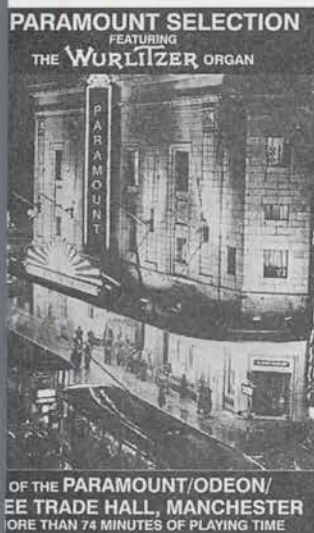
thoughts, for in both sight and sound Phil is truly an accomplished entertainer; his spectacular performance of "South Rampart Street Parade" could leave you cheering!

In fact, we've "tested" this video on both organ buffs and people who think they don't like pipe organ music and both groups spontaneously applauded both during and at the end of the tape! And several have asked if they could bring friends to see it later!

Highly recommended in every way; photography and editing are totally professional and just enough voice-over introductions move the viewer smoothly through the various sections of the video. Although the British video format is not compatible to US VCRs, this title is now available in the North American format (NTSC). The price of this video is approximately \$23 postpaid (depending on the rate of exchange at time of purchase) charged to your VISA or Mastercard. Charge orders only should be sent (include your account number and expiration date) to A.P. Promotions, P.O. Box 45, Blackpool FY2 9EY, England.

## A Paramount Selection — Seventeen Artists

Ken Rosen, Guest Reviewer



Here is another anthology of top notch British organists (plus Hector Olivera and Tony Fennell) at one of the finest, most original sounding Wurlitzers I have heard on records. It's the 4/20 Publix I, opus 2120, a "Crawford Special" originally installed in the

Paramount/Odeon Manchester in 1930 and then relocated to the Manchester Free Trade Hall in 1977 by the Lancastrian Theatre Organ Trust. (It's all original with the exception that the Solo Vox Humana has been

replaced with a Posthorn.)

One of only 17 Publix I style organs ever built, and the only one in England, it is now, unfortunately, being dispossessed for the same reason the Chicago Stadium lost its monstrous Barton — the building is being replaced by the new Manchester International Concert Hall which will have a Danish-built classic organ!

The 24 selections (five of which are medleys) on this 74-minute cassette are divided into two sections: the first side of this tape has recordings made over the years by LTOT while the organ was in the Paramount; side two features selections from recordings made in the Free Trade Hall.

Highlights for me include the "Great Ziegfield Selection" played by Henry Croudson (one of the 5 resident organists, during the 43 years the organ was in the Paramount, who are heard on this tape). It's a stunning reprocessing of a 1936 78 rpm recording. The playing is pure intermission theatre organ and the audio rivals high fidelity tape. Hector Oliver's "Bandinerie" by Bach, and his "Bobsled" knocked my socks off with his now familiar astounding technique and musicianship.

Eric Barlow, Len Rawle, and David Shepard dish out toe-tapping, English dance-style oldies, including, among others, "When I Take My Sugar to Tea," "Bye, Bye Blackbird," and Ivor Novello selections from *The Dancing Years*. Lovers of lush ballads, rolling tibias, and misty voices and strings will also enjoy Trevor Willet's "The Very Thought of You," Eric Lord's "Memories of You," Nigel Ogden's "Love's Old Sweet Song," and Louis Mordish playing "Blue Moon."

For this scribe, the appeal, once again, is not only the uniformly high quality of the arranging and musicianship heard herein, it is the astonishingly beautiful sound of the Wurlitzer. Apparently in all the time it has been in the theatre and hall, it never fell prey to the predations of revisionism that have destroyed the original sound of so many theatre organs. The sound is as close to the idealized Wurlitzer sound as any I have ever heard, with the lushness of a large organ, yet having great clarity in the strings and reeds, similar to the RKO

Palace in Rochester and the Toledo, Oakland, and New York City Paramount organs in their heyday. Many Wurlitzers used to sound like this, few do now.

Audio quality, culled from 25 years of recordings, is excellent. The 14-page pamphlet contains pictures of the theatre, console and pipework along with detailed notes on the organ, organists, and selections. As with the Trinity Wurlitzer reviewed recently, all proceeds go to relocating the organ to its third home. But, again, don't just buy this one for charity. Add it to your collection because it's full of fine music on a terrific organ.

Cassette only for \$12.00 (including postpaid air mail). Sorry, no checks or charges. Please send your remittance in cash or an International Money Order for £7.80 Sterling to The Lancastrian Theatre Organ Trust, 21 New Hall Road, Jericho, Bury BL9 7TQ, Lancashire, England.

## Fascinatin' Rhythm — Stanley Wyllie



Serious collectors of theatre organ recordings have recently been having a bonanza with many re-issues of wonderful "archival material" and this new release from Britain's

Cinema Organ Society is one of the best for several reasons.

First, it features Stanley Wyllie an exceptionally fine organist who left the Howard seat in the early 60s to pursue a different career and, we understand, has just recently returned to the organ bench. Also, this is a first recording (to our knowledge) of an Irish theatre organ! It's the Compton 4/10 in Belfast's Ritz Theatre; in addition, it's the best recording we've heard featuring that unusual "voice," the Melotone, one of only about 35 ever built, and which Wyllie uses quite liberally throughout this album.

As with many British organs, the Ritz Compton was featured on thou-

## FOR THE RECORDS cont.

sands of radio broadcasts between its 1936 installation date and the unfortunate flooding of the understage chambers in 1972. Wyllie presided at the console from 1952 to 1961 and his radio broadcasts were "Fascinatin' Rhythm" (thus the title of this album) and "Moonlight Lullaby." These 16 selections (including four medleys) total 52 minutes and, despite their age, Frank Hare has remastered them beautifully. As the liner notes state, "The organ's distinctive sound, partly shaped by its plaintive trumpet, sandy Krumet and haunting Melotone ..." is thoroughly enjoyable 40 years later!

For those who wonder about the Melotone we should explain briefly that it is an early electronic tone generating system, similar to a Hammond organ, which uses large (about 10 inch) tone wheels, amplifier and speaker, to produce pitches from 16' to 1' which can be used either as solo voices or in combination with pipes to fill out the ensemble. Like today's synthesizers, it provides the artist with tone colors not otherwise available.

Aside from the title music (played, in different versions, at the album's beginning and ending) there are a number of rhythmic or novelty selections. Several medleys of Irish ballads, jigs, reels and marches, a "Memory Corner" medley, a "Rhythm Review" medley along with "Family Joke," "El Cato," "Copenhagen Polka," a breezy "Simonetta," and Wyllie's own composition "Poodle in the Park" complete the cassette.

To show off both the Melotone's qualities and the range of Wyllie's artistry, there are beautiful renditions of "Valse Romantique," "La Cinquantaine," Robert Farnon's "Melody Fair," and the somewhat eccentric "Where the Woods are Green."

Recommended as an interesting, entertaining and worthy addition to a record buff's collection. Cassette only at \$12.00 postpaid. They can accept US \$ checks or you can charge to your VISA or Mastercard (be sure to include your account number and expiration date) and send to COS Sales, 105 Highview, Vigo Village, Neopham, Kent, DA13 OTQ, England.



## Shall We Dance? — Simon Gledhill

John Leeming, Guest Reviewer

Simon Gledhill's new CD from the Tower Ballroom, Blackpool, England, gives us a rare opportunity to hear that famous Wurlitzer in a mode other than that familiarly known as "Blackpool Style." Appropriately enough, it is called *Shall We Dance?* and as one would expect, the performance is as near perfect as it is possible to be, with a program which is a well balanced one of show selections and light music. Each item is carefully thought out and imaginatively arranged with great attention to detail, always using the organ's resources appropriately with, as the inlay booklet says, "... excursions into melody, harmony and texture, all blended expertly by a master of musical exploration." I should know — I wrote it!

A 75-minute album provides the opportunity to include extended items, and Simon includes three of these: selections from Gershwin's *Shall We Dance?* and Kern's *Swing Time*, and a 15-minute tribute to Judy Garland. Each one of these is a mini-concert in its own right, complete in every detail. The *Swing Time* selection particularly reveals Simon's understanding of that genre of music, and in "Pick Yourself Up" he demonstrates an approach which is very lively, but at the same time being totally relaxed.

The Tower Ballroom's 3/14 Wurlitzer, with its bright and buzzy specification designed for dancing, is not an easy instrument to disguise, but Simon has a good go at it, most successfully, I think, in "These Foolish Things," having a rounded set of registrations with some gooey tibia/saxophone based combinations.

Other highlights include a delicate

and thoughtfully-phrased "Fleurette," a vigorously Spanish "El Relicario" (though you'll have to imagine the castanets), and Billy Mayerl's lesser-known composition, "Autumn Crocus." "Veradero" is very much in the George Wright vein, and "Dancing in The Dark" is moody, with an exciting key change towards the end. The final number is an appropriately atmospheric "Haunted Ballroom."

All this and more, make for compulsive listening. The items are not routinely "dispensed," as is so often the case. Each number is a presentation in its own right, so don't listen to the album all the way through at one sitting — there's too much going on, and your brain might not cope!

The recorded sound is crisp and clean, with good dynamic range, and without the "roughness" I think I can hear on some digital recordings. The organ's mechanical noises have been pretty well reduced, and there is the feel of a ballroom atmosphere, though the sound doesn't seem to roll around like it does when you're actually there. The liner booklet is somewhat disappointing, with a blurred cardboard cut-out of the artist apparently photographed against a cardboard cut-out of the organ console set against a bright yellow background.

Overall this is an album to savor and sample according to your musical mood at the time. Above everything, it is theatre organ and is unreservedly recommended. The CD is \$18.00 and cassette \$12.00, both postpaid, from COS Sales, 105 Highview, Vigo Village, Meopham, Kent, DA13 OTQ, England. Payment can be made by check, payable to The Cinema Organ Society, or by sending full VISA or Mastercard details.

## Vintage Classics Vol. 3 — Lyn Larsen

The third "Vintage Classics" album, Lyn has chosen his 1976 recording of the 4/34 Fisher/Orbits/Iris/Senate Wurlitzer ("Lyn Larsen In Concert") and his 1983 "Premiere" LP recording of the 3/19 Wurlitzer at Colorado State University in Ft. Collins.

The Senate organ, having been recorded many times before, needs no introduction to theatre organ buffs.





The Colorado instrument started "life" as opus 1928, a 3/13 Style 240, in Rochester New York's Piccadilly Theatre. After removal from the theatre the late Dick Hull played it at the Three Coins Restaurant in Louisville, Colorado, and, in 1965, made the only other recording of this organ. It later had 3 ranks added when moved to a pizzeria in Provo, Utah.

When that business closed, the instrument was bought by Marion Minor Cook who had it rebuilt, respecified (with 3 more ranks) and reinstalled, by Ken Crome and Lyn Larsen, as a donation to Colorado State in memory of her late husband, John Brown Cook. The 700-seat Lory Student Center Theatre is its present home. Lyn played the premiere concert on September 25, 1983, and the next day this recording was made.

Despite the differences in organ and room sizes (the Senate Theatre is about twice as large) the organs are both quite bright, crisp and brassy so they fit well together. Comparing both LPs to this digital remastering, we find the originals somewhat more mellow and a bit "richer" but this CD, without the compression necessary for the LP grooves, gives a much broader range of highs and lows and is almost the equal in sound quality to the new all-digital recordings.

This 65-minute album contains 11 selections from each LP (only "Stout Hearted Men" from the *Premiere* album was omitted.) The selections are a wonderful mix of some of the best known and most loved music from the theatre organ era. The titles run the gamut from "In the Good Old Summertime" and "Shine On Harvest Moon" to a flat-out, low-down "Frankie and Johnny," and a bluesy "Sophisticated Lady" to a tour-de-force performance of "Comedian's

Gallop" and a generous, near six minute, version of "Slaughter on 10th Avenue."

Space precludes listing all the titles but a sampling also includes the romantic "Giannina Mia," ricky-tick "Turkish Towel," bouncy, breezy "Russian Rag" and lush arrangements of "In The Garden" and "My Heart at Thy Sweet Voice."

Quoting from the liner notes on Lyn's Senate album, George Wright wrote, "Lyn Larsen has a rare God-given talent which combines a prodigious technique, warmth, wit, and lyricism. Above all he makes music and communicates with people." We couldn't say it better!

Cassettes are \$13.95 and compact discs are \$19.95 (both postpaid) from Musical Contrasts, P.O. Box 16786, Phoenix, AZ 85011.

## View From The Summit

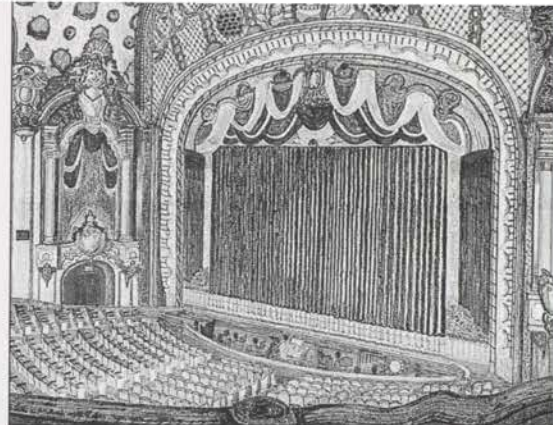
### Ron Musselman's color lithographs of fabulous theatres!

by Ralph Beaudry

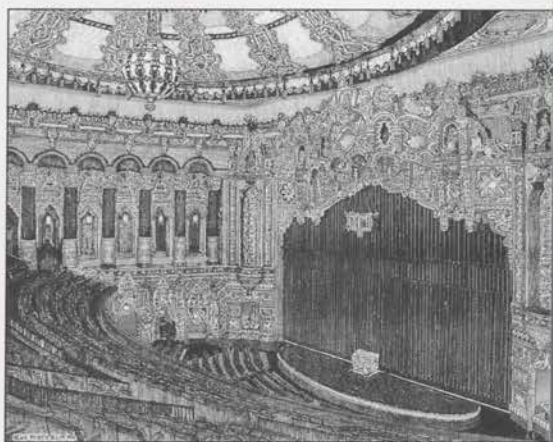
At the 1994 ATOS Convention in Fresno, organ buffs were introduced to the beautiful lithographs Ron Musselman has drawn of some of this country's beautiful movie palaces. Ron's art career started early for by the 8th grade he was drawing "everything in sight." When he acquired his first George Wright recording, he was "hooked" on theatre organs, too! In 1962, when Ron was just 14, his parents took him to the final concert at San Francisco's unbelievably lavish Fox Theatre — and at that fantastic event his love of drawing, organ music and magnificent theatres merged and his future artistic path was set.

Since 1979, when he drew his first black and white lithograph of the Fox Theatre, he has been honing his skills. He soon learned that tinting a graphite lithograph didn't achieve the effect he wanted so most of his recent work has been done in full color despite the complexities inherent in the lithographic printing method.

In his pictures, Ron tells us, he "strives for realism with an impres-



Lithograph of the Los Angeles Theatre by Ron Musselman.



Lithograph of the Detroit Fox Theatre by Ron Musselman.

sionistic twist, and plays with color values." But, above all, he says, "I want the viewer to be involved with the picture."

Among Ron's currently available lithographs are interior views of the Los Angeles Theatre, Hanford Fox, Monterey State and the stupendous Detroit Fox. Without a matte and frame these measure approximately 16 by 11 inches.

But his boldest and finest achievement is surely his new full-color lithograph, titled "View From the Summit." It's a magnificent rendering of George Wright's Final Farewell Concert at San Francisco's Fox Theatre as seen from the top of the fifth balcony! The print measures almost 2-1/2 feet wide by 1-1/2 feet in height — three times larger than any of his previous works.

Comparing Ron's lithograph with a photograph taken from the same position (the photo illustrating this article) it's obvious he has succeeded in transforming a mere picture into an emotional experience.

The seats are filled with the audience enjoying George Wright's concert

## FOR THE RECORDS cont.

at the spotlighted console. While successfully capturing the immensity of the 10 story high, 5,000 seat room, the detailing is remarkable for the four manuals and rows of colored stopkeys are clearly visible. More than 400 hours over a nine month period were devoted to creating this print.



Photograph of San Francisco Fox Theatre from the balcony.

As Ron tells us in the 22 page booklet which accompanies each of the 200 limited edition copies of the print, he wanted to "... deliver the sense of 'space and place' ... of a very special event which would be something that existed no where else."

The booklet also has Ron's biography, the history of the fabulous Fox Theatre and its organ as well as Ron's recollection of that Farewell Concert! It's now over 30 years after the theatre's unforgivable demolition but "The Fox has proven to be a durable ghost!"

For more information about "View From the Summit" and Ron Musselman's other superb color renderings, write him at 3967 N. Millbrook Avenue, Fresno, CA 93726-7423. Ron and his lithographs will be found at this year's "Convention Emporium" in the Monterey Room of the Pasadena Hilton Hotel from June 29 through July 4.

## Majesty Of The Organ & Pipe Organ Spectacular

Various artists playing various organs

These albums are being reviewed together for each contains material first released about 30 years ago on

several notable Reader's Digest LP collections. First issued was *Organ Memories* (reviewed in the January 1965 Journal) while the second, *Organ Plays Golden Favorites* was reviewed in the October and December issues in 1969.

Each set contained 4 LPs. In 1980 Reader's Digest released an expanded 8 record set titled *Mighty Organ Plays Golden Favorites*. In all there were 153 selections, mostly well loved standards, show tunes and light classics played by 14 organists on 13 theatre organs and 6 concert or church instruments. Of the theatre organs all are Wurlitzer except for Robin Richmond who recorded on the 5/16 Compton, Odeon Cinema Leichester Square.

The original albums were produced by RCA Victor's custom record department. Despite their age, they were so well done originally, this remastering to digital compares well with modern DAT recordings. These organ treasures are now reappearing in various very low price reprint editions. Unfortunately, rather than follow the format of the original LPs, which generally had one artist per record playing a different organ on each side, both these CDs are a potpourri of selections culled from throughout the 12 LPs (although several artists and organs from the original sets are not included).

Oddly, the *Majesty* album has 10 "cuts (2 of which are medleys, for a 14 tune total) running just under 30 minutes, while the *Spectacular* disc is far more generous with 16 tracks containing 18 melodies in its 54 minutes. There are, however, no duplications between these two discs. There are no liner notes and, although both albums identify the organist, only one identifies the organs. This review will briefly supply the "missing" information although space is not available to list all the titles. Note that several artists are heard at organs they never recorded for other releases!

Don Baker plays two selections on the 4/38 Wichita (formerly New York Paramount) organ and his "Bells of St. Mary's" was made on the Redwood

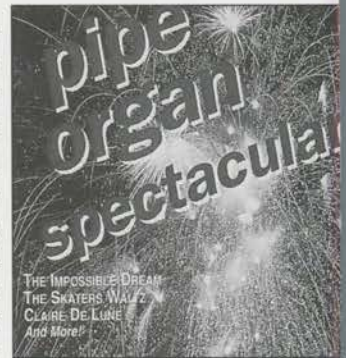


City Capn's Galley 4/23 Wurlitzer. Ray Bohr plays "I Love You Truly" on the 4/58 Radio City Music Hall organ while Reg Dixon's medley is on

the 3/14 in Blackpool's Tower Ballroom. Reginald Foort is heard on the Joe Kearns 3/27 residence Wurlitzer. Virgil Fox's "Sheep May Safely Graze" is done on Riverside Church's 5/182 Aeolian-Skinner. Dick Leibert plays "Song of India" on the Radio City Music Hall organ while all his other titles were recorded on Rochester's Auditorium Theatre 4/22 Wurlitzer. Ashley Miller is heard in 3 selections at Long Island University's (Brooklyn Paramount) 4/26 organ but recorded "Climb Every Mountain" and "Road to Mandalay" on the Loderhose (Renwik Studio) 4/42 Wurlitzer (part of which was the original Paramount Studio organ.)

All of Billy Nalle's titles were made on the Detroit Senate 4/34. Richard Purvis plays Romberg's "Serenade" on Boston's Symphony Hall Aeolian-Skinner as well as a very theatrical "Clare de Lune" on Grace Cathedral's 4/101 Aeolian-Skinner organ. Finally, Bill Thomson is heard on the then 4/35 San Sylmar Wurlitzer although his Carmen medley was done on the Grand Rapids Roaring 20s 3/28 Wurlitzer.

