

Theatre Organ

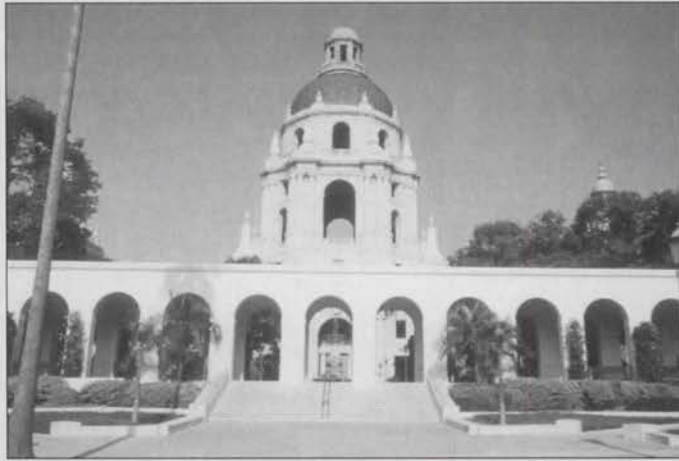
JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



March/April 1996



ATOS CONVENTION 1996:
 "The Days of Pipes and Roses"
 June 29 - July 6
 Pasadena, California



Top to Bottom: Pasadena City Hall, The Pasadena Civic Auditorium, Pasadena City College.

At Right, Top to Bottom: Santa Barbara's Oceanfront, Santa Barbara Mission, Japanese Gardens at the Huntington Library, The Huntington Library and Art Museum.

For more convention coverage turn to page 19 ...



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VOLUME 38, NUMBER 2

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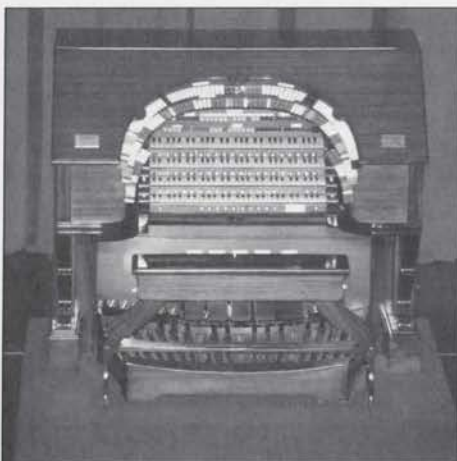
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Cover Photo:
Wurlitzer Pipe Organ Console of the
Plummer Auditorium in Fullerton, California.

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

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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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

VOLUME 38, NUMBER 2
MARCH/APRIL 1996

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PRESIDENT'S MESSAGE



Nothing is quite as certain as change. As if to prove this adage true, we begin 1996 by observing a number of milestones in ATOS.

First, a new editor for THEATRE ORGAN must be found to replace Grace McGinnis who is stepping down after ten years wielding a red pen. For decades ATOS has been blessed with an admirable continuity and consistency in the Journal due to the heroic voluntary efforts of Gracie and all who preceded her. If you believe you have the qualifications to assume this important staff position, please send your resume and requirements to ATOS Treasurer and Publisher Alden Stockebrand.

ATOS Executive Secretary Richard Sklenar must also step down from his position effective this July. Our sympathies go to Richard as he cares for his elderly and seriously ill father in the coming months. If you have an interest in assuming this position, we invite you to send your application to Alden Stockebrand.

The election of ATOS officers will take place during the annual board meeting prior to the 1996 National Convention this summer. Officers need not be directors, permitting members-at-large to nominate themselves. If you have a desire to become the President, Vice-President, Secretary, or Treasurer of ATOS, please contact me as soon as possible. I will be happy to help you with this process.

Anything which remains static is in truth, dead. ATOS can hardly be accused of dying in the light of these and other changes just ahead. The vitality of our Society is not waning; the proof lies in "surfing" the Internet in search of commentary by the many

theatre organ Cyber-nauts out there. Vivid imaginations assemble bits and pieces of speculation and fabrication together every day, creating a vacuous visage of ATOS; not unlike snapping Legos together into imaginary monsters. Throughout our history, this frothy confection of imagination and petulance has fueled the fire of change and pushed ATOS headlong into yet another era of smoke-filled evolution. It is this very evolution that keeps membership suspenseful, amusing, curious, and involving. *Steve Adams*

FROM THE HEAD SHED

*As of April 1,
the new editor of
THEATRE ORGAN
will be Tom DeLay.
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Announcing the Third Annual David L. Junchen Technical Scholarship

The American Theatre Organ Society is pleased to offer an important scholarship to its members. The David L. Junchen Technical Scholarship, created in 1994 offers \$1000 to one successful applicant per year for the express purpose of attending the annual convention of the American Institute of Organbuilders. There, he or she would be recognized as the ATOS Technical Scholarship recipient, attend lectures, workshops, meet fine organbuilders and service technicians from around the world, as well as the major suppliers to the profession. The 1996 AIO convention will be held in San Antonio, Texas, October 13-16.