While it's definitely a mixed bag, at the price of \$5.99 each (plus postage per order of \$2.50) these are great bargains. Order "A21764" for the *Majesty* CD and "A19992" for the *Spectacular* CD from Organ Historical Society, P.O. Box 26811, Richmond, VA 23261.



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# THE PIPE PIPER

This is a reasonably up-to-date list of Theatre Pipe Organs in use in public locations in the United States and Canada. Additions, corrections, or deletions should be sent to Tom DeLay, 162 West Roberts, Fresno, CA 93704. Theatres in bold type indicate an original installation; those marked with an \* indicate an original installation other than a theatre. *Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.*

## ALABAMA

- BIRMINGHAM  
**Alabama Theatre** - 1811 Third Avenue North  
4/21 Wurlitzer  
Fairview United Methodist Church -  
2700 31st W.  
2/8 Wurlitzer  
South Side Baptist Church,  
Foster Auditorium  
1016 Nineteenth Street South  
3/6 Kimball

## ALASKA

- JUNEAU  
State Office Building -  
333 Willoughby Avenue  
2/8 Kimball

## ARIZONA

- MESA  
Organ Stop Pizza -  
1149 East Southern Avenue  
4/53 Wurlitzer
- PHOENIX  
Fellowship Hall, First Christian Church  
6750 Seventh Avenue  
2/11 Wurlitzer  
Phoenix College Auditorium  
1202 W. Thomas Road  
2/10 Wurlitzer

## ARKANSAS

- LITTLE ROCK  
Medical Center Auditorium,  
University of Arkansas  
2/8 Hybrid

## CALIFORNIA (North)

- BERKELEY  
Berkeley Community Theatre -  
1930 Alston Way  
4/33 Wurlitzer
- CASTRO VALLEY  
Cathedral of the Crossroads -  
20600 John Drive  
4/14 Wurlitzer-Morton
- FAIR OAKS  
Community Clubhouse -  
7997 California Avenue  
3/13 Wurlitzer
- HEALDSBURG  
Johnson's Alexander Valley Winery -  
8329 State Highway 128  
3/10 Robert-Morton
- MARTINEZ  
Bella Roma Pizza - 4040 Alhambra Avenue  
3/16 Wurlitzer
- MONTEREY  
State Theatre - 417 Alvarado  
2/13 Wurlitzer
- MURPHYS  
Kautz Vineyard Winery -  
1894 Six Mile Road  
3/15 Robert-Morton
- OAKLAND  
Grand Lake Theatre - 3200 Grand Avenue  
3/13 Wurlitzer  
Paramount Theatre - 2025 Broadway  
4/27 Wurlitzer w/2 consoles
- PALO ALTO  
Stanford Theatre  
3/21 Wurlitzer
- REDWOOD CITY  
Capn's Galley #2 - 821 Winslow  
4/23 Wurlitzer
- SACRAMENTO  
Arden Pizza & Pipes - 2911 Arden Way  
4/20 Wurlitzer  
Grant Union High School -  
1500 Grand Avenue  
4/21 Wurlitzer  
Towe Ford Museum  
3/16 Wurlitzer (ATOS)
- SALINAS  
First Baptist Church  
3/20 Wurlitzer-Wicks
- SAN FRANCISCO  
Castro Theatre - 429 Castro  
4/26 Wurlitzer  
**Cinema 21** - 2141 Chestnut  
2/6 Robert-Morton
- SAN JOSE  
Angelino's - 3132 Williams Road  
3/13 Wurlitzer  
Towne Theatre  
The Alameda  
3/16 Wurlitzer
- SAN LORENZO  
Ye Olde Pizza Joynt -  
19510 Hesperian Boulevard  
3/13 Wurlitzer
- STOCKTON  
Masonic Temple  
2/11 Robert-Morton

## CALIFORNIA (South)

- ANAHEIM  
Anaheim High School -  
811 W. Lincoln Avenue  
3/10 Robert-Morton
- CATALINA ISLAND  
**Avalon Casino Theatre**  
4/16 Page
- DEATH VALLEY  
Scotty's Castle  
3/15 Welte
- EL SEGUNDO  
Old Town Music Hall - 146 Richmond  
4/26 Wurlitzer
- ESCONDIDO  
Emmanuel Faith Community Church -  
639 East Felicita Avenue  
3/15 Wurlitzer
- FRESNO  
Fresno Pacific College -  
1717 South Chestnut Street  
3/20 Hybrid  
Pizza & Pipes - 3233 First Street  
3/23 Wurlitzer  
**Warnors Theatre** - 1402 Fulton  
4/14 Robert-Morton
- FULLERTON  
\* Plummer Auditorium  
Fullerton High School  
4/35 Wurlitzer
- HANFORD  
FOX Hanford Theatre  
2/10 Wurlitzer
- LOS ANGELES  
Founders' Church of Religious Science  
3281 W. 6th  
4/31 Wurlitzer  
**Orpheum Theatre** - 842 Broadway South  
3/14 Wurlitzer
- \* Shrine Auditorium -  
649 W. Jefferson Boulevard  
4/74 Moller  
Wilshire Ebell Theatre - 4401 W. Eighth  
3/13 Barton

- MONROVIA  
Monrovia High School  
2/10 Wurlitzer
  - PARAMOUNT  
Iceland Amphitheatre - 8041 Jackson  
3/19 Wurlitzer
  - PASADENA  
Civic Auditorium - 300 E. Green  
5/28 Moller  
Sexson Auditorium - Pasadena City College  
3/23 Wurlitzer
  - SAN BERNADINO  
**California Theatre** - 562 W. Fourth  
2/10 Wurlitzer
  - SAN DIEGO  
**Copley Symphony Hall (FOX Theatre)**  
4/32 Robert-Morton  
\* Spreckles Organ Pavillion at Balboa Park  
4/72 Austin
  - SAN GABRIEL  
Civic Auditorium - 320 S. Mission Drive  
3/16 Wurlitzer
  - SYLMAR  
San Sylmar  
The Nethercutt Collection  
4/73 Wurlitzer
  - SANTA ANA  
Santa Ana High School - 520 W. Walnut  
2/10 Robert-Morton
  - SANTA BARBARA  
Arlington Theatre - 1317 State  
4/27 Robert-Morton
  - SEAL BEACH  
Bay Theatre - 340 Main  
4/42 Wurlitzer
  - WESTCHESTER  
\* Fox Studios - 10201 W. Pico Boulevard  
3/17 Wurlitzer
- ## COLORADO
- COLORADO SPRINGS  
City Auditorium - Kiowa & Weber  
3/8 Wurlitzer  
Mount St. Francis Auditorium  
W. Woodman Valley Road  
3/20 Wurlitzer
  - DENVER  
**Paramount Theatre** - 1621 Glenarm Place  
4/20 Wurlitzer w/2 consoles
  - FORT COLLINS  
Lory Student Center Theatre  
Colorado State University  
3/19 Wurlitzer
- ## CONNECTICUT
- HARTFORD  
\* Bushnell Memorial Hall  
166 Capitol Avenue  
4/75 Austin
  - SHELTON  
Shelton High School - Meadow Street  
3/12 Austin
  - THOMASTON  
Thomaston Opera House  
3/15 Marr & Colton
  - WILLIMANTIC  
Windham Technical School  
Summit Street Extension  
3/15 Wurlitzer
- ## DELAWARE
- WILMINGTON  
Dickinson High School -  
1801 Milltown Road  
3/63 Kimball
- ## FLORIDA
- DUNEDIN  
Kirk of Dunedin - 2686 U.S. Alt. 19  
4/100 Hybrid
  - MIAMI  
**Gusman Cultural Center** - 174 E. Flagler  
3/15 Wurlitzer
  - PENSACOLA  
Saenger Theatre - 118 S. Palafox  
4/23 Robert-Morton
  - PINELLAS PARK  
City Auditorium  
7659 - 59th St. N.  
2/9 Wurlitzer
  - TAMPA  
Tampa Theatre  
711 Franklin Street Mall  
3/12 Wurlitzer

GEORGIA

- ATLANTA  
**Fox Theatre** - 660 Peachtree Northeast  
4/42 Moller  
Theatrical Paraphernalia  
2/9 Robert-Morton

HAWAII

- HONOLULU  
Hawaii Theatre - 1130 Bethel  
4/16 Robert-Morton  
Waikiki Theatre III  
4/16 Robert-Morton

IDAHO

- BOISE  
**Egyptian Theatre** - 700 Main  
2/8 Robert-Morton
- ATHOL  
Silverwood Theme Park - 26225 North  
Highway 95  
3/17 Wurlitzer
- MOSCOW  
University of Idaho Auditorium  
2/6 Robert-Morton

ILLINOIS

- CHAMPAIGN  
**Virginia Theatre** - 201 W. Park Avenue  
2/8 Wurlitzer
- CHICAGO  
\* Aragon Ballroom - 1106 W. Lawrence  
3/10 Wurlitzer  
Chicago Theatre - 175 N. State  
4/29 Wurlitzer  
Copernicus Center - 5216 W. Lawrence  
**Patio Theatre** - 6008 W. Irving Park  
3/17 Barton
- DOWNERS GROVE  
Downers Grove High School - 4436 Main  
3/10 Wurlitzer  
Tivoli Theatre - 5021 Highland Avenue  
3/10 Wurlitzer
- ELMHURST  
York Theatre - 150 North York Road  
3/7 Barton
- JOLIET  
**Rialto Square Theatre** - 102 S.E. Van Buren  
4/24 Barton
- MELROSE PARK  
North Avenue Rollerway -  
5th Avenue at North Avenue  
3/10 Wurlitzer
- MUNDELEIN  
St. Mary of the Lake Seminary -  
176 Mundelein  
4/19 Howell-Wurlitzer
- PARK RIDGE  
**Pickwick Theatre** - 5 S. Prospect Avenue  
3/11 Wurlitzer
- ROCKFORD  
**Coronado Theatre** - 312 N. Main  
4/17 Barton
- SPRINGFIELD  
Springfield High School - 101 S. Lewis  
3/11 Barton
- ST. CHARLES  
**Arcada Theatre** - 105 Main East  
3/16 Geneva/Marr & Colton  
**Baker Hotel** - 100 Main West  
3/10 Geneva
- WAUKEGAN  
**Genesee Theatre** - 203 N. Genesee  
3/10 Barton

INDIANA

- ANDERSON  
Anderson Music Center - 1325 Meridian  
2/6 Wurlitzer  
**Paramount Theatre**  
1124 Meridian  
3/14 Page
- ELKHART  
**Elco Theatre** - 410 S. Main  
2/11 Kimball
- FORT WAYNE  
**Embassy Theatre** - 121 W. Jefferson  
4/16 Page
- INDIANAPOLIS  
Hedback Community Theatre -  
1847 N. Alabama  
2/11 Page

Manual High School  
2405 Madison Avenue  
3/26 Wurlitzer

• LAFAYETTE

- Long Performing Arts Center  
111 N. Sixth  
3/21 Wurlitzer
- VINCENNES  
Vincennes University Auditorium  
3/12 Wurlitzer

IOWA

- CEDAR RAPIDS  
**Cedar Rapids Community Theatre**  
102 Third S.E.  
3/14 Barton
- Paramount Theatre** - 123 Third Avenue  
3/12 Wurlitzer
- DAVENPORT  
**Capitol Theatre** - 330 W. Third  
3/12 Moller-Wicks
- PELLA  
Pella Opera House - 611 Franklin Street  
3/12 Barton
- SIOUX CITY  
Municipal Auditorium - Gordon Drive  
3/13 Wurlitzer

KANSAS

- KANSAS CITY  
Granada Theatre - 1015 Minnesota Avenue  
3/20 Barton
- WICHITA  
Exhibition Hall, Century II Center  
225 W. Douglas  
4/39 Wurlitzer

KENTUCKY

- LOUISVILLE  
Louisville Gardens  
525 W. Muhammed Ali Boulevard  
4/17 Kilgen

LOUISIANA

- JACKSON  
Republic of West Florida Historical  
Association Museum  
3406 East College Street  
2/10 Wurlitzer
- NEW ORLEANS  
**Saenger Performing Arts Theatre**  
111 Canal  
4/26 Robert Morton (temp. unplayable)
- SHREVEPORT  
**Strand Theatre** - 619 Louisiana Avenue  
2/8 Robert Morton

MAINE

- OLD ORCHARD BEACH  
McSweeney Auditorium,  
Loranger Memorial School - Saco Avenue  
3/13 Wurlitzer

• PORTLAND

- State Theatre** - 609 Congress  
2/8 Wurlitzer

MARYLAND

- CATONSVILLE  
Rice Auditorium Spring Grove Hospital  
Center - Elm Street  
2/7 Wicks/Morton
- COLLEGE PARK  
University of Maryland  
University Boulevard & Adelphi Road  
3/10 Kimball
- FREDERICK  
**Weinberg Center for the Arts**  
20 W. Patrick  
2/8 Wurlitzer

MASSACHUSETTS

- NEW BEDFORD  
**New Zeiterion Theatre**  
2/8 Wurlitzer
- SPRINGFIELD  
**Paramount-Sanderson Theatre**  
1700 Main  
3/11 Wurlitzer
- STONEHAM  
Stoneham Town Hall - 35 Central  
2/14 Wurlitzer
- WELLESLEY HILLS  
Knight Auditorium, Babson College  
Wellesley Avenue  
3/13 Wurlitzer

MICHIGAN

- ANN ARBOR  
**Michigan Community Theatre**  
603 E. Liberty  
3/14 Barton
- CRYSTAL FALLS  
Crystal Falls Theatre - 301 Superior Avenue  
3/21 Moller
- DETROIT  
**Fox Theatre** - 2211 Woodward Avenue  
4/36 Wurlitzer; 3/12 Moller  
**Redford Theatre** - 17360 Lahser Road  
3/10 Barton  
Senate Theatre - 6424 Michigan  
4/34 Wurlitzer
- GRAND LEDGE  
Grand Ledge Opera House  
121 South Bridge Street  
3/20 Barton/hybrid
- FLINT  
Flint Institute of Music Recital Hall  
1025 E. Kearsley  
3/11 Barton
- IRONWOOD (Upper Peninsula)  
**Ironwood Theatre**  
2/7 Barton
- KALAMAZOO  
**State Theatre** - 404 S. Burdick  
3/13 Barton
- MARSHALL  
The Mole Hole - 150 W. Michigan  
2/4 Barton
- MUSKEGON  
Frauenthal Center - 407 W. Western Avenue  
3/8 Barton
- SAGINAW  
**Temple Theatre** - 203 W. Washington  
3/11 Barton

MINNESOTA

- FERGUS FALLS  
Center for the Arts (Fergus Theatre)  
124 West Lincoln  
3/10 Wurlitzer
- LUVERNE  
**Palace Theatre**  
2/5 Smith-Geneva
- MINNEAPOLIS  
All God's Children Metropolitan  
Community Church - 3100 Park Avenue  
3/11 Hybrid  
Powder Horn Park Baptist Church  
1628 E. 33rd  
3/13 Robert-Morton
- MOORHEAD  
Moorhead State University, Weld Hall  
2/7 Hybrid
- RED WING  
**Sheldon Auditorium** - Third & East Avenue  
2/11 Kilgen
- ST. PAUL  
Fitzgerald Theatre - 10 E. Exchange  
3/21 Wurlitzer

MISSISSIPPI

- HATTIESBURG  
Saenger Center - Forrest & Front Streets  
3/8 Robert-Morton
- MERIDIAN  
**Temple Theatre** - 2318 Eighth  
3/8 Robert-Morton

MISSOURI

- KANASAS CITY  
Civic Center Music Hall - 13th & Wyandott  
4/27 Robert Morton
- POINT LOOKOUT  
Jones Auditorium, School of the Ozarks  
Hwy 65  
3/15 Wurlitzer
- ST. LOUIS  
**Fox Theatre** - 527 Grand Boulevard N.  
4/36 Wurlitzer; 2/10 Wurlitzer

MONTANA

- BILLINGS  
Wilma Theatre  
3/10 Robert-Morton
- BOZEMAN  
**Ellen Theatre**  
2/7 Wurlitzer

## NEBRASKA

- BELLEVUE  
Little Theatre Playhouse  
203 W. Mission Avenue  
2/5 Wurlitzer
- OMAHA  
Durand Sky Ranch Airport  
2/5 Barton  
**Orpheum Theatre** - 409 S. Sixteenth  
3/13 Wurlitzer

## NEW HAMPSHIRE

- BERLIN  
Berlin Middle School  
2/10 Wurlitzer

## NEW JERSEY

- ASBURY PARK  
\* Convention Hall - 1300 Boardwalk  
3/12 Kilgen
- ATLANTIC CITY  
\* Convention Hall - 2301 Boardwalk  
7/455 Midmer-Losh; 4/42 Kimball
- GUTTENBERG  
Galaxy Theatre - 7000 Boulevard East  
3/12 Kimball
- NEWARK  
**Symphony Hall**  
4/15 Griffith-Beech
- NORTH BERGEN  
Immaculate Heart of Mary Chapel  
Broadway between 78th & 79th  
3/12 Robert-Morton
- OCEAN GROVE  
\* Ocean Grove Auditorium  
27 Pilgrim Parkway  
4/71 Hope-Jones
- PITMAN  
**Broadway Theatre**  
3/8 Kimball
- RAHWAY  
**Union County Arts Center** - 1601 Irving  
2/7 Wurlitzer
- TRENTON  
War Memorial Auditorium  
W. Lafayette & Wilson  
3/16 Moller
- UNION CITY  
Park Theatre Performing Arts Center  
3/20 Moller
- WESTWOOD  
**Pascack Theatre**  
2/8 Wurlitzer

## NEW MEXICO

- ROSWELL  
Pearson Auditorium  
New Mexico Military Institute  
3/19 Hilgreen-Lane-Wurlitzer

## NEW YORK

- BINGHAMTON  
Broome Center for Performing Arts  
228 Washington  
4/24 Robert-Morton
- BROOKLYN  
**Long Island University**  
385 Flatbush Extension  
4/26 Wurlitzer
- BUFFALO  
**Shea's Theatre** - 646 Main Street  
4/28 Wurlitzer
- CORNWALL-ON-HUDSON  
\* New York Military Academy  
Academy Avenue  
4/31 Moller
- CORTLAND  
Old Main Auditorium -  
State University College  
Link
- ELMIRA  
Clemens Center for Performing Arts  
State & Gray  
4/22 Marr & Colton
- LAKE PLACID  
**Palace Theatre**  
3/7 Robert-Morton
- LOCKPORT  
Dale Building, Senior Citizen Center  
33 Ontario  
2/8 Wurlitzer

- MIDDLETOWN  
Paramount Theatre - 19 South  
3/11 Wurlitzer
- MINEOLA  
Chaminade High School - Jackson Avenue  
3/15 Austin-Morton
- NEW YORK CITY  
**Beacon Theatre** - 2124 Broadway  
4/19 Wurlitzer  
**Radio City Music Hall** - Rockefeller Center  
4/58 Wurlitzer  
**United Palace** - 175th & Broadway  
4/23 Robert-Morton
- NORTH TONAWANDA  
**Riviera Theatre** - 67 Webster  
3/19 Wurlitzer
- POUGHKEEPSIE  
Bardavon 1869 Opera House  
35 Market Street  
2/8 Wurlitzer
- ROCHESTER  
Auditorium Center - 875 Main East  
4/22 Wurlitzer  
Eisenhart Auditorium - 657 East Avenue  
3/11 Wurlitzer
- \* First Universal Church  
150 Clinton Avenue South  
3/13 Hope-Jones
- ROME  
**Capitol Theatre** - 218 W. Dominick  
3/7 Moller
- SCHENECTADY  
Proctor's Theatre - 432 State  
3/18 Wurlitzer
- SUFFERN  
Lafayette Theatre  
2/10 Wurlitzer
- SYRACUSE  
Mills Building, State Fairgrounds  
3/11 Wurlitzer
- UTICA  
Proctor High School - Hilton Avenue  
3/13 Wurlitzer

## NORTH CAROLINA

- BURLINGTON  
Williams High School  
3/17 Hybrid
- GREENSBORO  
**Carolina Theatre** - 310 S. Greene  
2/6 Robert-Morton  
Masonic Temple - 426 W. Market  
2/7 Wurlitzer
- LUMBERTON  
Carolina Civic Center  
2/8 Robert-Morton

## NORTH DAKOTA

- FARGO  
Fargo Theatre - 314 N. Broadway  
3/15 Wurlitzer; 2/7 Hybrid (lobby organ)

## OHIO

- AKRON  
**Akron Civic Theatre** - 182 S. Main  
3/13 Wurlitzer
- CANTON  
**Palace Theatre** - 605 N. Market Avenue  
3/9 Kilgen
- CINCINNATI  
Emery Theatre - 1112 Walnut  
3/27 Wurlitzer
- CLEVELAND  
Gray's Armory - 1234 Bolivar Road  
3/13 Wurlitzer  
Palace Theatre  
3/15 Kimball  
Judson Manor - 1890 E. 107th  
2/9 Kimball
- COLUMBUS  
**Ohio Theatre** - 39 E. State  
4/20 Robert-Morton
- DAYTON  
Victoria Theatre - 138 N. Main  
3/16 Wurlitzer
- HAMILTON  
Shady Nook Theatre-Restaurant  
879 Millville-Oxford Road  
4/32 Wurlitzer
- LIMA  
Allen County Museum - 620 West Market  
2/4 Page

- LORAIN  
**Palace Theatre** - Sixth & Broadway  
3/11 Wurlitzer
- MANSFIELD  
Renaissance Theatre - 136 Park Avenue W.  
3/20 Wurlitzer
- MARION  
Palace Theatre - 276 W. Center  
3/10 Wurlitzer
- MEDINA  
\* County Administration Building  
3/16 Austin
- TOLEDO  
Ohio Theatre - 3114 LaGrange  
4/10 Marr & Colton
- WILMINGTON  
Wilmington College  
2/7 Wicks
- WORTHINGTON  
Worthington High School - 300 W. Granville  
3/16 Wurlitzer

## OKLAHOMA

- MIAMI  
**Coleman Theatre**  
3/10 Wurlitzer
- MUSKOGEE  
Muskogee Civic Center  
3/7 Robert-Morton
- OKLAHOMA CITY  
Music Hall, Civic Center  
201 Channing Square  
4/15 Kilgen
- OKMULGEE  
Orpheum Theatre  
4/14 Robert-Morton
- TULSA  
Broken Arrow Campus  
Tulsa Technology Center  
3/13 Robert-Morton

## OREGON

- COOS BAY  
**Egyptian Theatre** - 229 S. Broadway  
4/18 Wurlitzer
- CORVALLIS  
Gill Coliseum, Oregon State University  
2/8 Wurlitzer
- PORTLAND  
Alpenrose Dairy Park  
6149 S.W. Shattuck Road  
2/5 Kimball; 4/50 Skinner  
Cleveland High School  
3400 S.E. 26th Avenue  
3/26 Kimball  
Oaks Park Roller Rink  
Foot of S.E. Spokane  
4/18 Wurlitzer  
Scottish Rite Temple - 709 S.W. 15th  
2 manual Wurlitzer and 3 manual Wurlitzer  
14 ranks
- SALEM  
Elsinore Theatre  
3/18 Wurlitzer

## PENNSYLVANIA

- ALLENTOWN  
**Nineteenth Street Theatre** - 527 N. 19th  
3/7 Moller
- CHAMBERSBURG  
**Capitol Theatre** - 163 S. Main  
4/20 Moller
- DORMONT  
Keystone Oaks High School  
1000 McNealy Road  
3/17 Wurlitzer
- GLENSIDE  
Keswick Theatre  
3/14 Moller
- HERSHEY  
**Hershey Community Theatre**  
15 Caracas Avenue  
4/71 Aeolian Skinner
- MARIETTA  
Marietta Theatre - 130 W. Market  
3/37 Wurlitzer-Page
- NORTHAMPTON  
Roxy Theatre  
2/6 Wurlitzer

- PHILADELPHIA
  - \* Civic Center Convention Hall  
34th & Civic Center Boulevard  
4/4/88 Moller
  - 4/19 Moller (theatre console)
  - 4/87 Moller (classic console)
  - Wanamaker's Store - 13th & Market  
6/469 Hybrid
- POTTSTOWN
  - Sunnybrook Ballroom
  - 3/11 United States
- YORK
  - Strand/Capitol Theatre Complex  
3/13 Wurlitzer
- RHODE ISLAND
  - NEWPORT
    - Jane Pickens Theatre - 49 Touro  
2/8 Marr & Colton
  - PROVIDENCE
    - Columbus Theatre - 270 Broadway  
2/6 Wurlitzer
    - Providence Performing Arts Center  
220 Weybosset  
5/21 Wurlitzer
  - WOONSOCKET
    - Stadium Theatre - 329 Main  
2/10 Wurlitzer
- TENNESSEE
  - BRISTOL
    - Paramount Center  
3/11 Wurlitzer-Kimball
  - CHATTANOOGA
    - Tivoli Theatre - 709 Broad  
3/12 Wurlitzer
  - KNOXVILLE
    - Tennessee Theatre - 604 Gay Street  
3/14 Wurlitzer
  - MEMPHIS
    - Orpheum Theatre - 197 S. Main  
3/13 Wurlitzer
- TEXAS
  - BEAUMONT
    - Jefferson Theatre - 345 Fannin  
3/8 Robert-Morton
  - DALLAS
    - Lakewood Theatre  
Abrams Road & Gaston Avenue  
3/8 Robert-Morton
    - \* Scottish Rite Temple - Harwood & Canton  
2/15 Wicks
  - FORT WORTH
    - Casa Manana Theatre - 3101 W. Lancaster  
3/11 Wurlitzer
  - SAN ANTONIO
    - \* Scottish Rite Cathedral  
308 Avenue E  
4/44 Moller
- UTAH
  - SALT LAKE CITY
    - Capitol Theatre - 50 W. 200 South  
2/11 Wurlitzer
    - The Organ Loft - 3331 Edison  
5/32 Wurlitzer
- VIRGINIA
  - FAIRFAX
    - PVTOS at George Mason University  
4400 University Drive  
2/8 Wurlitzer
  - RICHMOND
    - Byrd Theatre - 2908 W. Carey  
4/17 Wurlitzer
    - Carpenter Center - 600 E. Grace  
3/13 Wurlitzer
    - Mosque Auditorium - 6 N. Laurel  
3/17 Wurlitzer
- WASHINGTON
  - BELLINGHAM
    - Mt. Baker Theatre - 106 N. Commercial  
2/10 Wurlitzer
  - BREMERTON
    - Community Theatre  
2/11 Hybrid
    - Masonic Temple  
2/8 Wurlitzer
  - MT. VERNON
    - Lincoln Theatre  
2/7 Wurlitzer
- OLYMPIA
  - Washington Center for the Performing Arts  
512 Washington Street SE  
3/25 Wurlitzer
- PULLMAN
  - Physical Sciences Building  
Washington State University  
2/7 Robert-Morton
- RAYMOND
  - Raymond Theatre  
2/5 Wurlitzer
- SEATTLE
  - Franklin High School  
3013 South Mt. Baker Avenue  
3/13 Kimball
  - Haller Lake Improvement Club  
12579 Densmore  
3/8 Wurlitzer-Marr & Colton
  - Paramount Theatre - 907 Pine  
4/20 Wurlitzer
- SPOKANE
  - First Nazarene Church  
N. 9004 Country Homes Boulevard  
3/16 Wurlitzer
- TACOMA
  - Pizza & Pipes #2 - 19th & Mildred W.  
3/17 Wurlitzer
  - Temple Theatre - 49 St. Helens  
2/9 Kimball
- VANCOUVER
  - Uncle Milt's Pizza Co. - 2410 Grand Blvd.  
3/18 Wurlitzer
- WENATCHEE
  - Museum Theatre  
2/9 Wurlitzer
- WISCONSIN
  - BARABOO
    - Al Ringling Theatre - 136 Fourth Avenue  
3/9 Barton
  - HUDSON
    - Phipps Center for the Arts - First & Locust  
3/15 Wurlitzer
  - MADISON
    - Oscar Mayer Theatre - 2111 State  
3/14 Barton
  - MILWAUKEE
    - Avalon Theatre  
2473 Kinnickinnic Avenue S.  
3/27 Wurlitzer
    - Organ Piper Music Palace - 4353 S. 108th  
3/27 Kimball-Wurlitzer
    - Oriental Theatre  
Farewell & North Avenues  
3/38 Kimball
    - Pabst Theatre - 144 E. Wells  
4/20 Moller
    - Riverside Theatre  
116 W. Wisconsin Avenue  
3/14 Wurlitzer
  - RACINE
    - Theatre Guild Playhouse  
2519 Northwestern Avenue  
2/7 Wurlitzer
  - WAUSAU
    - Grand Theatre - 415 Fourth  
3/6 Kilgen
- CANADA
  - BRITISH COLUMBIA
    - VANCOUVER
      - Orpheum Theatre - 884 Granville  
3/13 Wurlitzer
  - ONTARIO
    - ANCASTER
      - Ancaster High School - Jerseyville Road  
3/17 Warren
    - KINGSTON
      - Church of the Redeemer -  
Kirkpatrick Street  
3/21 Kimball
      - Hockey Rink, Queen's University -  
207 Stuart  
3/19 Hilgreen-Lane
    - TORONTO
      - Casa Loma - 1 Austin Terrace  
4/18 Wurlitzer
      - Organ Grinder - 58 The Esplanade  
3/13 Hybrid
    - WINDSOR
      - St. Clare's Church - 1266 Tecumseh W.  
2/7 Wurlitzer

# Journal of American Organbuilding

## Quarterly Publication of the American Institute of Organbuilders

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

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

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# BYLAWS of the AMERICAN THEATRE ORGAN SOCIETY

A Membership Nonprofit Public Benefit Corporation

## ARTICLE I: Offices, Chapters, Purpose

**Section 1.1 PRINCIPAL OFFICE.** The principal office for the transaction of the business of the American Theatre Organ Society (hereinafter referred to as the Society) shall be located at such place as may be determined by the Board of Directors. The Board is hereby granted full power and authority to change the principal office from one location to another.

**Section 1.2 OTHER OFFICES.** Branch or subordinate offices may be established at any time by resolution of the Board of Directors.

**Section 1.3 CHAPTERS.** Chapters may be established by resolution of the Board of Directors.

**Section 1.4 PURPOSE.** This Society is a nonprofit public benefit corporation formed under the California Nonprofit Corporation Law. It is for public and charitable purposes, and not for the private gain of any person. The public purposes shall include:

- The preservation and enhancement of the theatre organ;
- To further public appreciation of the theatre pipe organ and its music with educational programs and concerts;
- To encourage talented musicians to preserve the art of theatre organ playing, through competitions and awards;
- To encourage skilled organbuilders and technicians to preserve the art of theatre pipe organ building and maintenance through educational seminars, written books and articles, and on-the-job training of aspiring pipe organ builders and technicians.

Such purposes for which this Society is organized are exclusively charitable and educational within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1954.

Notwithstanding any other provision of the Articles of these Bylaws, the Society shall not carry on any activities not permitted to be carried on by a corporation exempt from Federal income tax under Section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law), or by a corporation, contributions to which are deductible under Section 170(c)(2) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law).

## ARTICLE II: Membership

**Section 2.1 CLASSES AND BENEFITS OF MEMBERSHIP.** There shall be two classes of membership: Regular and Honorary. A Regular member must be of good character and dedicated to the purposes set forth in Section 1.4. A Regular membership may be a family membership (two adults and dependent children living at the same address). A family membership is entitled to one vote and one copy of each regularly issued membership publication, and only one individual in a family membership may hold national office at any one time. An Honorary member shall be a Regular member who has rendered outstanding service to the Society over an extended period of time, and who has been selected for such recognition by the Board of Directors. The Board may select one Honorary member each year, and such Honorary member shall enjoy all the rights and privileges of a Regular member for life without the payment of dues.

**Section 2.2 ADMISSION.** Any person meeting the qualifications set forth in Section 2.1 may apply to become a Regular member. Membership shall be without regard to race, sex, religion, national origin, disability, or age. Applications for membership shall be approved by the Board of Directors, or by a committee or officer charged by the Board of Directors with responsibility for such decisions.

**Section 2.3 FEES, DUES AND ASSESSMENTS.** The Board of Directors may set such fees, dues and assessments for membership in the Society as the Board, in its discretion, determines. Upon learning of such fees, dues or assessments, a member may avoid liability for them by promptly resigning from membership, except where the member is, by contract or otherwise, liable for them. This provision authorizing such fees, dues or assessments does not, of itself, create such liability.

Membership dues shall be for a period of one year, commencing on the first day of the month following the month in which the application was received. Membership may be continued by paying dues each year on or before the anniversary date. Dues shall become delinquent and membership will be terminated if not paid by that date.

**Section 2.4 TERMINATION OF MEMBERSHIP.** Any membership may be terminated for cause by decision of the Board of Directors. Written notice of termination, stating the effective date and the reason(s) for the action, shall be sent immediately to the member by first class, certified, or registered mail. The effective date of termination shall be at least 15 days after the mailing of the notice. The member being terminated shall have the right of appeal to the Board not less than five days before the effective date of termination. Such appeal may be made orally or in writing; if oral, the Board shall notify the member in a timely manner of the date, time and place of the hearing. The decision of the Board following an appeal shall be final. Any action challenging a termination of membership must be commenced within one year after the date of termination. Any person whose membership has been terminated by the Board action shall be entitled to a pro rata refund of dues paid.

Any member may resign from the Society by submitting to the Secretary a written statement of resignation, specifying a future date on which the resignation is to become effective. A member resigning from the Society shall not be entitled to any pro rata refund of dues, fees, or assessments.

**Section 2.5 TRANSFER OF MEMBERSHIP.** No member may transfer his or her membership. Upon the death of a member who is part of a family membership, the rights and privileges of the membership may continue to reside with the surviving eligible family members, if they so elect. If they do not so elect, a pro rata refund of dues paid may be made if requested.

**Section 2.6 PROPERTY RIGHTS.** No member shall have any right or interest in any property or assets of this Society.

**Section 2.7 LIABILITY.** No members shall be personally liable for the debts, liabilities or obligations of this Society.

## ARTICLE III: Membership Meetings and Voting

**Section 3.1 ANNUAL MEETINGS.** A meeting of members of the Society shall be held at least annually, at a time and place determined by the Board of Directors.

**Section 3.2 SPECIAL MEETINGS.** Special meetings of members, for any purpose, may be called at any time by the President or by the Board of Directors.

A special meeting of members shall be called by the President upon written request from any member (except members of the Board) holding signed authorizations from at least 5% of the voting members of the Society. The request must state the business to be transacted at the special meeting, and it must be mailed to the principal office of the Society, or delivered to the President, the Vice-President or the Secretary. The President shall, within 20 days from receipt of such a request, cause notice to be given to all members entitled to vote, stating the nature of the business to be transacted and the place, date and time of the meeting. The meeting shall be held not less than 35 nor more than 90 days after receipt of such a request. No other business than that specified in the notice may be transacted at a special meeting.

**Section 3.3 NOTICE OF MEETING.** Notice of the annual meeting of members shall be given by the Secretary to all members entitled to vote. The notice shall be in writing, shall state the place, date and time of the meeting, and shall be sent by first class mail to every member at his or her last address of record. The notice must be sent at least ten days but no more than 90 days prior to the date set for the meeting. Publication of the required information in the Society's journal or other publication shall constitute acceptable notice, so long as the time limits specified herein are observed.

Notice of a special meeting shall be given as specified in Section 3.2.

**Section 3.4 ADJOURNED MEETINGS.** Any meeting of members, annual or special, whether or not a quorum is present, may be adjourned from time to time by the vote of a majority of the members present in person, but in the absence of a quorum, no other business may be transacted at any such meeting. No meeting may be adjourned for more than 45 days. It shall not be necessary to give any notice of the time or place of the adjourned meeting or of the business to be transacted thereat, other than by announcement at the meeting at which such adjournment is taken. If, after the adjournment, a new record date is fixed for the adjourned meeting, a notice of the adjourned meeting shall be given to each member of record entitled to vote at the meeting.

## Section 3.5 QUORUM

a. Number Required. The presence in person of at least 50 members entitled to vote at any membership meeting shall constitute a quorum for the transaction of business. If fewer

than one-third of the voting members of the Society attend the meeting no business may be acted upon unless its general nature was set forth in the required notice of the meeting.

b. Loss of Quorum. The members present at a duly called or held meeting at which a quorum is present may continue to transact business until adjournment, notwithstanding the withdrawal of enough members to leave less than a quorum, if any action taken (other than adjournment) is approved by at least a majority of the members required to constitute a quorum.

## Section 3.6 WAIVER OF NOTICE OR CONSENT OF ABSENTEES

a. Written Waiver or Consent. The transactions of any meeting of members held without proper call and notice shall be as valid as if regular call and notice were given, if a quorum is present in person, and if, either before or after the meeting, each member entitled to vote who was not present in person signs a written waiver of notice, or a consent to the holding of the meeting, or an approval of the minutes thereof. All such waivers, consents or approvals shall be filed with the Society records as part of the minutes of the meeting.

b. Waiver by Attendance. Attendance by a member at a meeting shall also constitute a waiver of notice of that meeting, except when the member objects at the beginning of the meeting to the transaction of any business because the meeting was not lawfully called or convened. Attendance at a meeting is not a waiver of any right to object to the consideration of matters not included in the notice of the meeting, if that objection is expressly made at the meeting.

**Section 3.7 VOTING.** Each member of the Society is entitled to one vote on matters requiring membership approval. Family memberships shall have one vote. Voting shall be by voice, unless the chairman of the meeting at which such vote takes place directs such voting to be by ballot. No single vote shall be split into fractional votes, and no cumulative voting shall be authorized. If a quorum is present, the affirmative vote of the majority of the members present at the meeting shall be the act of the members, unless the vote of a greater number is required by California Nonprofit Corporation Law.

**Section 3.8 ACTION WITHOUT MEETING BY WRITTEN BALLOT.** Any action which may be taken at any regular or special meeting of members may be taken without a meeting if a written ballot is distributed to every member entitled to vote. Such ballot shall set forth the proposed action, provide an opportunity to specify approval or disapproval of any proposal, and provide a reasonable time within which to return the ballot. Approval by written ballot shall be valid only when the number of votes cast is at least equal to a quorum as specified in Section 3.5, and the number of approvals is at least a majority of a quorum. Ballots shall be distributed to members in accordance with the requirements for notice of meetings, as set forth in Section 3.3, and shall indicate the number of responses needed to meet the quorum requirements and the time by which the ballot must be received in order to be counted.

**Section 3.9 RECORD DATE.** The record date of membership shall be that shown on the most recent revision of the roster of members of the Society. The roster shall be revised at intervals of two months, prior to distribution of the official journal.

**Section 3.10 PROXIES.** There shall be no right to vote by proxy.

**Section 3.11 CONDUCT OF MEETINGS.** Meetings of members shall be presided over by the President of the Society, or in the absence of the President, by the Vice-President, and in the absence of both of them, by a chairman chosen by a majority of the Board of Directors. The Secretary of the Society shall act as secretary of all meetings of members, provided that in the absence of the Secretary, the presiding officer shall appoint another member as acting secretary of the meeting.

## ARTICLE IV: Board of Directors

**Section 4.1 POWERS.** Subject to the limitations of the Articles of Incorporation, of the Bylaws, and of the General Nonprofit Corporation Law of the State of California as to action to be authorized or approved by members, and subject to the duties of Directors as prescribed by the Bylaws, all corporate power shall be exercised by or under the authority of, and the business affairs of the Society shall be controlled by, the Board of Directors. Without limiting the foregoing, the Board of Directors shall have the power to levy dues and assessments, to select and remove all officers, agents, employees and contractors, and to fix reasonable compensation therefor, to authorize and empower officers or agents to enter into contracts and other commitments on behalf of the society, to appoint officers and agents, and to delegate responsibilities and authority to committees, officers and agents.