David Junchen was keenly aware of the tragedies and traumas inflicted upon our instruments at the hands of our own members. Those of us who play the circuit, or who are professionally involved with organbuilding have encountered work done in the name of preservation which sadly falls far short of even the most minimal professional standards. Unfortunately, this more often than not typifies an ATOS project. The David L. Junchen Technical Scholarship is one means by which we can help assure the safe future of the theatre pipe organ by providing access to information and respected professional authorities.

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LETTERS TO THE EDITOR

Dear Editor:

The Crawford article by George Wright was most interesting. He mentioned many artists who played the 3/13 Wurlitzer organ on the 13th floor of the Merchandise Mart. However, he overlooked the one organist heard by probably more people than any other; Dean Fossler played the Amos 'n Andy theme from this studio for many years. At one time he played the theme four times a night from Chicago. He was heard at 9:00 and 9:15 and around midnight for the West Coast.

After the opening *Amos 'n Andy* theme, Crawford would enter the studio and change some piston settings for his program which followed. He did not return the pistons back to their original settings. Many organists were surprised to find their favorite piston setting changed when they arrived at the last minute the following day for their program. Eventually Crawford was limited to only very few pistons that he could change.

Mr. Wright mentions the Vibratone speaker and I believe this refers to what we know as the "Leslie" speaker. Mr. Crawford had the New York franchise for the "Leslie." Many of Crawford's Hammond recordings were made in his New York apartment.

Best regards,
Len Clark
Park Ridge, Illinois

Dear Editor:

A while back, ATOS President Stephen Adams asked for ideas to present to the ATOS. I sent in a post card with a few things I'd like to see:

1) Conventions should include at least one PUBLIC concert.

2) ATOS should promote the theatre organ on national television, especially shows like the *Tonight Show*.

I'd like to address these ideas to the ATOS membership and artists in some detail.

When the ATOS Convention was in

Chicago a while back, some of the Quad Cities (Davenport, Iowa, area) requested permission to attend just some of the events as a group. For many reasons, the persons requesting this could not attend the whole convention. We were told the convention was an "all or none" proposition, no exceptions. I object to the concept of a totally closed convention. I belong to other organizations, and attend conventions. These organizations DO have public events, which promote the welfare of the organization and are good public relations. For example, the Shriners have public parades, concerts, which benefit awareness of the Shriner's charitable projects and hospitals. This last summer I attended the Musician's Union Convention in Las Vegas at the Riviera Hotel, and there were LIVE dance bands in the lobby of the Convention Center many times. Due to the nature of the theatre organ, I realize there must be a lot of moving around at an ATOS Convention just to see the organs (which are permanent fixtures in the theatres), but if there were just ONE public concert in the area during the convention, the public who support the concerts before and after the convention would feel that their support (paid admissions) is appreciated. If the people who support the organization are excluded, they may not show up at concerts after the convention.

The above argument for maximizing exposure of the ATOS and theatre organs and music leads me to the next topic — national TV. One well known artist told me that shows like the *Tonight Show* do not want to spend the money to move a big theatre organ (electric) to and from the studio. I realize Los Angeles and New York have strong unions, and moving, insurance, etc., would be expensive, but these shows have acts with six musicians in the group, and often hire a 12-18 piece (or more) string ensemble as back-up. How does the cost of one of these productions compare with moving one

organ and using one artist? Let's face reality — unless ATOS gets behind the promotion of our artists playing (electric) theatre organs such as those advertised in THEATRE ORGAN magazine, we're going to lose it all. We have great artists of all ages, but especially there are now more young artists than ever. But I go to concerts (organ) in Cedar Rapids, Rockford, Joliet, Chicago, Milwaukee on a regular basis, and the audiences are mostly "blue hairs," a term an artist told me describes the older audience, mostly widows in their 70s. Where are the younger crowds?