## Section 4.2 NUMBER AND QUALIFICATION OF DIRECTORS.

- Elected Directors. Any member at least 21 years of



age and who has been a member of the Society for two years prior to the date nominations are closed, may serve as a Director of the Society. There shall be nine Directors who serve by reason of election, herein referred to as the Elected Directors. They shall have full voting rights on all matters before the Board. A Director selected by the Board to fill an unexpired term is considered to be an Elected Director.

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

c. Ex-Officio Director. There shall be one Ex-Officio Director who shall be the Immediate Past President. For the purposes of this Section 4.2, the person serving as President upon the expiration of the term shall be considered the Immediate Past President. The Ex-Officio Director serves in an advisory capacity and shall have no right to vote on matters before the Board.

d. Determination of Number of Directors. In the event a person holding office as an officer of the Society is elected to serve as an Elected Director, that person shall serve as an Elected Director. He or she may also continue to serve as an officer at the discretion of the Board of Directors; if continuing in office, there shall be one fewer Appointed Directors while that person serves as an officer.

#### Section 4.3 NOMINATION AND ELECTION OF DIRECTORS.

Elected Directors shall be elected by annual written ballot in accordance with this Section 4.3. In the event that the Society fails to comply with this Section 4.3, then Elected Directors shall be elected at the annual meeting of members or at a special meeting of members. Notice shall be given members not earlier than November 1 and not later than December 31 of each year that nominations for positions of Elected Directors are open. Each member is eligible for nomination and may nominate himself or herself or be nominated by other members, in which case written consent of the nominee is required and must be received before the nominee's name can be placed on the ballot. The close of nominations shall be not less than 50 nor more than 120 days before the day Directors are to be elected. No nomination for the Board of Directors can be made after the date set for the close of nominations. Each nominee shall furnish to the Nominating Committee Chairman on or before February 1 such personal information as is specified in the notice.

The Nominating Committee shall prepare a list of not less than six candidates for the position of Elected Director, which list shall contain but not be limited to all nominations submitted by the members in accordance with this Section 4.3. The Nominating Committee shall report its selection of candidates for Elected Director to the Board of Directors on or before February 15 of each year. If, after the close of nominations, the number of nominees is not more than the number of Directors to be elected, the Board then serving may without further action declare those nominated and qualified to be elected have been elected.

On or before March 5, a written ballot and information on the candidates shall be sent to every member entitled to vote. The ballot and information shall be sent in the most expeditious manner or by inclusion in the official journal. The ballot shall name each candidate, arranged in alphabetical order according to surname, shall have a space marked "withhold" which shall indicate that the authority to vote for the election of Elected Directors is withheld on such ballot. Any ballot marked "withhold" shall not be voted either for or against the election of a Director or Directors.

All ballots shall be returned to the place designated and shall be postmarked not later than April 15 in order to be counted; further, all ballots shall be counted the day following the last day for receiving ballots. In any election of Directors, the candidates are elected who receive the highest number of votes up to the number of Directors to be elected. On or before May 15, the Secretary shall notify the candidates and the Board by mail of election results. Following notification of the candidates and the Board, the members shall be notified of the results of the election, which may be done by publishing the results in the official journal or other Society publication.

#### Section 4.4 TERM OF OFFICE.

a. Elected Directors. Each Elected Director shall serve for a three-year term. Three Elected Directors shall be elected each year by the members as provided in these Bylaws. If no election for Elected Directors is held, they shall continue to serve in office until election of successors. An Elected Director may serve for no more than two consecutive three-year terms or a maximum of six consecutive years, and shall not be eligible for reelection or appointment until at least two years shall have elapsed from the expiration of his or her last elected term.

b. Appointed Directors. Each Appointed Director shall serve for a term commencing at the meeting at which such officer was approved and shall continue to serve until his or her respective successor has been appointed and qualified for such office or position, subject to the requirements of Section 5.2.

c. Ex-Officio Director. The Immediate Past President shall serve as Ex-Officio Director for one year, immediately following retirement as President.

Section 4.5 VACANCIES. Vacancies in the Board of Directors shall be filled at the next regular election by the candidates receiving the highest number of votes. Each Director so elected shall hold office until a successor is elected at an annual meeting of the members or at a special meeting called for that purpose, or by written ballot in accordance with Section 4.3.

A vacancy shall be deemed to exist in the case of the death, resignation or removal of any Director, or if the authorized number of Directors be increased without election of the additional Directors so provided for, or in case the members fail at any time to elect the full number of authorized Directors; provided that, except upon notice to the Attorney General, no Director may resign where the Society would be left without a duly elected Director in charge of its affairs. The members may at any time elect a Director to fill any vacancy not filled by the Directors, following the procedures for the nomination and election of Directors set forth in Section 4.3, except that the dates and times therein shall be adjusted as necessary to assure that the vacancy or vacancies be filled as promptly as possible. Upon the tendering of resignation by any Director to the Board of Directors, the Board shall have the power to elect a successor to take office at such time as the resignation shall become effective. No reduction in the number of Directors shall have the effect of removing any Director prior to the expiration of such Director's term of office.

Section 4.6 PLACE OF MEETING. Meeting of the Board of Directors may be held at any place within or without the State of California which has been designated by the Board or by written consent of all the Directors. In the absence of such designation, meetings shall be held at the principal office of the Society.

Section 4.7 ORGANIZATIONAL MEETING. Immediately preceding the annual meeting of members, the Board of Directors shall hold its annual meeting for the purposes of organizing the Board, the election of officers and the transaction of such business as may come before the meeting.

Section 4.8 SPECIAL MEETINGS. Special meetings of the Board of Directors for any purpose may be called at any time by the President or by any two Directors. The use of telephonic conference calls as a means to hold special meetings of the Board is permissible under the provisions of Section 4.11.

Section 4.9 NOTICE OF MEETINGS. Notice of the time and place of each meeting of the Board of Directors not fixed by an express provision of the Bylaws shall be given to each Director not less than 48 hours before the date of the meeting if given personally or by telephone or telegraph, and not less than seven days before the date of the meeting if given by first class mail.

Section 4.10 CONSENT TO MEETINGS. The transactions of the Board of Directors at any meeting however called and noticed or wherever held, shall be as valid as though done at a meeting duly held after call and notice, if a quorum be present, and if either before or after the meeting each Director not present signs a written waiver or notice or a consent to the holding of such meeting, or approval of the minutes thereof, or who attends the meeting without protesting, prior thereto or at its commencement, the lack of notice to such Director. All such waivers, consents or approvals shall be filed with the corporate records as a part of the minutes of the meeting.

Section 4.11 ACTION WITHOUT MEETING. Any action required or permitted to be taken by the Board of Directors under any provision of the California General Nonprofit Corporation Law may be taken without a meeting, if all members of the Board shall individually or collectively consent in writing to such action. Such written consent or consents shall be filed with the minutes of the proceedings of the Board. Such action by written consent shall have the same force and effect as a unanimous vote of the Directors. Any certificate or other document filed under any provision of the California Nonprofit Corporation Law which relates to action so taken shall state that the action was taken by unanimous written consent of the Board of Directors without a meeting, and that the Articles of Incorporation and the Bylaws authorize the Directors to so act. For the purpose of this section only, "all members of the Board" shall not include any Interested Director as defined in Section 4.19.

Section 4.12. QUORUM. A majority of the then-acting voting Directors shall be necessary to constitute a quorum for the transaction of business, except to adjourn as hereinafter provided. Every act or decision done or made by the Directors present at a meeting duly held at which a quorum is present

shall be regarded as the act of the Board of Directors unless a greater number be required by law or by the Articles of Incorporation.

Section 4.13 ADJOURNMENT. A majority of the Directors present, whether or not a quorum is present, may adjourn any Directors' meeting to meet again at another time or place. In the event a meeting of the Board of Directors is adjourned for more than 24 hours, notice of any adjournment to another time or place shall be given prior to the time of the adjourned meeting to the Directors who were not present at the time of the adjournment.

Section 4.14 FEES AND COMPENSATION. Directors shall not be compensated for serving on the Board of Directors. Directors shall be entitled to reimbursement of expenses incurred on behalf of the Society. Members of committees may receive such compensation for their services and such reimbursement for expenses as may be determined by the Board of Directors; provided, that such compensation shall be reasonable and shall be comparable to compensation paid by unaffiliated entities for a like position.

Section 4.15 NONLIABILITY OF DIRECTORS. Subject to compliance with the provisions of Section 4.17, 4.18, and 4.19 of these Bylaws, no Director shall be personally liable for the debts, liabilities, or other obligations of this Society.

Section 4.16 INDEMNITY FOR LITIGATION. The Society shall have and hereby agrees to exercise the power to indemnify any person who was, or is, a party, or is threatened to be made a party to any proceeding by a reason of the fact that such person is or was a Director, officer, employee or other agent of the Society, to the full extent allowed under the provision of Section 5238 of the California Nonprofit Corporation Law relating to the power of a corporation to indemnify any such person. The amount of such indemnity shall be as much as the Board of Directors determines and finds to be reasonable, or, if required by Section 5238, the amount of such indemnity shall be as much as the court determines and finds to be reasonable.

Section 4.17 INTERESTED PERSONS. In accordance with Section 5227 of the California Nonprofit Corporation Law, no more than 49% of the Directors serving on the Board may be "interested persons." For the purpose of this section, "interested person" means either:

a. Any person currently being compensated by the Society for services rendered to it within the previous 12 months whether as a full-time or part-time employee, independent contractor, or otherwise; or

b. Any brother, sister, ancestor, descendant, spouse, brother-in-law, sister-in-law, son-in-law, daughter-in-law, mother-in-law or father-in-law of any such person.

Section 4.18 STANDARD OF CONDUCT. In accordance with Section 5231 of the California Nonprofit Corporation Law, a Director shall perform the duties of a Director, including duties as a member of any committee of the Board upon which the Director may serve, in good faith, in a manner such Director believes to be in the best interest of the Society and with such care, including reasonable inquiry, as an ordinarily prudent person in a like position would use under similar circumstances. In performing the duties of a Director, a Director shall be entitled to rely on information, opinions, reports or statements, including financial statements and other financial data, in each case prepared by:

a. One or more officers or employees of the Society whom the Director believes to be reliable and competent in the matters presented; or

b. Counsel, independent accountants or other persons as to matters which the Director believes to be within such person's professional or expert competence; or

c. A committee of the Board upon which the Director does not serve, as to matters within its designated authority, which committee the Director believes to merit confidence. Provided, that in any such case, the Director acts in good faith after reasonable inquiry when the need therefor is indicated by the circumstances and without knowledge that would cause such reliance to be unwarranted.

Section 4.19 SELF-DEALING TRANSACTIONS. In accordance with Section 5233 of the California Nonprofit Corporation Law, the Society shall not be a part to a transaction in which one or more of its Directors has a material financial interest ("Interested Director") unless:

a. Approval by Attorney General. The Attorney General, or the court in any action in which the Attorney General is an indispensable party, has approved the transaction before or after it was consummated; or

b. Approval by Board. Prior to entering into the transaction, after full disclosure to the Board of all material facts as to the proposed transaction and the Interested Director's interest, and after investigation and report to the Board as to alternative arrangements for the proposed transaction, if any, the Board in

good faith and by a vote of a majority of the Directors then in office (without including the vote of the Interested Director):

(i) Resolves and finds that the transaction is in the Society's best interests and for the Society's own benefit, the transaction is fair and reasonable as to the Society, and after reasonable investigation as to alternatives, the Society could not have obtained a more advantageous arrangement without reasonable efforts under the circumstances; and

(ii) Approves the entire transaction; or

c. Interim Approval by Authorized Committee or Person. If it is not reasonably practicable to obtain approval of the Board prior to entering into such transaction, and, prior to entering into said transaction, a committee or person authorized by the Board approves the transaction in a manner consistent with the procedure set forth in subsection (b) of this section; and the Board, after determining in good faith that the Society entered into the transaction for its own benefit and that the transaction was fair and reasonable as to the Society at the time it was entered into, ratifies the transaction at its next meeting by a vote of the majority of the Directors then in office, without counting the vote of the Interested Director.

In light of the foregoing limitations, all Directors shall fill out an annual questionnaire dealing with this subject matter.

**Section 4.20 PUBLICATIONS.** The Board shall publish an official journal, and may publish other publications for distribution to the members.

#### ARTICLE V: Officers

**Section 5.1 OFFICERS.** The Officers of this Society shall be a President, Vice-President, Secretary, Treasurer, and such other officers as the Board of Directors may appoint. One person may hold two or more offices, except that the offices of President and Secretary shall not be held by the same person. Each shall hold office until resignation or removal or otherwise disqualified to serve, or until a successor shall be selected and qualified.

**Section 5.2 SELECTION AND TERM OF OFFICERS.** Any member at least 21 years of age and who has been a member of the Society for two years prior to nomination, may serve as an officer of the Society. The officers of the Society, except such officers as may be appointed in accordance with the provisions of Section 5.3 or Section 5.5, shall be elected or appointed annually by the Board of Directors. Neither the President nor Vice-President may serve for more than three consecutive years each, and shall not be eligible for reelection or reappointment to the same office.

**Section 5.3 SUBORDINATE OFFICERS.** The Board of Directors may appoint, or may empower the President to appoint, such other officers as the business of the Society may require, each of whom shall hold office for such period, having such authority, and perform such duties as are provided for in the Bylaws or as the Board of Directors may determine.

**Section 5.4 REMOVAL AND RESIGNATION.** Any officer may be removed, either with or without cause, by the Board of Directors at any regular or special meeting thereof, or, except in the case of an officer chosen by the Board of Directors, by any officer upon whom such power or removal may be conferred by the Board of Directors.

Any officer may resign at any time by giving written notice to the Board of Directors, to the President, or to the Secretary of the Society. Any such resignation shall take effect on the date of receipt of such notice or at any later time specified therein, and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective.

**Section 5.5 VACANCIES.** A vacancy in any office because of death, resignation, removal, disqualification, or any other cause, shall be filled in the manner prescribed in the Bylaws for regular appointments to such office.

**Section 5.6 PRESIDENT.** Subject to the approval of the Board of Directors, the President shall have general supervision, direction and control of the business and affairs of the Society. He or she shall preside at all meetings of the members and of Directors, shall appoint all committees except the Nominating Committee and Endowment Fund Committee, shall serve as an ex-officio member of all committees except the Nominating Committee, and shall have such other powers and duties as may be prescribed by the Board of Directors.

**Section 5.7 VICE-PRESIDENT.** In the absence or disability of the President, the Vice-President shall perform all of the duties of the President and in so acting shall have all of the powers of the President. The Vice-President shall have such other powers and duties as may be prescribed by the Board of Directors.

**Section 5.8 SECRETARY.** The Secretary shall keep a full and complete record of the proceedings of the Board of Directors, shall keep the seal of the corporation and affix it to such papers and instruments as may be required in the regular course of business, shall make service of such notices as may

be necessary or proper, shall supervise the keeping of the records of the Society, shall deliver the annual statement required by Section 7.5 to the members, and shall have such other powers and duties as may be prescribed by the Board of Directors.

**Section 5.9 TREASURER.** The Treasurer shall receive and safely keep all funds of the Society and deposit them with such depositories as may be designated by the Board of Directors, shall disburse the funds of the Society as may be ordered by the Board of Directors, shall render to the President and Directors, whenever they request it, an account of all transactions as Treasurer, and of the financial condition of the Society, and shall have such other powers and duties as may be prescribed by the Board of Directors.

**Section 5.10 EXECUTIVE SECRETARY.** The Board may contract (under Section 5.3) an Executive Secretary on an annual basis. This Secretary will handle membership, and other duties as directed by the Board of Directors. Salary and specific duties shall be determined by the Board of Directors. The Executive Secretary shall not vote on Board matters, nor be responsible for creating policy, but shall receive his direction from the Board or Executive Committee.

#### ARTICLE VI: Committees

**Section 6.1 APPOINTMENT OF COMMITTEES.** The Board of Directors, by resolution adopted by a majority of Directors then in office, may authorize such committees as the Board deems necessary or appropriate to conduct the business and further the objectives of this Society. The President shall appoint all committees except the Nominating Committee and the Endowment Fund Committee. Any committee having the authority of the Board shall have two or more Directors appointed to it.

#### Section 6.2 COMMITTEES.

a. Executive Committee. The Executive Committee shall consist of the President, Vice-President, Secretary, and Treasurer, plus two other members elected annually by the Board.

b. Nominating Committee. The Board of Directors shall appoint a Nominating Committee, and the chairman thereof, and send the list of names to the Secretary, who shall notify the members of the Nominating Committee of their appointment. The committee shall consist of not more than five members, none of whom may be currently holding office as a Director or officer.

c. Endowment Fund Committee. The Board of Directors shall appoint an Endowment Fund Committee. This committee shall consist of two Board members and three members in good standing.

**Section 6.3 POWER AND AUTHORITY OF COMMITTEES.** The Board of Directors may delegate to the Executive Committee or to any other committee having the authority of the Board, any of the powers and authority of the Board of Directors in the management of the business and affairs of the Society, except in the following:

a. The approval of any action for which the California Nonprofit Corporation Law also requires the approval of members of the Society;

b. The filling of vacancies on the Board or in any committee which has the authority of the Board;

c. The amendment or repeal of Bylaws or the adoption of new Bylaws;

d. The amendment or repeal of any resolution of the Board which by its terms is not so amendable or repealable;

e. The appointment of committees of the Board or the members thereof; or

f. The approval of any self-dealing transaction except as permitted in Section 4.19 of these Bylaws;

g. The approval of expenditures greater than \$5000 for each Board-approved budget item.

#### ARTICLE VII: Miscellaneous

**Section 7.1 FISCAL YEAR.** The fiscal year of the Society shall end on the last day of December of each year.

**Section 7.2 INSPECTION OF CORPORATE RECORDS.** The books of account and minutes of the proceedings of members and Directors, and of any Executive Committee or other committees of the Directors, shall be open to inspection at any reasonable time upon the written demand of any member. Such inspection may be made in person or by an agent or attorney, and shall include the right to make photocopies and extracts.

**Section 7.3 CHECKS, DRAFTS, ETC.** All checks, drafts or other orders for payment of money, notes or other evidences of indebtedness issued in the name of or payable to the Society and any and all securities owned by or held by the Society requiring signature for transfer, shall be signed or endorsed by such person or persons and in such manner as shall be deter-

mined by the Board of Directors.

**Section 7.4 FIDUCIARY STATEMENT.** Unless otherwise specifically directed in the instrument by which such assets are vested in the corporation, the Board shall be authorized to invest the same or the proceeds of separately or together with other assets of the corporation in such investments as the Board may in its discretion deem advisable and to retain any investments made. The Board, by its treasurer, shall invest in prudent, conservative instruments, for example by way of illustration, certificates of deposit, U.S. Treasury bills, blue chip securities, rather than speculative instruments with a high level of risk, such as low rated debt ("junk bonds") or high risk equity securities (stock of companies in developing countries). Preservation of capital rather than increase in capital appreciation is an important investment objective.

**Section 7.5 ANNUAL STATEMENT OF CERTAIN TRANSACTIONS AND INDEMNIFICATIONS.** In accordance with Section 6322 of the California Nonprofit Corporation Law, the Board of Directors shall cause an annual statement of certain transactions and indemnifications to be sent to the members and to the Directors not later than 120 days after the close of the fiscal year. If the Society issues an annual report or financial statement of the Society to all members, this requirement shall be satisfied by including the required information, as set forth below, in said annual report. Such annual statement shall describe:

a. The amount and circumstances of any indemnification or advances aggregating more than \$10,000 paid during the fiscal year of the Society to any officer or Director of the Society; provided, that no such report need be made in the case of indemnification approved by the members; and

b. Any "covered transaction" (defined below) during the previous fiscal year of the Society involving more than \$50,000 or which was one of a number of "covered transactions" in which the same "interested person" (defined below) had a direct or indirect material financial interest, and which transactions in the aggregate involved more than \$50,000. The statement shall describe the names of any "interested persons" involved in such covered transactions, including such "interested person's" relationship in the transaction, and where practicable, the amount of such interest; provided, that in the case of a transaction with a partnership to which the "interested person" is only a partner, only the interest of the partnership need be stated. For the purposes of this section, a "covered transaction" is a transaction in which the Society was a party, and in which either one of the following had a direct or indirect material financial interest:

(i) Any Director or officer of the Society; or

(ii) Any holder of more than 10% of the voting power of the Society.

**Section 7.7 CORPORATE LOANS, GUARANTEES AND ADVANCES.** The Society shall not make any loan of money or property to, or guarantee the obligation of, any Director, officer, or member upon the security of the membership in the Society, except as is expressly allowed under Section 5236 of the California Nonprofit Corporation Law.

**Section 7.8 PARLIAMENTARY AUTHORITY.** The rules contained in the current edition of Robert's Rules of Order Newly Revised shall govern all meetings of members and of the Board of Directors when applicable, provided they do not conflict with these Bylaws or with any special rules of order the Board of Directors may adopt, or with provisions of the California Nonprofit Corporation Law.

#### ARTICLE VIII: Amendments and Effective Date

**Section 8.1 AMENDMENTS.** These Bylaws may be amended or repealed and new Bylaws adopted by the vote of the majority of the members of the Board of Directors then in office upon proper notice, unless the action would materially and adversely affect the rights of the members as to voting or transfer, except that Bylaws affecting the following may be adopted, amended or repealed only by the affirmative vote of a majority of the members present and voting at a duly held meeting of members at which a quorum is present, or by written ballot in accordance with Section 3.8:

a. A Bylaw specifying or changing the number of Directors;

b. A Bylaw increasing the term of office of Directors;

c. A Bylaw increasing the quorum of members; and

d. A Bylaw repealing, restricting, creating or expanding proxy rights.

**Section 8.2 EFFECTIVE DATE.** Amendments to these Bylaws shall become effective immediately upon their adoption unless the Board of Directors or members of the Society in adopting them provide that they are to become effective at a later date.

These Bylaws were approved at a meeting of the Board of Directors, January 27, 1996, in Portland, Oregon.

# CLOSING CHORD



## Jane McKee Johnson

Jane McKee Johnson, well-known organist, teacher, and musician, passed from our midst as a result of complications arising from back surgery. A lifelong resident of the Puget Sound area, she was active in the 1940s as organist and pianist for CBS radio station KVI in Tacoma. She frequently broadcast from the 3/13 Morton in the Music Box Theatre and later the 2/9 Kimball in the Temple Theatre, often playing for stage shows as well. After her days in radio, Jane continued church work and was owner of McKee Music in Tacoma, where she featured instruments by Rodgers, Gulbransen, and Yamaha. In 1975, she joined the staff of Tacoma's Pizza and Pipes restaurant, playing the three-manual Wurlitzer. Even when increasing back pain forced her to reduce her schedule there, Jane always gave of her best.

These outlines of a musical life can hardly describe the lady herself. Everyone appreciated Jane's gracious personality and sense of humor, but it was a real treat when she sat down to play. Possessed of a fine musical education, well-grounded in intensive piano study, she had a formidable technique that frequently knocked the socks off of her listeners when she dove into the classical repertoire. I well remember a sparkling perfor-

mance of Mendelssohn's *Scherzo in E minor* during her 1981 ATOS convention concert at the Temple Theatre. That she could also play intricate jazz numbers came as a further surprise to those hearing her for the first time. Performing a wide range of music, old and new, her sophisticated use of harmony reminded some listeners of Buddy Cole or Jesse Crawford in his more mature period. Her playing style, however, was entirely her own; every note meant something and had a purpose for being there.

In later years, Jane relaxed her work load a bit. She and husband Homer were frequent visitors at organ events and conventions, and they delighted in the fact that their son Rich and his children shared their own love of music. Her untimely passing leaves a void that can never be filled, but the memory of her playing, musicality, and friendship will help to console all who knew her.

*Lew Williams*

## Arthur "Art" I. Fike

AUGUST 7, 1932 - FEBRUARY 20, 1996

A life member of ATOS and longtime member of Chicago Area Theatre Organ Enthusiasts, Art will long be remembered for his work on the Chicago theatre organ scene.

A native of North Dakota, Art came to Chicago approximately 32-years ago and was entranced by the Mighty Wurlitzer then in the Hub Roller Rink. Art, an electrician by trade, helped maintain the instrument and developed a long friendship with Hub organist, Fred Arnish.

As a result, they collaborated to install the 3/44 Kimball in the huge Congress Theatre on Chicago's northwest side. Its installation began in 1987, filling chambers empty for 56 years. In May, 1991, Bob Ralston played the inaugural program.

Perhaps the greatest tribute to Art's dedication and investment in the project was having the instrument featured during the 1993 ATOS Convention in Chicago. July 8 brought Stan Kann from the depths of the Congress Theatre to a house full of ATOS members from all over the world. Art's face never shone brighter as the lush sounds filled the venerable

movie palace. Sadly, in mid-1995, the organ was removed when a church was expected to occupy and acquire the theatre. Ironically, the deal was not completed and once again the Congress sits silently.

Art's devotion to Chicago-land pipe organ venues will be remembered and appreciated as we sit back and enjoy a never ending stream of talent rise into the spotlight. Art will be in the shadows smiling down on the scene.

Art is survived by two daughters and other family members. Internment was in Starkweather, North Dakota.

*Don Idarius*



## Fred D. Clapp

Fred Clapp said he couldn't remember a time when he couldn't play a keyboard instrument. Although he had a distinguished career in the realm of radio and electronics, he had great musical interests and talent. The last few years of his life have been plagued with serious illness and disability. Fred died on April 4, 1996, at age 81.

Fred was the first one of us that I met when I moved to the San Francisco Bay Area at age 18. I went to the movies at the United Artists Theatre in Berkeley. I saw something in the orchestra pit that looked like an organ, so I asked the manager about it. He said that Fred usually came in every Sunday morning, and I should come back and talk to him. That was the start of a beautiful friendship that has lasted for over 40 years. Fred and his wife, Janice, treated me like part of their family.

If you know how hard it is to get us  
*(continued next page)*

organ nuts to agree on anything, you will understand the significance of this: "I don't believe there is anyone who ever met Fred who would dispute that he was one of the nicest and smartest people in he world." He was a founder of the NorCal Chapter, and its second chairman. We had meetings and concerts at most of the theatres that had working organs. There were lots of them: Grand Lake, Oakland; Fox, Oakland; Oakland Paramount; Fox, San Francisco; El Capitan, San Francisco; Marina, San Francisco; Sequoia, Mill Valley; Alhambra, Sacramento and others. Those were great days.

In addition to Fred's extraordinary technical and organizational skills, he was an excellent musician. He had a vast repertoire on the piano, electronic organ and theatre organ. I was so lucky recently to hear him play the Wurlitzer in Aura Edwards' home. Although is motor control was in bad shape, he got things together to play several good tunes in the "Fred style" that we loved so much.

We miss you, Fred. The ATOS has lost another Charter Member who has supported the organization with more significant deeds than words can describe. In addition to his wife, Fred is survived by two daughters, Sandy and Nicole. For those who would like to make a contribution in Fred's memory, the Parkinson Network of Mt. Diablo, P.O. Box 3127, Walnut Creek, CA 94598, would appreciate your support.

Dave Schutt

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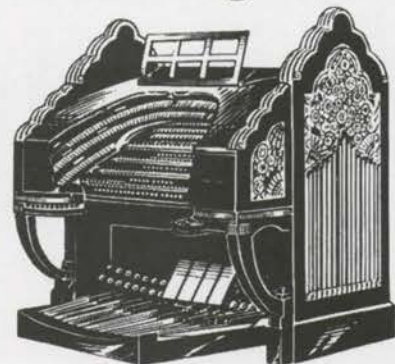
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# CHAPTER NOTES

## BUFFALO AREA

ROBERT ALLEN: 716/649-2761

On Sunday, December 17, 1995, Western New York organist Joseph Donohue brought us into the holiday spirit with his concert at Shea's Buffalo Theatre. Mr. Donohue plays both locally and nationally and has played for audiences all across the United States. Joe brought up the console with a fabulous medley of traditional Christmas Carols. He fulfilled his dream of playing a concert on this marvelous instrument. Great job, Joe!

On January 17, 1996, the family, friends, ATOS members, and the staff of Shea's Buffalo, gathered on the stage of the theatre to dedicate the 4/28 Wurlitzer in memory of Warren Miller who passed away in October of 1994. Warren was very instrumental in keeping the organ alive through his efforts and donations. He was noted for his donation of the Wurlitzer Grand Piano which was added to replace the original, as well as underwriting a full concert series with five performances. After the dedication program, all who were present, were invited to play for open console.

On Sunday, January 21, 1996, to wrap up the festive week-long celebration of the 70th birthday of Shea's Buffalo Theatre, the Buffalo Area Chapter sponsored a program with a barbershop quartet, and the full length silent movie, *Queen Kelly* starring Gloria Swanson. It was accompanied by one of the great masters of silent film accompaniment, Lee Erwin. Hats off to Lee Erwin and the barbershop quartet for the excellent program.

Everyone had a great time and is looking forward to the next concert at Shea's in April, which will be given by our very own president, Bob Allen.

*Joseph M. McCabe*

## CEDAR RAPIDS

WILLIAM PECK: 319/393-4645

With January and February weather ranging from thirty-one degrees below zero to sixty degrees above zero, our chapter activities were somewhat curtailed with the exception of board and membership meetings.

Our January membership meeting was held at the Peck residence, the home of our Chairman, Bill, and his wife, Pat. It was an afternoon devoted to sociability, with a variety of refreshments provided by Pat Peck, Susan Frischkorn and Joy Weiler. Paul Gemilere, Darren Ferreter, and our host entertained us on Bill's Rodgers three-manual electronic organ. It was a relaxing afternoon enjoyed by all of us who braved the elements!

The February membership meeting was held in the fellowship hall of Trinity United Methodist Church. My membership there dates from 1928 where I have served as an usher for 50 years. The church administrative board graciously permitted us to make use of the hall as they had done once before. With the piano and Baldwin electronic organ in that area, those who performed for the group at open console included Darren Ferreter, Joy Weiler, Jo Zacheis, Betty Debban, and myself.

Our March membership meeting is scheduled to be held at the home of Ray and Susan Frischkorn, our vice-chairman and secretary, respectively. The Paramount Theatre for the Performing Arts will be the location for our April membership meeting with the 3/12 Wurlitzer being used for the program by a guest artist as well as open console. At that meeting finalized plans will be made and announced for our May 19 Spectacular featuring Tom Hazleton. He has previously been the featured artist in Cedar Rapids at both the Paramount's Wurlitzer and the "rhinestone" Barton at the former Iowa Theatre. His performances have been well received and we look forward to his return engagement.

The Wurlitzer will be used the latter part of March when I will be playing for the two performances of the local Barbershoppers' Extravaganza, as well as a one-half hour program on

Palm Sunday prior to the El Kahir Shrine Band's sixty-seventh annual concert.

Bill Montague, one of our chapter members and his wife, Nona, have moved even farther from Cedar Rapids. Bill did considerable maintenance work on the Wurlitzer when he lived here several years before his marriage to Nona. At this time, their residence became Council Bluffs, Iowa. They would return to Cedar Rapids on occasion to visit with his son, Paul, or to attend our spectacles. In February, with all the extremely cold weather here and the flooding in the U.S. northwest area, they moved to Salem, Oregon! Both have relatives in that area and felt the climate would be beneficial. We regret we will see them less frequently than previously and wish them the best in their new retirement location. Bill now holds an honorary membership in CRATOS for the many, many hours he donated to the chapter in maintenance expertise.

*George K. Baldwin*

## CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

EDGAR ALTHOUSE: 904/686-6388

The first 1996 meeting was held at the lovely home of Libby MacIntyre in Hudson on the 14th with 36 members and eight guests. Edgar Althouse, President, opened the meeting, thanked Libby and her daughter Bonnie for hosting the meeting, greeted all members and guests.

During the business meeting, John Otterson reported a lot of tuning had been necessary due to temperature changes on the Tampa Theatre Mighty Wurlitzer. It hadn't been this cold in our Tampa Bay area since December 1989 and part of January 1990. Bill Shrives' report on the CFTOS Wurlitzer in Pinellas Park stated that necessary work continues on the traps; work was delayed a little because the floors were being refinished.

The artists for the day were Cliff Shaffer and Vince Mirandi on the Kimball Xanadu organ.

During open console quite a few members played and were enjoyed by members and guests. We encouraged Doug Pennoyer and Evelyn Faucher to play; Doug on a piano keyboard

## CENTRAL FLORIDA cont.

and Evelyn on the organ. These two were a great team and we heard Doug play beautifully at the meeting assembly. Both organists play at the Tampa Theatre. Cliff and Vince also play there on occasion. It was an enjoyable meeting with Christmas and New Years over, making members and guests very relaxed.

On February 11, we met at the Central Music in Clearwater. CFTOS President Edgar Althouse thanked Nelson Newly, President of this company for having our meeting there with 44 members and eight guests. A short business meeting took place. John Otterson reported that a low voltage problem on the Tampa Wurlitzer has been solved and the organ is in excellent condition for the Lew Williams concert on February 18. Bill Shrive reports the CFTOS organ chimes are playing and work continues on the combination action and toy counter. It will be up and running for our open console at the March meeting.

Tom Hoehn, artist for the day, performed on the new Rodgers 360 theatre organ starting with George Gershwin medleys.

When CFTOS became a chapter of ATOS in 1978, Tom was the charter signing secretary which made his appearance as artist for the day very appreciated by CFTOS. Tom began his study of organ at the age of five. His first church performance was at age ten. Tom performs in both the classical and popular organ fields. He is currently organist at the Church By The Sea in Madeira Beach. In the popular field, Tom served as organist for the Tampa Bay Rowdies, the Boston Red Sox, Florida State Fair, J. Burns Pizza & Pipes in both Tampa and Winter Haven. In 1983 and 1985, he was the regional finalist in the Yamaha Electone Festival and served as adjudicator in 1984 and 1986.

Finally February 18 arrived with well-known Lew Williams at the Tampa Theatre Organ Concert. John Bell, manager of the Tampa Theatre addressed the audience with a warm welcome. He thanked CFTOS and Manasota chapters for their sponsoring and help with the theatre for this concert. Also thanked and appreciated were Bob Hill, Richard Gleason and John Otterson for all the work they do to keep the Mighty Wurlitzer in con-

cert condition.

Lew's concert included popular songs from the 20s, 30s and 40s. In addition, his program featured show tunes and contemporary music. He played about forty different selections of music. This concert was an emotional experience for us, making us feel so privileged to hear it. Comments were made that the organ produced beautiful tones that we had not heard before.

After the concert many attendees joined Lew Williams for dinner at a nearby restaurant. This was the first formal concert that our two societies helped to sponsor. Hopefully this is the beginning of more to come.

On February 19, quite a few members attended a free Organists' Workshop for home organists and hobbyists presented by Central Music and Rodgers with well-known Hector Olivera on the new Rodgers theatre organ and the new Rogers W-5000 contemporary keyboard. His workshop was extremely interesting. One of his comments was these organs can play "Soup to nuts." All present got a kick out of this statement. Hector stated that a 30-hour workshop for the Rodgers organ would be wonderful for guests but was highly impossible.

On March 3, we attended the Tampa Theatre with Rosa Rio featuring live musical accompaniment on the Mighty Wurlitzer for Buster Keaton's silent comedy masterpiece *The General*, 1926 movie — the same year the theatre opened.

Rosa was introduced by John Bell. She stated that the year was 1926 our cost to see this silent movie was twenty-five cents. Rosa opened with a musical prelude prior to the film. Her musical accompaniment for the film was outstanding.

Rosa looked lovely and was dressed beautifully in a gleaming purple and silver outfit. She showed up after the movie in the lobby where many of us congratulated her on her performance.

The annual March meeting will be held at the Pinellas Park City Auditorium where our CFTOS Wurlitzer is located. Election of officers will take place. Open console on our theatre organ will be a delight for members.

Dolores Lambert

# (CHRIS



# ELLIOTT

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## CENTRAL INDIANA

CARLETON SMITH: 317/356-1240

January 14 was a warm sunny day, with temperatures well into the 40s. Gathering at the Hedback Theatre, the snow from our recent winter storm was melting rapidly in Indianapolis. Rick Veague, who has recently installed a 2/9 Wurlitzer in a home just outside Indianapolis, made his second appearance for our chapter, and he entertained us very well.

Long-awaited renovations have nearly been completed on the Hedback's 2/11 Page, bringing it into good condition, in anticipation of the 1997 ATOS National Convention. The Indiana Theatre Barton project continues, with chest rebuilding well underway. Carlton Smith is also currently rebuilding and enlarging the 3/7 Page from the Anderson Paramount Theatre. We look forward to hearing it as a 3/12 when reinstalled in its recently restored home.

Ron Rhode performed at Lafayette's Long Center for the Performing Arts on February 17 and Indianapolis' Emmerich Manual High School on February 18, delighting both audiences with his renditions of orchestral music, transcribed piano novelties, marches, and more. Ken Double unexpectedly appeared as emcee on Saturday. The Long Center's 3/21 Wurlitzer sounded great, as usual. As Ron brought up the console, we knew we were in for a treat. The Long Center welcomed him back after an absence of over 11 years, and both performer and audience enjoyed the occasion immensely.

Sunday's sunshine and warm weather brought many people to Manual High School for Ron's performance on the 3/26 Wurlitzer. He played a different program for the Indianapolis audience. The "Dambuster's March" and "March of the Steel Men" showed Ron's incredible talent of keeping a melody in the right hand, accompaniment and 2nd touch counter-melody in the left hand, while using both feet for pedals, drum, and cymbals (all while thinking about the morning's newspaper!).

Along with warmer weather, we anticipate Bill Vlasak in March, Lyn Larsen in April, Barry Baker in May,

and Ken Double in June. What a spring we have in store for us in Central Indiana!

Chris Anderson



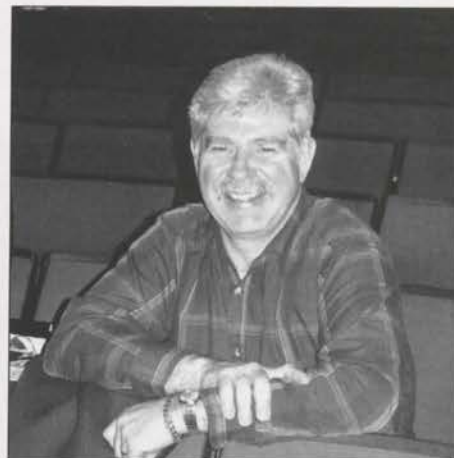
Patti Immel at COTOS February meeting. J. Polesky photo

## CENTRAL OHIO

STAN KRIDER: 614/837-2096

Wurlitzer never intended to make it easy. Overhauling the action of a tuned percussion — be it piano, marimba or xylophone is a major undertaking. Take the marimba for instance; lowering it from its lofty perch in the Solo chamber is a 3-man job in itself. Once racked up in our workroom the disassembly was laborious. Much time was required by our devoted organ crew to soak off old leather. Cleaning and preparation of the chests alone would have caused Fanny Wurlitzer to have a negative cash flow for the entire month of December. Add to that, hours in releathering, gasketing, rebushing and bench testing; Wurlitzer would have been filing for Chapter 11. Fortunately our crew didn't have Fanny looking over their shoulders; furthermore, what they did was gratis; if it took a little longer — well that's okay. To make a long story short, the Marimba is up and playing. The hiss and noise we used to hear? It's gone.