When I attended my first Quad Cities concert at the Capitol Theatre in Davenport, Iowa, in 1981, a "local boy," Ron Rhode was the artist. He was already nationally known and gave a great concert. Since then, I have met most of the nationally known artists; they are all great, musically and personally, and have a lot to offer. When I went to the St. Louis Fox Theatre to see a movie and hear Stan Kann, I was a kid. When I heard Ron Rhode the first time, I was an adult. Now, using George Burns as a yardstick, I'm "middle aged." How many kids are attending YOUR concerts! When they are adults, will there still be ATOS concerts? When great artists like Jelani, Barry Baker, Chris McPhee are my age, will there be any audiences?

My proposal: ATOS should promote our artists on shows like Jay Leno's *Tonight Show*, and Conan O'Brien. Perhaps the big advertisers in THEATRE ORGAN magazine (Rodgers, Allen), would provide the instrument and drayage, insurance, etc. Although I enjoy seeing the latest super-model in a short skirt on these shows, I also would like to hear some meaningful music and conversation. The artists I know well, Father Miller, Stan Kann, Jack Moelmann, etc., are great conversationalists (witty, funny, lots of experiences) and combined with their performing skills as a musi-

cian would be ideal ambassadors for the ATOS. Also, if the public thinks that a twenty-something athlete automatically becomes an interesting talk show guest, why not a twenty-something (or younger) musician like Jelani, Melissa Ambrose, or some of the young artists?

ATOS members: if you believe in the future of theatre organs, send your comments on the above discussion to your favorite artist or ATOS while there are still audiences that care.

Martin H. Leon
Moline, Illinois

Dear Editor:

I just received my January/February issue of the one magazine I read from cover to cover. The article that has moved me to write to you is the Wurlitzer Cookbook entries. Are these for real or just kind of tongue-in-cheek things?

I have two comments on them. The Molasses Cookies sound more like cupcakes. As they are baked in muffin tins and it is referred to as a batter rather than a dough. The amount of liquid (4 cups) would certainly make a large batch of cookies.

In the doughnut recipe, is the really funny thing, "who is going to hold the chickens" over the warm water that the eggs are supposed to be laid in? When you think of it the recipe asks for two eggs so that would take two chickens. I know that I am nit-picking and really think that is interesting and appreciate the fact that you are including these recipes.

I saw a recipe a few years ago for Fruit Bars, that asked "13.5 cans of condensed milk." Actually someone left off the one in front of the milk. The 13.5 was the ounce size of the can.

As I said up at the top I really do enjoy reading the magazine, and keep them and some times go through them again.

I just today remembered to send in my renewal so I am a member in good standing again.

Sincerely,
Donald Beaty
Spokane, Washington

Dear Editor:

Throughout the years there have been a great many articles in THE-

ATRE ORGAN and the *Tibia* mags, and a lot of them have been very impressive. However, I don't think any of them have been, at least to me, as impressive as this issue and the story written by George Wright about Jesse Crawford.

George's thoughts certainly show the respect for Jesse Crawford that he deserved. His playing was "different." He didn't make an effort to demonstrate everything on the organ. He had a habit of more or less starting the selection in "mid air" so to speak — no introduction or lead in, just playing generally on some softer strings. I was once told "all his playing could be used for funeral parlor music — can you picture the bereaved people sitting through "I Love to Hear You Singing" without a little toe tapping?"

George mentioned that someone once wondered why he was going to make a record of things played by Crawford and was greeted with "Why bother, no one remembers Jesse Crawford any more." The person seemed to think that once gone all is forgotten. I note they still sell Bach and Mozart in great quantities and they have both been gone quite a spell and they both seem to be still known to a lot of people.

Many of the "older set" like myself have 78 RPM records of Crawford and still have parents that heard him play. Myself, I not only have records of his playing, I also own the choir organ chest from the Alaska Theatre in Seattle, an organ on which he played his second "big" job. Further I got a chance to hear him play in a high school in the fifties. Playing on a B-3 Hammond, this was a let down to most that came, but it was a chance to hear the real thing.

The theatre organ world owes a lot to Jesse Crawford. He taught a lot of people that the theatre organ didn't have to shake the house all the time, that you could indeed play something softly and if you were good enough at it, people would listen.

Sincerely,
Richard Warburton

Dear Editor:

The reprinting of Vol. 1, No. 1 of the *Tibia* was most interesting to me. It gives us a chance to rediscover our

roots. Do it again in the future. On page 17 of the *Tibia* was a tongue-in-cheek ad by the Quinby Orgophone Laboratory of New Jersey. Quinby's name was not to be found elsewhere in the issue, so I would like to offer some information about him.

E.J. Quinby was at one time a motorman on the North Jersey Rapid Transit trolley line from East Paterson to Suffern, New York, which quit running in 1929. He was a founding father of the Electric Railroaders' Association in 1934, a nationwide group of people interested in street and inter-urban railways. When I joined in 1945, he was president. Quinby was an author of electric railway books and articles, and was held in high regard by the rail fan community.

Quinby was also an early theatre organ enthusiast and of that facet of his life I know very little. He was a proponent of saving and preserving the past of not only theatre organs but also of electric railway equipment in operating museums.

One final observation: there is a strong link between railroad and organ fans which is recognized in both communities! I have been part of that link since 1935.

Sincerely,
Don Idarius
Chicago, Illinois

Dear Editor:

George Wright's revealing article/history of Jesse Crawford was a real treat for many of us who remembered his playing, his record popularity — and those few of us who sat at his feet in his rare classes.

In the early 50s, Jess and Lucy moved to Los Angeles, and they'd hardly settled in before that famous Wilshire Boulevard Hammond-Steinway emporium (Penney-Owsley), announced that the great Jesse Crawford would be conducting classes in popular organ playing. All levels: Elementary, Intermediate and Advanced, three hours, one evening a week, with study texts by Mr. Crawford.

I got aboard the Intermediate group, having owned and musically arranged for a 12-man orchestra back in Baltimore, so I qualified. (*continued*)

LETTERS TO THE EDITOR cont.

Held in a small auditorium, with three consoles (Hammond Spinnet, a full B console, and a Solovox [?!]), on a raised platform, class listened to Jesse explain and demonstrate each lesson, answering questions from the class. Following the text, and what we'd heard, we worked at home, and the succeeding class there was a summary and a replay before the next lesson. We could ask more questions, and Crawford had anyone with a problem of general interest come up and he'd work and explain the solution. NO playing of entire numbers or showing off. We learned! Jesse's patience and sense of humor were ideal in this system.

Of our class of 30-some, 80% opted

for the Advanced (Ah!) Class and it was even better, but some had to drop out. Near the end of the session, I asked the class how they'd like to meet every month or so at different homes to continue playing and exchanging organ info. Immediate response, so I prepared a series of humorous invitations for the first three meetings, and the "Wilshire Organ Club" took off. Those several dozen members finally divided into three clubs, Wilshire, Whittier and the Verdugo Hills. More home artists joined, and I've kept fairly active contact with the Wilshire OC, which is still meeting with about 15 couples. I've kept in touch with nine of the original Crawford alumnae, and see them for a fun evening regularly.

We owe a lot to Jesse Crawford as a role model, although hardly anyone plays his modest style today. His music brought together thousands in a lasting joy. Thank you, Mr. Crawford, for your legacy of music, and our thanks to George Wright for bringing us so much of your story we might never have known.

Chuck Zimmerman
Los Angeles, California

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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The Unique History of Wurlitzer Opus 2103

by Bob Trousdale

The year was 1929. Organ sales were slumping, the result of the "talkies" and the depression. Opus 2103 was under construction in Tonawanda, intended for a theatre in downtown Fullerton, Orange County, California, but the contract was canceled before the organ was shipped.

About this time, the Chapman family (prominent landowners in Orange County) had built an impressive 1300-seat performing arts auditorium and donated it to the Fullerton Union High School. The plans called for the installation of a "concert" organ in the new theatre. Wurlitzer was contacted, opus 2103 was respecified, apparently under the direction of someone in the school's music department, and was delivered to what was later to become Plummer Auditorium.

On June 2 and 3, 1930, the dedication concert was held. It featured Alexander Schreiner, organist at the Salt Lake Tabernacle. Although it is known that Schreiner could play theatre organ, he restricted the program to the classics, ranging from Bach's Toccata and Fugue in D Minor to Handel's Largo.

The organ was a 4/28 and was equipped with a number of very nice theatre ranks and a lot of ultra-soft "classic" ranks. There was one main-scale Tibia, no percussions other than a Chrysoglott-Vibraphone and a set of Chimes, and no traps. It had a "Philomela," which turned out to be an open Dopple flute which was louder than the Tibia. The organ had three chambers. The third "Ethereal" chamber was buried at the back of a long

tone chute way over the proscenium and most of the ranks were basically inaudible.