February 25 was a nice break from the doldrums of mid-winter. We met at the Thomas Worthington High School, wherein resides our favorite air machine: the chapter's 3/16 Wurlitzer. Preliminary to the afternoon's program, President Stan Krider convened our business meeting. We heard about plans for replacing the console's pneumatic stop rail with stop action magnets and the event fea-



Our projectionist, John Immel. J. Polesky photo

turing Lee Erwin accompanying the classic Buster Keaton film, *The General*, April 26. After the treasurer's report and introductions, our artist for this occasion, Patti Immel opened with an introductory number as the house lights dimmed. We were then treated to two silent movies: A Hal Roach comedy entitled *Money To Burn*, and a second production called *The Battling Kangaroos*. Talk about nostalgia; the fast-moving characters were there in the flickering black and white vintage films, just like yesteryear, getting in one hilarious situation after another —

## Ed Zollman

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## CENTRAL OHIO cont.

all with appropriate music and sound effects to make them come alive. Patti has the knack for accompaniment and we truly appreciated her efforts to prepare for this special performance. John, her husband, projected the movies from videotape reproductions. Following the films, Patti played a beautiful arrangement of "I Could Have Danced All Night" from *My Fair Lady*. At open console, we heard Stan Krider, Mark Williams and Alberta Doan entertain us. What a blessing it is to have this kind of talent within our own membership. *John Polsley*

## CUMBERLAND VALLEY

CHAMBERSBURG, PENNSYLVANIA

ROBERT EYER, JR.: 717/264-7886

The Capitol Theatre in Chambersburg is for sale as of January and may close within the next few months. Home of Cumberland Valley chapter and its original Moller theatre pipe organ, the Capitol is the only local venue for the performing arts, and a save-the-theatre campaign is underway by a number of community organizations as well as the chapter.

The decision to sell was difficult for the theatre's owners, Gordon and Marlene Madison, who donated the organ to the chapter and are among the founding members. Since purchasing the theatre 15 years ago, they spent over \$200,000 to restore the building. They experienced a steady decline in audiences along with a recent state Labor and Industry Department order requiring over \$100,000 in renovations to meet current building codes. Parts of the order have been appealed.

Informal discussions have been held with area organizations interested in joining together to own and operate the theatre. Those organizations, which plan to meet as a group in mid-March, include Cumberland Valley chapter, the local council for the arts, two community theatre groups, and a downtown business organization. Though all involved are keenly aware of the hurdles ahead, all are committed to exploring every possible solution to keep this beautiful and historic theatre open. *Bob Maney*

## DAIRYLAND

MILWAUKEE, WISCONSIN

COREY E. OLSEN: 414/846-8647

March in Wisconsin comes in as a lion and doesn't turn pussycat until the snowbirds return from Florida. We hardy souls do, however, thaw to good music. This month we're tripping to Menomonee Falls to Rhonda and Dave Wickerhams', and may the weatherman be in hibernation!

February was a sweetheart special at the Bob Leutners', MIDI in place and red and white snacks everywhere. Bob's sentimental music session was

succeeded with open console, and swinging to Dave Wickerham's "It Had To Be You" would have been appropriate.

On March 2, members were thrilled to hear Dairyland's scholarship winner Shanda Radtke present her senior recital on Concordia University's 3/63 Steiner-Reck tracker. Enthusiastic response to her excellent program was shared wherever groups gathered. She's truly a winner!

March 17 is reserved for listening to an AGO members' recital at Our Savior's Lutheran Church. One of the three featured organists will be DTOS member Marilyn Kay Stulken playing a program on the venue's 3-manual Casavant.

With all this loveliness, can spring be far behind? *Dorothy Schult*

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Stan meets Stan at Babson. *Persis Garniss photo*

## EASTERN MASSACHUSETTS

DONALD PHIPPS: 508/990-1214

Stanley G. Kann came to Boston for his first time and concert in January at Babson. Millions of TV viewers have laughed at his comical ancient vacuum cleaner antics. Twenty-two years as resident house organist at the Fox Theatre, St. Louis, Missouri, with its great 4/36 Wurlitzer (a record in itself), his music has been heard by countless theatre patrons.

This energetic entertainer opened with his "adopted" theme from *Mame*, the upbeat "It's Today," with many embellishments. This many-talented musician/entertainer gave all present an evening of fine listening to our 3/18 Wurlitzer as well as a hilarious movie and gadget exhibition.



EMCATOS held its annual meeting on January 22 during which President Donald Phipps announced a new position of Assistant Treasurer with David Ossinger to help David Marden.

Our artists for the afternoon were 83-year-young Lois Thomas, a recent club member (among the last of the "Red Hot Mamas") and soloist, John Sharpe. They work together as a team with appearances called, "Musical Memories with the 'Old Smoothies'." The two began their very entertaining program with "Jimmy Crack Corn" and continued with such songs as "Row, Row, Row Your Boat," "Paddlin' Madeline Home," and "By the Beautiful Sea." It was a "fun" gathering.

The February meeting at Babson featured long time member Bob Legon as our organist. After relating when and how he "got hooked" on theatre pipes, he began his listenable console stint with a medley including "Howdy Doody Time."

Open console followed with Edward Wawrzyowicz on organ and William Forbush on the Yamaha grand piano. Others had a good time at the console and later, Ed on organ and Marge Norris on piano made good music. *Stanley C. Garniss*

## GULF COAST

PENSACOLA, FLORIDA

DOROTHY STANDLEY: 904/433-4683

The Rubicon has been crossed and we were there! Scott Brodie, Curt Goldhill and Yours Truly representing the Gulf Coast Chapter, along with our attorney Bill Linne, met with Doug Lee, manager of our restored historical Saenger Theatre here in Pensacola, Florida, to establish legal ownership of our organ. All this has been postponed many times for vari-

ous reasons; not the least of which were two hurricanes.

We prepared this legal document establishing our ownership of the Robert-Morton in this same Saenger Theatre with all the legalese we could muster. It is full of whereases and wherefores for pages. It was well received when presented. Now, it is out of our hands. It will be turned over to the city attorneys for final approval — or go back to the committee.

At this same meeting, Mr. Lee presented us with proposed changes that will take place at the Saenger during an upcoming restoration-renovation and updating of facilities. These proposals include a much needed elevator, additional restrooms, and proposed changes of position for our console. The board had been advised of this proposed move and we sought advice from professionals on this. Jeff Weiler and Chris Elliott gave us excellent documentation stating how important it was for the organ to be in the center of the theatre between the chambers for maximum balance and the simple thrill of having the console rise from the pit for performances.

Doug did present one viable suggestion of taking the organ off its present track: lengthen the cable connecting the wiring and house the console at the rear of the stage proper in its locked garage. For performances, the console could be rolled back to the center stage, lowered onto its existing lift, descend to orchestra pit level, then come up to stage level for the various events where it is used. This would free the Green Room for much needed space. This situation would give the musicians more room in the orchestra pit.

Some of the proposals for the theatre are mind-boggling but it will be

so nice to have them when completed. The crowds at the theatre far outstrip its capacity so something needs to be done. The more the theatre is used, the more possible uses we will have for the organ to play. All this was implied by Doug as he detailed the facts to us. We "heard" the words very well when he indicated he would like to use, and see that the other venues use our wonderful organ whenever possible.

Those of you who read our Chapter Notes in the past issue of THEATRE ORGAN will note the words "floor plain" in describing how our organ fared in the recent hurricanes. These two words should have been "flood plain." Our theatre is 5' under flood plain, which is critical in our hurricane climate. Fortunately, our capable Mr. Lee raised the console to full height as soon as the storm warnings were circulated. All this gave me peace of mind while charging out of the house to evacuate to land farther north. Thanks to all the well-wishers from all parts of the country who called to wish us well and hope the organ did not drown. My answering machine was full of these messages when I returned safely.

The Pensacola Symphony Orchestra is contemplating using our organ again, as a feature in one of their 1996-97 programs. Hurrah! We love the chance to showcase our Robert-Morton. *Dorothy Standley*

## HUDSON-MOHAWK

SCHENECTADY, NEW YORK

FRANK HACKERT: 518/355-4523

The Hudson-Mohawk Chapter's winter meetings were both held in Proctor's Theatre in Schenectady, New York. In January, Carl Hackert and David Lester showed members and guests how to adapt piano arrangements for the theatre organ. The pro-



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Carl Hackert (foreground) and David Lester concertize on piano and organ for the January meeting.

gram included both popular tunes and light classics demonstrated on piano and Goldie, Proctor's Mighty Wurlitzer.

February saw a return of chapter members to Proctor's Theatre to view a video, compiled by member Carl Hackert, about Radio City Music Hall and, of course, its famous organ. The video captured the excitement of Radio City following an historic and cultural perspective and included still photos of past glories and current images. Open console on Goldie, always popular with members, followed. Future meetings will focus on auditorium and stadium organs in March; theatre organ registration in April; pipe organ maintenance in May; and the always anticipated June picnic at the lovely home of Ted and Betty Wood in Salem, New York.

The Hudson-Mohawk chapter-sponsored free noon-time organ concerts at Proctor's Theatre continue to attract an ever-increasing following. January's concert featuring Capital Area favorite Ned Spain drew an

impressive audience who responded appreciatively to Ned's all-request program. Broadway show tunes and popular favorites were the most requested numbers. Chapter member Marian Jones performed on February 20 and continued the series' standard of excellence in artistic rendition and popular response. Future concerts will be offered by Dr. Ed Farmer on March 12; John Weisner on April 23, and Jinny Vanore on May 21.  
Norene Grose



Members and guests enjoy the Radio City Music Hall video at Proctor's Theatre in February.

## JOLIET AREA

LILI ZUBER: 708/301-3072

The new year began in great style as JATOE presented Ron Newman, at the 4/24 Barton Grande in the Rialto Square Theatre in Joliet, Illinois. Ron has been an accomplished organist for many years. He worked on the restoration of the theatre in those early years as well.

Ron plays regularly at two churches in Aurora, Illinois, where he is also a newscaster at WBIG, and host of his own show at the same station.

Ron has not played our Barton for over 20 years and was astounded at the vast difference, not only the additional ranks, but also at the response and easy playability of the computerized Artisan Relay System installed in 1993.

Ron featured a wide range of pleasing selections, including an unusual arrangement of the Bach "Ave Maria," utilizing the 4' tibia melody on the pedals, with harp arpeggio accompaniment played on the keyboard, a most unusual arrangement. Thanks Ron.

Many JATOE members and friends ventured out in a heavy snow storm on a blustery winter night to hear

Nicholas Martin perform at the Rialto Square Theatre in Joliet, Illinois, on February 17.

February is typically our worst winter month, but some guests drove more than sixty miles, taking up to two hours to hear our artist of the month.

Nicholas is one of England's top organists and his performance on the 4/24 Barton Grande was nothing less than sensational. Nicholas opened with "Hey Look Me Over," and our audience most certainly did. He is an exceptional musician; "flying fingers" would be an understatement. The beautiful voices of the Barton were brought out magnificently by the incredible talent of a most accomplished musician.

We were honored to present this great entertainer, who has great wit and personality, a charming credit to the U.K.

Nicholas and his promoter, Lawrence Whitfield will be on tour in our country again soon and we hope to showcase him at the Rialto Square Theatre once more.

Nicholas praised our Barton

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Grande and the Rialto. He brought spontaneous applause, even in the midst of a rendition, and a great standing ovation at the conclusion of his performance. Bravo!

On a sad note: Our condolences to the family of Art Fike, who passed away in February. Art was a long-time member of JATOE and CATOE. He was a good friend and will be missed by all who knew him. *Lili Zuber*

## KANSAS CITY

BOB MAES: 816/471-6316

Our 1995 season finished off with a bang with Lyn Larsen at the console of the 4/27 Robert-Morton. This was our dedicatory concert on the newly installed Robert-Morton at the Kansas City Music Hall. More than 800 attended on the night of December 2.



*Lyn Larsen at the Kansas City Music Hall, December 2, 1995. Warren Sunkel photo*

Lyn brought the console up with Irving Berlin's "There's No Business Like Show Business" and Duke Ellington's "I'm Beginning to See the Light." He continued with a diverse program featuring music from "A to Z."

The night of December 2 also coincided with the 100th anniversary of



*The 1996 Theatre Organ Workshop at Kansas City's Granada Theatre featured musical instruction by Ron Rhode, seated at the console, and technical sessions by Terry Kleven, back row 13th from left. Bob Maes and Warren Sunkel photo*

Jesse Crawford's birthday. Lyn paid tribute to the renowned organist with some Crawford arrangements.

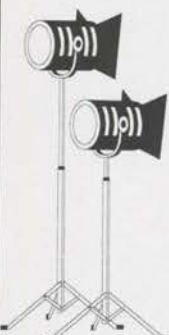
The second half of the concert showcased music of the Christmas season, plus a medley from *Showboat*. Lyn chose this medley because it opened in 1927, the same year the Robert-Morton was installed in the Loew's Midland Theatre, its original home in downtown Kansas City.

Chapter members had a meeting on December 29 to discuss our financial status following the show, as well as the things that worked and didn't work. We also formalized our plans for the February show at the Granada with Ron Rhode.

We had a scare at the Granada at the end of January. The roof above the main chamber started leaking onto the organ! There was damage to two tremulants and the lower part of the Tibia as well as plaster falling onto the chests and down into reed pipes.

Luckily it was discovered early and the leak was repaired. All is well again and the organ is playing.

The chapter produced the program with Ron Rhode who presented an opening concert on February 23 at the Granada. A good crowd of cheering people enjoyed Ron flawlessly presenting a varied program. The following day, the 10th Annual Granada Workshop began with over 50 attendees. Ron was host for the entire weekend which presented a varied program of educating attendees about the use of second touch plus theatre style, rhythm, interpretation, and arranging music for the theatre organ. Terry Kleven and Bob Swaney presented a technical workshop on how to solder metal pipes, re-leather chests and tremulant regulation. Later that evening the group traveled downtown to the Music Hall for a brief program of Ron at the newly installed Robert-Morton. Everyone was



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## KANSAS CITY cont.

impressed with Ron and the wonderfully musical sounds of the Morton. Sunday included the workshop wrap-up with a Hawaiian buffet complete with a pig roast. Surely everyone had a great entertaining and educational time. The club owes a debt of gratitude to Ron, Terry, and Bob for their professional wisdom and willingness to share with all attending. Hope all goes well for another workshop again next year.

A social has been scheduled for April 14 with a member of the chapter opening on the Music Hall Morton, followed by some open console time. Certainly we should and will have a great time but along with the fun will be some mailing preparation work associated with the upcoming Russell Holmes concert set for May 17 at the Music Hall.

Preparations are getting underway for our second full year of producing shows. December 1, a Sunday, will see our initial try at a mid-day program hoping to entice those who might prefer the daytime venue instead of our evening programs. The chapter is trying to see what people want and meet that need — no matter how different the timing of features of the production. Watch in THEATRE ORGAN for our artist list.

If you're in this part of the country, please give us a call. We would love to share our two beautiful theatres and their instruments. *Karl Stratemeyer*

## LAND O'LAKES

MINNEAPOLIS/ST. PAUL

ROGER R. DALZIEL: 715/262-5086

A Twin Cities institution, the Woodcraft Hobby Shops, is coming to an end after 58 years. The late Claude Newman and his wife Sedonia, long-time LO'LTOS members, founded the business in 1938. ATOS'ers will remember Newman as the past owner of "Goldie," a 3/18 Wurlitzer, formerly lodged in the historic Cedarhurst Mansion in Cottage Grove, Minnesota. In the early '80s, the Newmans' transferred ownership of "Goldie" to the Proctor Theatre in Schenectady, New York. The Newman's son Paul attributes the demise of the hobby shops to modern children and adult hunger for computers and video games, rather than the traditional model trains and balsawood airplanes. "Sic transit ...."

A novel solution to the continuing problem of restoring the 5/125 Mighty Kimball organ, previously installed in the Minneapolis Auditorium, was proposed recently by Eiji Oue, conductor of the Minnesota Orchestra (previously called the Minneapolis Symphony Orchestra). He'd like to move the Kimball, now in dead storage at the Minneapolis Convention Center, to Orchestra Hall, where the symphony orchestra now plays. It's an intriguing idea, in the opinion of some local organ buffs.

On December 16, 1995, a

Minneapolis landmark, Our Savior's Lutheran Church, was destroyed by fire. Five of the Twin Cities community's best known organists, led by Dr. Edward Berryman, scheduled a benefit concert March 10 at the Lutheran Church of the Good Shepherd. They also include David Cherwien, June Hudson, Helen Jensen and Nancy Yost Olson. The concert will feature works by Bach, Vierne, Sibelius, Debussy, and Stravinsky.

The Organaires, LO'LTOS' home organ guild, has scheduled meetings at Bill Lundquist's home in Lake Elmo, Minnesota, for March 21, and at Harold and Beryl Ponthan's house in Stillwater, Minnesota, on April 18. They are the only active surviving group among several which started out many years ago. *John Webster*

## LONDON CHAPTER

TEL. 01932 565819

Our 1996 season commenced with Iain Flitcroft, playing the console of the Wurlitzer at the State, Kilburn.

We were entertained at the beginning of February by Nigel Ogden at the console of the ex-Granada Welling, Wurlitzer now installed at the Woking Leisure Centre, by the ATOS London Chapter technical team. Nigel played a varied selection, which was most enjoyable.

In February we heard Phil Kelsall on the Cannon Cinema, Harrow Wurlitzer. Phil played to a full house, and his choice of music was excellent.

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At the end of June we will be holding our annual Garden Party at Les Rawles' Northolt home, to raise funds for our Young Organist of the Year competition, which is held in September.

Every month open console is held at Northolt, the following week we have a work night. The last Friday in the month is a member's concert held at Wurlitzer Lodge, Northolt, where we are entertained by a well-known organist. This month we look forward to hearing Graham Wright. We were very pleased to hear Ena Baga play at our January concert. *Gwen Light*

## LOS ANGELES

**SHIRLEY OBERT: 310/541-3692**

On a Saturday afternoon in January, Pasadena City College History 78 Productions, with LATOS assistance, sponsored a Silent Film Comedy Festival with many PCC students and LATOS members attending. The project was conceived by PCC staff member Marc Dollinger, son of long-time LATOS member Malin Dollinger who has a wonderful Wurlitzer theatre organ in his home on the Palo Verdes Peninsula. Rob Richards accompanied the four very funny silents from four filmmaker/comedians and did a superb job, both playing the 3/23 J. Ross Reed Memorial Wurlitzer and in his narrative explanations. Stephen Ross acknowledged the Ross Reed family, a number of whom were present.



*Barry Baker, San Gabriel Civic Auditorium. Zimfoto*

The hilarious opening film was Charlie Chaplin's 1917 *The Cure*, with Chaplin playing an alcoholic entering a sanitarium to be cured, along with his steamer trunk full of liquor! As a bridge to the Harold Lloyd film *Haunted Spooks* in which Harold and his bride inherit a haunted house complete with a staff of servants, Stephen Ross conducted an on-stage interview with Ann Lloyd Hayes, the granddaughter of Harold Lloyd, and her two children, in which she described her childhood visits to the Harold Lloyd estate "Green Acres." The third film following intermission was *The Blacksmith* starring Buster Keaton as an apprentice blacksmith creating pandemonium when the blacksmith leaves Buster in charge. Before the final film of the afternoon, Rob presented a brief history of the Robert Hope-Jones/Wurlitzer companies and demonstrated the many different ranks and sounds possible from the theatre pipe organ. The final film fea-

tured Laurel and Hardy in *Two Tars*, with the wacky duo playing two sailors on shore leave. When they rent a car and pick up two girls the trouble begins! What a great way to spend Saturday afternoon, and the proceeds went to the Ross Reed Wurlitzer maintenance fund.

**Superbowl Sunday** found many LATOS members visiting our southern neighbors at Fullerton High School where the Orange County Theatre Organ Society and the Orange County Chapter of the American Guild of Organists jointly presented Chris Elliot on the 4/35 Wurlitzer, scoring the feature length 1925 Buster Keaton film *Steamboat Bill, Jr.*, which some film buffs believe surpasses *The General*, an earlier Keaton masterpiece of comedy and stunts. Chris closed the program playing a medley of songs from *My Fair Lady* to demonstrate the many beautiful sounds of this unique organ.

LATOS members are busy preparing for the 1996 annual convention, which may turn out to be the largest ever! We look forward to seeing all of you in Pasadena at "Pipes and Roses."

*Wayne Flottman*



*Rob Richards Zimfoto*

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## MANASOTA

VERNON BLANCH: 813/755-1058

The Lew Williams concert at the Tampa Theatre in mid-February was well received by several hundred appreciative fans. We are so encouraged by the favorable response that soon we will begin the ground work for additional concerts on the Tampa Wurlitzer.

The meeting in March will be near Nokomus at the Kings Gate Auditorium where Dr. Detch Morrell houses his 3 manual Allen. The room is well equipped with a generous sound system. Our previous visits have been outstanding.

The meeting in May will be to hear David Braun play the Rodgers theatre style 36-E at the Sun Coast Cathedral Metropolitan Community Church in Venice. David and the congregation have installed a speaker array of over 50 units that covers the auditorium in a spectacular manner.

May will find us at the home of Carl and Florence Walker in Sarasota where the Conn Carib will be played. This will be the initial show for the organ.

We will return in June to the Charles Ringling mansion on the campus of the University of South Florida at Sarasota/New College where repairs to the 1926 Aeolian player pipe organ will have been completed.

Carl C. Wallter

## MOTOR CITY

DAVID AMBORY: 810/792-5899

The Detroit Chapter of the American Guild of Organists presented "Pipe Screams," a free organ concert at the Redford Theatre on Friday, October 27. The promised "scary music" was provided by Dr. Joanne Vollendorf, Dr. David Wagner and Ron Houser at the 3/10 Barton. Lance Luce accompanied Harold Lloyd's *Haunted Spooks* as well as a sing-along. The mystery guest turned out to be Larry Gleason, attired as Sister Regina Coeli, who played several Lee Erwin compositions, complete with Lee's registrations, producing the most traditional theatre organ sound of the evening. Free will offerings from this AGO monthly meeting went to the AGO Scholarship Fund.

The Redford Community War Memorial Association presented the third annual "Salute to Our Veterans" on November 10 at the Redford Theatre. Featuring Sharron Patterson at the Barton organ and vocalist Fran Carmody, the program featured a color guard and paid tribute to all branches of the service and included a patriotic sing-along and the John Wayne film *The Flying Tigers*.

The annual membership meeting was held at the Redford Theatre on November 12. Gil Francis, 1995 ATOS convention treasurer, presented chapter president David Ambory with a check for half of the profit from last summer's convention. An equal amount will be sent to National ATOS. David Martin, Dorothy Van Steenkiste and Will Walther were re-elected to the board. David Ambory was re-elected president at the board meeting the following night and David Martin was re-elected vice-president.

Our annual Christmas program was held at the Redford Theatre on December 9 and featured Steve Schlesing at the Barton organ, Pierre Fracalanza at the Yamaha keyboard and percussionist Dan Maslanka. The trio was an immediate hit with the audience as they performed a potpourri of all-time favorites. Steve and Pierre were each featured in solo selections. A well-known society pianist and vocalist, Pierre treated the audience to several vocal interpretations. Not to be outdone, Steve announced his own venture into the world of the singing organist/pianist with a single memorable selection. As the audience would no doubt attest to, you had to be there to fully appreciate this musical phenomenon.

David Martin's G-style Durango and Rio Grande LBG model train set, with two engines each pulling a string of cars through mountain tunnels and over rivers, covered the entire orchestra pit. The many dolls and animals that dotted the snowy landscape were provided by Irene FitzGerald. A new 10-foot Christmas tree dominated one end of the pit.

The chapter's annual Christmas party was held on December 17 at the Redford Theatre and featured members at the Barton organ and food coordinated by Irene FitzGerald.

Brian Carmody, Fran Carmody and Doug Jacobs and the Red Garter Band will be featured in "Here Comes the Showboat II" at the Redford Theatre on April 13.

For more information write: Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219 or phone 313/538-4394. Don Lockwood



(Back row) Lance Luce, Dr. Joanne Vollendorf, (front row) Dr. David Wagner, Larry Gleason and Ron Houser, members of the Detroit Chapter of AGO, performed in a free Halloween offering at the Redford Theatre. Dorothy Van Steenkiste photo



Left: Peggy Grimshaw, chapter film coordinator, with attendees Eleanor Smith and Julie Kreibich who dressed up for the Halloween presentation of "The Picture of Dorian Gray" at the Redford Theatre. Right: Motor City President Dave Ambory accepts a check from Gil Francis, convention treasurer, for the chapter portion of the profits from the 1995 ATOS National Convention. Dorothy Van Steenkiste photos



Pierre Fracalanza, Steve Schlesing and percussionist Dan Maslanka performed for the Christmas program at the Redford Theatre. Dorothy Van Steenkiste photo



Brian Carmody dressed as Santa Claus when he played for the intermission during the showing of "Auntie Mame" in December at the Redford Theatre. It is the only known appearance of Kris Kringle at this organ. Bob Duerr photo



Donald Martin, David Martin and Doug Storace spent many hours setting up David's G-Style model train layout in the Redford Theatre's orchestra pit. Dorothy Van Steenkiste photo

## NEW YORK

DAVE KOPP: 201/335-0961

The New York Chapter got January 1996 up and running with a workshop, mini-concert and open console session on the Ben Hall Memorial Wurlitzer at the Lafayette Theatre in Suffern, New York. Martin Boehling, who serves as one of the house organists at the Lafayette, presented an interesting workshop: "The Art of Registration — or — Never Use a Stop You Don't Need." After opening with a novelty arrangement of "Merry Oldsmobile" featuring much of the toy counter, Martin conducted a voice

by voice musical tour of the 2/10 Wurlitzer. He went on to demonstrate and explain the make up of a variety of thematic registrations that he uses to produce such effects as "dark sounds," "Latin percussions," and "ethereal voices," applying his creative combinations to "Speak Low," "Perfidia," "Unforgettable," "All the Things You Are," and other selections. Using the lyrics of a beautiful but obscure ballad, "Think How It's Gonna Be" from the Broadway show *Applause*, he very effectively demonstrated the importance of "playing the words" to convey the feeling of a song. Following Martin's informative and entertaining workshop, members had a chance to play open console and to socialize.



Martin Boehling explains "The Art of Registration" for New York Chapter members at the Lafayette Theatre in Suffern, New York.

As the result of a favorable offer from the Hudson-Mohawk Chapter, a generous donation from one of our members, and a hard working crew organized by John Vanderlee, NYTOS acquired and moved the mostly Wurlitzer 3/15 theatre organ that had been the home installation of the late



New York Chapter member Lowell Sanders takes his turn at open console at the Ben Hall Wurlitzer.

Gus Pratt, a Hudson-Mohawk Chapter member who passed away last fall. Preferring not to get into a storage/installation project, Hudson-Mohawk Chapter offered the instrument to NYTOS for a very modest sum. Keeping one step ahead of this winter's weekly snow storms, and working in the bitterest of cold windy days, the crew spent February 1, 2 and 3 moving the organ from the Pratt residence in the Albany area to temporary storage at the Lafayette Theatre in Suffern, New York. Thanks to NYTOS members Bob Welch, Lowell Sanders, James Starrow, Robert Pelletier and John Vanderlee for three days of hard work in disassembling, packing and on-loading the organ at the Albany end of the move. Also, several members of the Hudson-Mohawk Chapter rendered invaluable assistance, especially Carl Hackert, who rigged a winch and scaffolding to hoist the 3 manual Wurlitzer console from the balcony of the large "A" frame house down to the ground. Unloading the two, 24-foot truck loads at the Lafayette Theatre was quick and efficient (and quiet — the Saturday mati-

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ber was clearly the winner, and that was Gene Stroble. After the guessing game, Gene Stroble and Jim Lawson entertained at the Wurlitzer.

*Erle Renwick*



*Annette Peterson (left) presented our hostess, Evelyn Wright with a cake decorated in replica of Wrights Wurlitzer console at the North Texas Christmas party.*

## NORTH TEXAS

**IRVING LIGHT: 214/931-0305**

Our Christmas parties at the home of Gordon and Evelyn Wright are always a highlight of the year. This is due primarily to the gracious hospitality of the hosts and the beautiful music that pours from their 3/18 Wurlitzer organ into the spacious music room. Added to that is the festive nature of the season and the bounteous table of holiday food that the members prepare and offer for our enjoyment. Put them all together and it spells a memorable highlight of the North Texas year.

This is the fourth consecutive year we have enjoyed the Wright's home for our annual party, and each seems to be better than the last. A change he had planned for several months, Gordon rewinded the Tibias with large ducts in order to achieve a more constant supply of pressure and better regulation of the tremulants. As a

result, the organ sounded better than ever.

Program Chairman, 1st Vice-President Manning Truett had chosen Don Reasons to play the Wurlitzer for our holiday pleasure and Don had a couple of surprises in store for us. The first of these came after Don played his opening selections, when he introduced his friend, celebrated singer, John Gary. John, just returned from an out-of-town appearance, coming directly from the airport to be at our party. Most of us remember John Gary from his many television appearances including his own weekly televised variety show. In recent years, John makes concert appearances and has sung roles in stage musicals including the very popular *Camelot*. With Don Reasons' organ accompaniment, Mr. Gary sang several selections from his familiar repertoire. I am sure our applause conveyed how very much we enjoyed his singing and our sincere appreciation of his taking the time from a very busy schedule to perform for us. Following John Gary's appearance, Don Reasons played a kaleidoscope of Christmas carols and seasonal songs, with audience participation on many of the choruses.



*Popular singer, John Gary entertained North Texas Chapter at Christmas party. Organist was Don Reasons.*

For his second surprise, Don recruited five "volunteers" to accompany his playing of Calypso Noel, giving each a different Latin percussion instrument to use: maracas, castanets, etc. What his helpers may have lacked in experience they made up for in abandon and enthusiasm for their moment in the spotlight. The result was a rollicking and delightful Christmas musical confection.

Our social chairman, Mrs. Annette Peterson, had a surprise — a cake that portrayed the Wright's beautiful white and gold Wurlitzer console.

An extended open console gave everyone an opportunity to play the Wurlitzer. There isn't a more enjoyable way to celebrate the holiday season!

Our February business meeting and election of officers was held at the home of Dr. and Mrs. William Hanson. The nominating committee offered a slate consisting of Don Peterson - President, Don Reasons - 1st Vice-President, Reginald Routt - 2nd Vice-President, Gene Randolph - Treasurer, and Donna Thelaner - Secretary (the latter three to serve another year). The slate was unanimously elected and immediately assumed their duties of office. The election was followed with a program of music played on the Hanson's gorgeous sounding Allen theatre organ. The organ amplifiers and seven speakers are located in an attic chamber area opening into the vaulted music room through a grille opening at one end of the room. This arrangement gives a very nice theatre sound to the installation. Bill Hanson explained that he recently had some adjustments made to the organ and increased the amplification in some areas. The changes were very effective as the organ had a beautiful sound. Program Chairman, Manning Trewitt, followed

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**NORTH TEXAS cont.**

the successful pattern he had used for our November meeting of using several of our chapter organists to each play a segment of the program. These included Kathleen MacDonald, Helen Thomas, Johnny Batten, Don Reasons, and our host, Bill Hanson.



Bill and Jean Hanson, hosts for North Texas Chapter meeting in February.

Delicious refreshments by Anette Peterson and Mabel Westbay were enjoyed to the accompaniment of beautiful organ music as many of our members took advantage of open console to play the Allen organ.

The Lakewood Theatre (home of our chapter Robert-Morton) and the adjacent store buildings now have new owners. We met with their representative in January and were pleased to learn that their goal is to find uses for the 1000-seat theatre that will be compatible with the organ and are



Don Reasons recruited five "volunteers" to provide accompaniment to his spirited playing of Calypso Noel at the North Texas Christmas party.



Don Peterson was elected 1996 President of North Texas Chapter.

planning to make necessary repairs and cleaning to make the theatre attractive and usable. We were granted full access to the theatre for organ maintenance and possible chapter meetings. After enduring over two years of uncertainty for the fate of the

theatre and our organ's home, we were indeed pleased with this outcome. We pray that they will be successful in finding enough potential users for this facility to make it highly successful. We plan to follow through on their suggestion we put on a free public concert to try and fill all the seats with friends of the theatre and the theatre pipe organ. This would be the first public use of the building in over two years. We look forward to 1996 as the year for moving our chapter ahead, for developing a current concert mailing list, and increasing our membership. *Irving Light*

Ad Sizes and Advertising Rate Information on Page 61

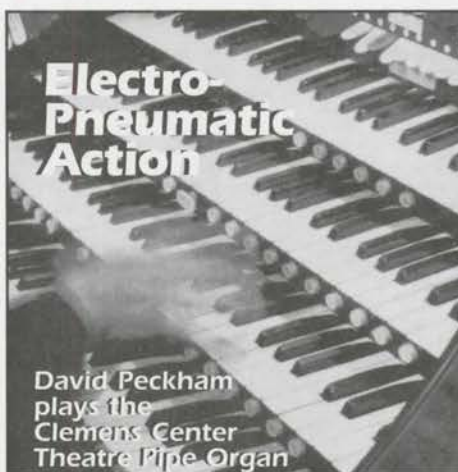
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The Ceol Mor duo at Christmas Show. Jeff Johnson photo



"Santa's Toyland" created by Hank Sykes for Christmas Show at Emery Theatre. Jeff Johnson photo



At Left: Dancers from the School for Creative & Performing Arts on Emery stage with movie nostalgia set.

Tom Smith photo

At Right: Katie Laur singing in front of Emery's new red curtain.

Jeff Johnson photo



## OHIO VALLEY

For a long time our Emery Theatre customers have been asking for a concert by some of our own organists. On October 7 we had a "Mighty Wurlitzer Stands Alone" concert. Organist Gene Wilson featured some Hollywood and Broadway tunes. With Bill Myers (who was our show emcee) doing a poetry and commentary, they did a capsule version of the famous WLW *Moon River* show. We covered the new *Moon River* shows being played nightly on WMKV here in Cincinnati, in the November/December issue of THEATRE ORGAN.

After intermission Jim Barton took over the console and played an upbeat program closing with "The Stars and Stripes Forever." He also accompanied the silent short, *Teddy At The Throttle*.

On stage were dancers from the School for the Creative and Performing Arts, directed by Elaine Wilson, wife of organist Gene Wilson. For the finale of the stage portion, our stage technicians Lyman Brenneman, Hank Sykes, and Tom Smith, created a star burst fireworks display and a "chaser" pattern for pizzazz. Other key players were Ruth Smith, Elmer

Kruse, and Chris Smith.

*White Christmas*, starring former Cincinnati Rosemary Clooney, was the screen feature on December 9 at our annual Christmas stage and screen show. Again featured were 22 dancers from the School for the Creative and Performing Arts. They did an excerpt from their recent Taft Theatre production of Victor Herbert's "March of The Wooden Soldiers." Jim Barton accompanied at the organ. We debuted our newly "long-term-borrowed" curtain. Katie Laur, well-known Cincinnati singer, is shown in front of this curtain at our Christmas show.

A bit of Old Ireland came from the duo Ceol Mor consisting of Patty Walker playing the dulcimer, and David Williamson playing the flute and violin. Their final election "God Rest Ye Merry, Gentlemen" brought from the fly-gallery our 16' lighted Christmas tree. This was another of Tom Smith's creations. Thanks to Tom, we had a poinsettia display on the console.

We had a lengthy and enthusiastic Carol Sing, plus a short slide feature on "The Lost Theatres of Cincinnati."

Our Nostalgic Movie Series continues. Since the Emery Theatre is in what is known as the "Over The Rhine" section of Cincinnati just north of downtown, sociological changes in the area have seen growth as an entertainment area. This has made parking both difficult and expensive. This we have to cope with!

The past year has brought us the deaths of Art Havlovic, a retired high school principal and member of the organ crew; Art Kessler, retired architect and assistant to Bill Ahlert, crew chief of organ maintenance; and John Gogle of Dayton, Ohio. John was probably known to more national members than any other Ohio Valley Chapter member. John and his wife Mickey were regular attendees at National Conventions and seldom missed a concert. John also had installed in his home a Kimball theatre pipe organ. Many visitors were privileged to hear this organ personally. All three will be missed. *Hubert S. Shearin*

If you are planning to move soon, please send your new address to:  
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*Ed Nielsen at computer keyboard, Leroy Lewis at Don Baker console, while Jack Doyle, Frank Norris, Wayne Tilschner, and Warren Thomas observe.*

## ORLANDO

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

Our first meeting of 1996 was very satisfying. Our President Wayne Tilschner conducted a very short business meeting, followed by a hearty "thank you" to organ crew members, Kenny Wright, Ron Bower, Warren Thomas, and Wayne, himself, for arriving at the school early in the morning. The DON BAKER MEMORIAL WURLITZER was on stage waiting for someone to demonstrate the accomplishments since last meeting. Warren Thomas and Chris Walsh each took a turn at this preliminary demonstration. The pipes were still awaiting some fine tuning, so with Leroy Lewis at the console, Ed Nielsen at the computer, and Kenny Wright in the Solo chamber, the members witnessed a very fine demonstration of what it takes to accomplish this tuning. When this procedure was completed, the members were thrilled by hearing Leroy perform some of his keyboard magic. As you can well imagine, the auditorium was electrified with excitement at hearing the beautiful music emanating from the Solo chamber. Enthusiasm is building at great rate. And, "if the good Lord is willing and the creeks don't rise," the possibility exists that we could put on a mini-concert in the near future. There are so many variables on which this hope depends that we are reluctant even to mention it. But we are so excited!



*Warren Thomas and Leroy Lewis pausing from work in Solo chamber.*

At our February meeting the DON BAKER MEMORIAL WURLITZER was up and playing. For two hours we were graced with the beautiful strains of music emanating from the Solo chamber. Ron Bower, Chris Walsh, Wayne Tilschner, and our newest member, Don Jerings, were the performing artists. The organ played flawlessly, with no ciphers and no hardware problems encountered whatsoever.

Project Update: Organ crew members, Kenny Wright, Ron Bower, Wayne Tilschner, Ed Nielsen, and Jim Fles have been working day and night at the school getting the bugs out of the Tibia, Vox, and Brass Sax ranks, with great success. Work is ongoing on the Trumpet, Post Horn, and Kinura ranks. It is expected that necessary debugging will be completed on these as well as the Horn Diapason, two sets of strings and the Orchestral Oboe by our March 24 meeting. Ted Campbell has been busy in his garage releathering chest pallets. This project has helped solve many problems. Ted has already releathered 237 pallets so far, and he has many hundreds more to do. Work has begun in the Main Chamber, located on the left side of the auditorium. A five-rank chest and a two-rank chest have been set in place, with the swell shades installed. In a project such as this, problems are always popping up, but to date the crew has been able to solve them as they arise. We have a very capable, loyal, hardworking crew all of whom are committed to the completion of the DON BAKER MEMORIAL WURLITZER as rapidly as possible. It is not possible to put into words the deep appreciation we feel toward them for this dedication. As you know



*Momentary pause by Ted Campbell from work in OATOS Solo chamber.*

it takes many people to bring a project such as this to fruition, some of whom never hear a "thank you" but just continue helping anyway. For all those "unsung heroes," such as those who attend the meetings and those who maintain your membership even though unable to attend, we want you to know all these things, no matter how insignificant they may seem to you, are necessary to this project and very appreciated.

This seems the perfect spot to properly thank Ms. Paige Bryan, one of our seldom seen, but very important heroes. Paige is the member of the Lake Brantley High School staff who has the monumental job of scheduling the very popular auditorium where our organ is being installed. She has done a fabulous job of clearing the way for our organ crew to work on weekends, evenings, and in the daytime during the week. This is no easy task as you can well imagine. Her assistance on our behalf is invaluable! Thank you, Paige. *Lois M. Thomson*



*Kenny Wright working on pipes in OATOS Solo chamber.*

## PUGET SOUND

ROBERT ZAT: 206/329-1826

A rare sunny day in February provided the perfect backdrop for an outstanding concert played by Australia's Chris McPhee at the Johnson residence in Gig Harbor, Washington.

Just 22, Chris, has already mastered the art of entertaining — not only does he play extraordinarily well, but he is perfectly at home facing his audience, immediately having folks right in the palm of his hand!

Chris' music has matured markedly since his first PSTOS concert several years ago — at his age, imagine the future for him!

Puget Sound Chapter is busily making August plans for a three-day bus excursion to Spokane, present home of the original Seattle Liberty Theatre Wurlitzer. The group will also visit Coeur d'Alene, Idaho, and Silverwood Theme Park, where the former Bellevue Pizza & Pipes Wurlitzer is played daily during the summer months by Greg Smith. That evening, Jonas Nordwall will play an after-hours concert for PSTOS and friends. On Sunday the route will take folks to Wenatchee, Washington, for a stop to hear the former Wenatchee Liberty Wurlitzer played by Brad Miller

PSTOS members grieve the passing of member Jane McKee Johnson on March 1 of complications following back surgery. Jane owned McKee

Music in Tacoma for a number of years, retiring several years ago. Her company handled Gulbransen, Rodgers and Yamaha organs, and through her work, made many friends. She was involved in numerous musical groups. A true pillar of the music community in the Puget Sound area, Jane will be sorely missed. She is survived by her husband, Homer, and son Richard Powers.



Chris McPhee at the Johnson residence, February 1996.

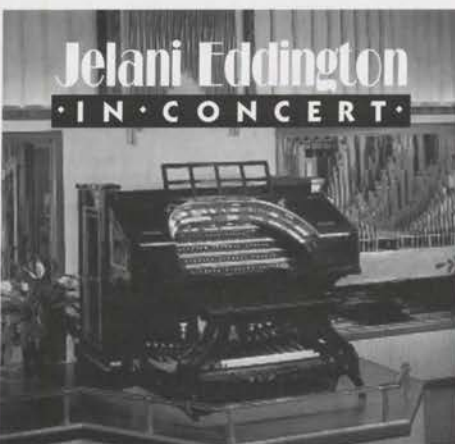
## QUAD CITIES

DAVENPORT, IOWA

MARK SPENGLER: 309/752-0232

The QCCATOS has had a long, cold winter, but our members have continued to be active in our many activities. Usually the Capitol Theatre in Davenport, Iowa, is dark during the winter, but the tradition of the

Nutracker continues, and our Elaine Vinzant provided Christmas music and incidental music on the Wicks organ. The new owner of the theatre, Scott Community College, is continuing to restore the Kahl Building, which includes the Capitol Theatre. We were allowed practice time on the Wicks organ in January and February. Mark Spengler and Jim O'Connor continue to improve the organ with funds from the grants we have received, and with these funds, we were able to have the Wicks Organ Company in Highland, Illinois, rebuild three ranks of pipes. They plan on working with the Wicks Company and the Levsen Organ Company, Buffalo, Iowa, in restoring three additional ranks, as well as replacing the existing motor and generator and installing a rectifier. During the cold winter months, when the Capitol is cool, we usually meet at a different location. In January we met at the Butterworth Mansion in Moline, Illinois. Besides the usual music provided on the organ and pianos by our members, we had a guest artist. Actually, it was a tape of Kay McAbee, on a tape left to the club by the late Jeanne Behrens. Our theme for the meeting was an early Valentine's Day. Our hostess Helen Nelson made sure we had candy and cake for the occasion. Our February meeting was also at the Butterworth Mansion, but in the Oak Room in the lower level. You could not call it a basement, because the rooms (including the billiard and



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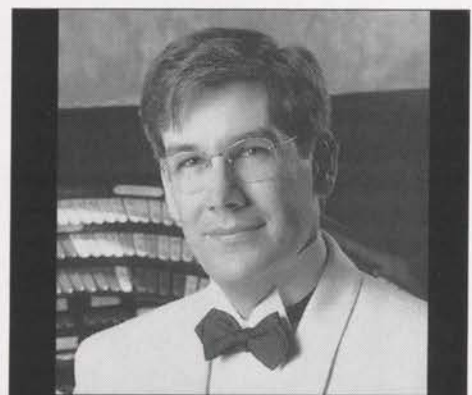
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## QUAD CITIES cont.

smoking rooms) were very plushly decorated for the Butterworth men in the 1920s. The organ in the Oak Room is a Kimball donated by Irene Nelson, whose late husband and QCCATOS member Stanley was resident organist at the Butterworth. Many members played the organ, and our theme of President's Day included both patriotic music and refreshments. In March we hope to be back in the Capitol for St. Patrick's Day, with Jim O'Connor and Selma Johnson providing the Irish tunes, followed by open console. A current project has been the establishment of a music library, with music donated by Irene Nelson from Stanley's collection, and the Adolph Kohlhammer family. Martin Leon hosted a "Kaffeeklatch" to sort and categorize the many books and separate sheets. The library is available for members to check out their favorite music. Plans for a fall organ concert and children's show are not set, due to work on both the building and theatre, and the organ upgrade. We hope to have a show to thank the donor grant organizations, Scott Community College and Mark and Jim for their excellent restoration efforts.

*Martin Leon*

## RIVER CITY

OMAHA, NEBRASKA

GREGORY JOHNSON: 402/624-5655

Our chapter's January meeting found us, once again, at Durand's Sky Ranch Organ Studio. Vice-President Warner Moss chaired a short business meeting which included Bob Markworth's update on the Rose Theatre's 3/17 Wurlitzer organ. Ed Martin then screened a short videotape he filmed on December 8, when the organ arrived in Omaha. This meeting marked the last time our

friends, Bill and Nona Montague, would be with us — they planned to move to Oregon by the end of the month. Bill has been our "telephone engineer extraordinaire," and has devoted countless hours to the documentation and wiring of our Barton console, relay and switch stack. On behalf of the chapter, Warner Moss presented Bill with a plaque and our sincere thanks in recognition of the yeoman-like job he has done for RCTOS.

Our scheduled organist was unable to play for us because of recent surgery on his left foot, so member Doug Kroger was introduced as our featured artist. Doug entertained us with a Valentine's program, featuring love songs from many different eras, including some "oldies" from the 1950s. Doug is a very talented keyboard artist — we always enjoy his programs, with their lush registrations and arrangements. Open console was declared, and a decorated cake and refreshments were served in honor of Bill and Nona Montague.

Our February meeting at Durand's organ studio was chaired by Warner Moss. Warner Moss introduced George Rice as our guest artist for the afternoon. George has had a love affair with the theatre organ for many years, both as an organist and as an organ technician. He has maintained the 3/13 Wurlitzer in Omaha's Orpheum Theatre over the years, and recently played organ interludes before and after the Omaha Symphony Pop Series. George opened his program with a stirring march, "Under The Double Eagle." After George's very enjoyable concert, we adjourned for open console and table treats.

Late-breaking news on the Rose Theatre's 3/17 Wurlitzer: Lyn Larsen

was in Omaha, February 24 through 26, to measure organ pipe chambers at the Rose Theatre and to measure the Wurlitzer chests and other hardware, assisted by RCTOS members. Lyn will prepare a design and installation proposal for the instrument.

*Ed Martin & Tom Jeffery*



*On behalf of the chapter, Warner Moss (left) presents Bill Montague with a plaque in recognition of his many contributions to the installation of our Barton organ. Nona Montague photo*



*George Rice offered an organ potpourri ranging from rousing marches to the classics. Tom Jeffery photo*

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Chuck Shockney and student, Jake Madsen, at the Rocky Mountain Chapter meeting in February.

## ROCKY MOUNTAIN

DENVER, COLORADO

MARIA OLIVIER: 303/678-8317

"Amateur Organist Showcase" was held at the home of Lou Zeiler in Lakewood, Colorado, on January 21. Maria thanked Lou and all members and guests for coming. She brought along a large photo album that she put together with pictures from all concerts and events in 1996. Photos were taken and donated by Don Coover.

Then it was time for the members to perform two numbers on the instrument of their choice. Jeffrey Underwood was first, then Dan Romero, also on the electronic organ. On the piano, our next performer, Dorothy Ransom, performed several medleys, followed by Art Bragg on the organ. Later, at the piano was Ina Modesitt with Avis Petersen on the organ. The hostess, Lou Zeiler, played the organ followed by Maria Olivier.

Maria thanked her friend Estol Rockwell, for suggesting that we have an "Amateur Organist Showcase."

Professional artist Deloy Goeglein, performed on the piano as well as the organ.

Refreshments were provided by Alma Fleutsch and Maria Olivier, and served by John Fleutsch to 35 members and guests. Everyone had a terrific time and promised to do that more often!

"Meet The Artist Concert" presented Chuck Shockney (Colorado Rockies) organist and his student, Jake Madsen, in a cameo appearance in February, at Wells Music Studio in Denver.

Maria introduced both artists. Chuck Shockney is very pleased with the progress of his student, Jake Madsen, and is looking forward to recording several selections on tape and sending it to the National Scholarship Committee for judging. We are very proud of this talented young man. We wish him the best in the competition this spring.

After a few words from membership chairman Bill Crane, Dave Sass spoke regarding the Wicks project. Maria also thanked Don Coover for taking pictures of the artists.

Chuck began the concert with the National Anthem, followed by "Roll Out the Barrel," and several others.

Jake in a cameo appearance, played medleys from *Oklahoma*, and "Liberty Bell March" by John Phillip Sousa. His footwork on the last piece was commendable. Chuck returned to the Rodgers and played a few more "oldies but goodies."

Shirley Madsen (Jake's grandmother) won the door prize. Sincere thanks to Alma and John Fluetsch for providing and serving the delicious refreshments to 45 members and guests.

*Carmeline Campbell*

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## ST. LOUIS

DORIS ERBE: 314/481-1840

Joe and Corinne Dallavalle bravely offered to host our January meeting and you know how unpredictable January weather can be!

The Dallavalle's chose to have Dennis Ammann, former owner of their Conn 644 Martinique, play for our afternoon's entertainment. Dennis demonstrated and explained some of the Conn's many features and then began with "I Feel A Song Coming On." During the open console several members enjoyed taking a turn at the Conn. It was a fun afternoon of good music and fellowship ending all too soon.

St. Louis weather cooperated beautifully and we had an excellent turnout for our February meeting at Ken and Dawn Iborg's home.

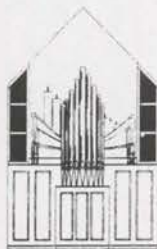
Ken obviously enjoys playing his Conn 645 but we do not have the opportunity to enjoy his musical talents often enough. Ken's program opened with a lovely, rhythmic interpretation of "Be A Clown." We enjoyed the added pleasure of hearing Ken play "Cruising Down The River" on his first organ, a Crown pump organ.

Several members took advantage of open console. It was a pleasure to meet Ken's parents and they definitely enjoyed hearing him perform! Thanks, Ken and Dawn, for a fun afternoon enjoyed by all.

*Doris Erbe*

## SEQUOIA CHAPTER

It was gratifying to see a good turnout for our November meeting and chapter concert at the home of members Rik and Adena Richards. Their 3-manual Conn 653 console is located in the center of the low end of the great room with a ceiling height of



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## SEQUOIA cont.

15 feet. This dramatic space rises to the lofty peak of 30 feet.

After the board meeting, the Board of Directors joined the general membership for the inaugural concert on the Richard's newly-installed "653," played by noted Fresno musician Richard Cencibaugh. Richard is a superb church organist and he is equally at home on a theatre organ. He played the Fresno Pizza & Pipes, and was featured organist at the Fresno Warnors Theatre on its Robert-Morton back in the 60s.

Dick played an excellent, enthusiastically received concert and managed to cover a lot of musical ground in just over an hour.

After the concert several members participated at open console. Concluding the afternoon was a mini-concert by member Ron Titus, also an accomplished organist, pleasing the group with a musical cruise of Gospel, ballads and show tunes.

The Christmas party at the foothill home of Dave and Joanie Hartman was enjoyed by both our members and several from the model railroad club that Dave is a member of. About 80% of the floor area of their living room was taken over by a maze of model railroad tracks and three(!) Christmas trees. Several sets of trains were running simultaneously, including large scale European LGB gear and some vintage Lionel engines and cars.



Members and guests at the Sequoia Chapter ATOS November 1995 meeting.

Dave took us out to his shop to show the progress he has made on the 2/6 Robert-Morton he purchased from Sequoia Chapter. In the shop was an interesting assortment of ancient electronics, a band organ and several pianos he is rebuilding. The pipe organ is coming along steadily. The work he has completed so far is first rate and the former "Eugene Davis Robert-Morton" should be a quality installation. Dave plans to make additions that will bring it up to nine ranks.

The January 27th appearance of Robert Israel at the Fox Theatre in Hanford for our first chapter sponsored concert of 1996 was outstanding ... and a happy turn-around for us from previous concerts of the last cou-



Dick Cencibaugh, organist for the November 1995 Sequoia chapter program. The Conn 653 is in the home of Rik and Adena Richards.

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ple of years. The chapter did not have to subsidize the concert with treasury funds!

About 250 people showed up for one of the best Silent Comedy Festivals ever put together. Several hilarious shorts were screened that night and Mr. Israel did a superb job supporting them at the chapter installed 2/10 Wurlitzer. The audience, which included a good number of youngsters, was most enthusiastic. As the evening progressed, the excitement increased. If we can keep up the momentum it established, 1996 will be a very good year.

Many thanks to all of our chapter members who made this event a roaring success.



## SOONER STATE

TULSA, OKLAHOMA

DOROTHY SMITH: 918/742-8693

For the first time that anyone can remember, our January meeting was canceled — because of the weather! But when your pipe organ is installed in a school, and school is closed because there's too much snow (and yes, it does happen in Oklahoma), we were "snowed out."

We held our annual business meeting and the January program in February, instead. This is not an election year for us, so our business was brief.

Our program was a fascinating talk on the "Beginnings of Theatre Organ in Tulsa (with up-dates)," presented by Phil Judkins. He began by saying there had been some twenty-five theatre pipe organs in and around our city. He then named and told us what had happened to them (as near as he could determine). The downtown Majestic Theatre, in which a 3/16 Robert-Morton had replaced its original, small Hillgreen Lane, was first. Both organs are gone, final dispositions unknown. The Rialto's 2/6 Wurlitzer was moved (and expanded to nine ranks) to the downtown Orpheum Theatre in 1926; it was sold and moved to Dallas in 1969. The Rialto Theatre received a 4/11 Robert-Morton, which was sold to Tulsa's Central Assembly of God Church. This organ is now being refurbished for installation in the Orpheum Theatre in Okmulgee, Oklahoma, owned by our member John McConnell.

Probably the most well-known of Tulsa's theatre organs is the 4/16 Robert-Morton housed originally in the downtown Ritz Theatre. The Ritz — a real movie palace — featured organists Wade and Howard Hamilton, and Milton Slosser. The organ was unique in that seven of its sixteen ranks extended to 16' pitch. It is now owned by Mark Kenning (expanded to 21 ranks) and installed in his home in Richardson, Texas.

Tulsa's Coliseum (sports arena) housed a 3/10 Wurlitzer, opus 1999, shipped in 1928 and installed 1929-30, which operated on 25" of wind. It was used every night, and three times a

day on Saturdays and Sundays, for ice skating. Without the organ, attendance was way down! It was so powerful it could be heard three blocks away. It was totally destroyed when the Coliseum burned to the ground in 1952.

He told us the story of our own Robert-Morton, not an original Tulsa theatre organ, but one of "ours" nevertheless. It was brought to Tulsa by Billy Hargis in 1966 from Steubenville, Ohio (via efforts by Loren Whitney — Ed.), and installed in the auditorium of the Christian Crusade as a 3/10 organ. Our chapter bought it from him in 1980 when his building was closed. We now have it housed in Tulsa Technology Center, and have expanded it to 13 ranks.

There were other instruments he told us about, smaller organs, in smaller theatres. Some are "lost," some are "broken up for parts," all are moved but some are still playing. We have several home installations as well. He also mentioned several concert organs, some of which have theatre ranks — and included the big Kilgen installed in Tulsa's Central High School (which is unplayable).

He didn't "officially" include the Wurlitzer being restored in the Coleman Theatre in Miami, Oklahoma, because "Miami is more than 50 miles from Tulsa ..."

It was truly a remarkable history of our heritage! Nine people then played at open console. *Dorothy Smith*

## TOLEDO

KENNETH BOWMAN

Our big news is the announcement of the TATOS spring concert, now firmly scheduled for Sunday, May 5, 1996, at 3:00 p.m., with featured artist Hector Olivera. The featured instrument is the all-new Rodgers 360 theatre organ. The all-new venue: Whitmer High School's Theatre in West Toledo.

TATOS has joined forces with the T.S. Good Church Organ Company of Toledo and Rodgers to debut the magnificent Rodgers 360 in this market. Our home theatre, the Ohio, was unavailable for this date, so we're "taking our show the road" to Whitmer High School — featuring one of the area's finest high school theatres.

The idea was hatched with Terry Brassell, T.S. Good's sales representative, around the end of last year. Once the seed was planted, Terry pursued the concept with the Rodgers marketing group, and it was definitely "thumbs-up." In addition to providing the instrument, Rodgers also offered Hector Olivera, their "official artist."

While it's unfortunate that the chapter's 4/12 Marr & Colton cannot be utilized, the newness and uniqueness of the Rodgers 360 will be a major drawing card. It has been years since Hector Olivera has played Toledo, and this one/two punch of the

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**TOLEDO cont.**

Rodgers and Hector will be the focus of our marketing strategies and efforts.

In the early planning stage, Terry Brassell brought George T. Kirkwood, Rodgers' Product Support Engineering Manager, to our March program committee meeting. George knows the new Rodgers 360 better than anyone. George was extremely gracious and helpful in providing insight and suggestions into the stage set-up for the show.

Looking toward summer and Pasadena, Marion Flint has asked TATOS and its Program Chairman, Bill Coine, to present the marketing seminar at the 1996 ATOS National Convention. Last year in Detroit, Bill led the workshop entitled, Selling the Theatre Organ in Today's Marketplace — A Marketing Strategy for the 90s. Approximately 35 to 40 attended the 1995 event, and at Marion's request, it will be repeated in Pasadena.

TATOS's youngest member, Eric Hite, 18, is preparing to submit his entry in the 1996 ATOS Young Theatre Organist Competition. A senior at Central Catholic High School in Toledo, Eric plays organ regularly at St. Clement's Catholic Church and substitutes periodically at two other local churches. Last year he entered in the Intermediate Division, but this year, he will be eligible for the Senior Division.

Eric made his public theatre organ debut on January 21, at the Senate Theatre in Detroit, when he played two piano-organ duos with Bill Coine at the annual Members' Concert. In fact, following the performance, Eric joined DTOS as a playing member. He can now add DTOS to his résumé which already includes ATOS and TATOS.

Our February meeting featured Bill Frisk, a professional photographer, who "guided" us through the magnificent Detroit Fox Theatre — via his extensive collection of color slides. Bill took us from the lobby to the loges — and every where in between. His interest and enthusiasm in the restoration of this Motor City motion picture palace was evident by the grand scope of his presentation. He gave us a true behind-the-scenes look with a before-and-after format that held the audience captive. Hopefully, Bill's show was a prelude to our planned (live) tour of the Fox and its wonderful 4/36 Wurlitzer sometime in June. We were especially pleased to have several members from the former Mr. Music electronic keyboard club join us for Bill's first hand look at the "Fabulous Fox."

*William Coine*



TATOS associate and professional photographer, Bill Frisk, presented a color slide tour of the Detroit Fox at the February meeting.



TATOS members, Dr. Martha Riseley and Charles Risley (front row) watch Bill Frisk's slide presentation of the Detroit Fox Theatre with two members of the former Mr. Music Electronic Keyboard Club.



TATOS Program Committee plans marketing strategy for May 5 Hector Olivera concert. (L to R) Ken Bowman, Nelda Reno, Dennis Kroeckel and Kevin Oberle.

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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'  
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Mixture IV

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Tuba Profunda 16'  
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Contra Violon Celeste II 16'  
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Tuba Horn 8'  
Octave 8'  
Tibia Clausa 8'  
Clarinet 8'  
Cellos II 8'  
Flute 8'  
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Cymbal

Trap Select (Bass Drum)  
Accompaniment to Pedal  
MIDI A (LP)  
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Tuba Horn 8'  
Open Diapason 8'  
Clarinet 8'  
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Quintadena 8'  
Concert Flute 8'  
Vox Humana 8'  
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Piccolo 4'  
Viol Celeste II 4'  
Flute 4'  
Harp  
Chrysoglott  
Snare Drum  
Tambourine  
Cymbal  
Trap Select (Wood Block)  
MIDI A (LP)  
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### 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'  
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Xylophone (LP)  
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Harp (LP)

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**Solo Voice Palette**  
Kinura 8'  
Musette 8'  
Vox Humana 8'

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Main Tuba  
Solo Tibia Clausa

### Combination Action

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Generals: 1 2 3 4 5  
Divisionals:  
Great  
pp p mf fff 1 2 3 4 5  
Solo 1 2 3 4 5  
Accompaniment  
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Pedal 1 2 3 4 5  
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