The console's four manuals were called "Ethereal" (on the bottom, "Great" (with second touch), "Swell," and "Solo." With only 150 stopkeys, it had very minimal unification (Tibia and Vox on different manuals!) and as a result, could play only a limited variety of music.

This organ was installed with a remote capture combination action instead of the usual "safety pin" set-board. To the author's knowledge, Wurlitzer delivered only two organs so equipped. It is not clear whether the action ever was functional but it certainly was an interesting array of endless multi-contact relays, switch stacks, and a huge bank of memory



Plummer Auditorium, corner of Chapman Avenue and Lemon Street in Fullerton, California, on the campus of Fullerton High School.

magnets, located in a room directed under the Solo chamber.

Since 1930, the organ was used for commencements and the like a couple of times a year, and for occasional concerts. Later, the High School, in conjunction with Fullerton Junior College across the street, offered an organ class for a number of years. Ed Bridgeford, our photographer for this article, had attended this class and knew the organ well.

More recently, Plummer was used every year by the Fullerton Civic Light Opera Company for a season of

stage presentations. Live orchestras were employed for these productions. It was evident that the auditorium needed some TLC as there was no air conditioning, the stage lighting was antiquated, and there was no in-house sound system.

The French style console was located at the left end of the orchestra pit, and since the pit was not very deep, the music rack and French caps extended above the level of the stage floor. Sometime along, an unnamed member of the school board complained bitterly about having her sight

line interrupted, so the caps were sawed off, the music rack replaced with one from a spinet electronic and what was left was covered with 1/4" plywood. A new top was made to cover up the space left where the caps were. Ouch!

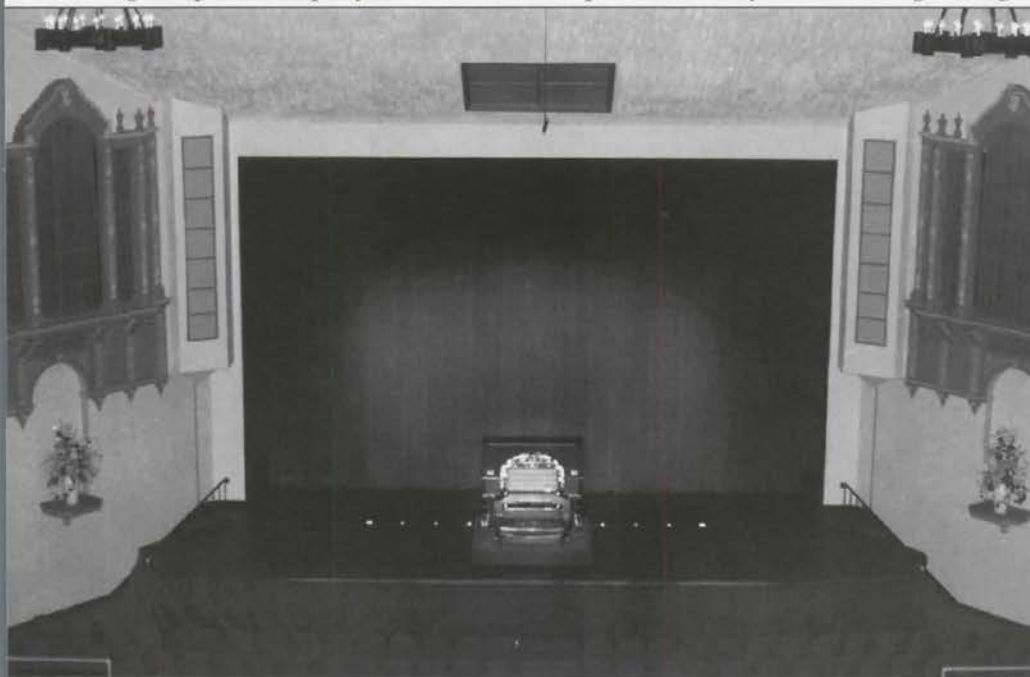
It was believed by many people that the organ had the potential to become an important instrument musically, but was seriously handicapped by its "concert" specification and lack of many "theatre" components. It was also a long ways from being a classic (church) organ. The pipe chambers were small, but the organ could "speak out;" very well as a result. The big Diaphone and the Tubas were commanding. Plummer Auditorium had great acoustics, and was located in a very nice school-oriented area. The organ was kept under lock and key to protect against vandalism and midnight organ supply companies, and was totally releathered circa 1982, so that what was there was in excellent condition (except for the butchered console).

1992: The Big Decision

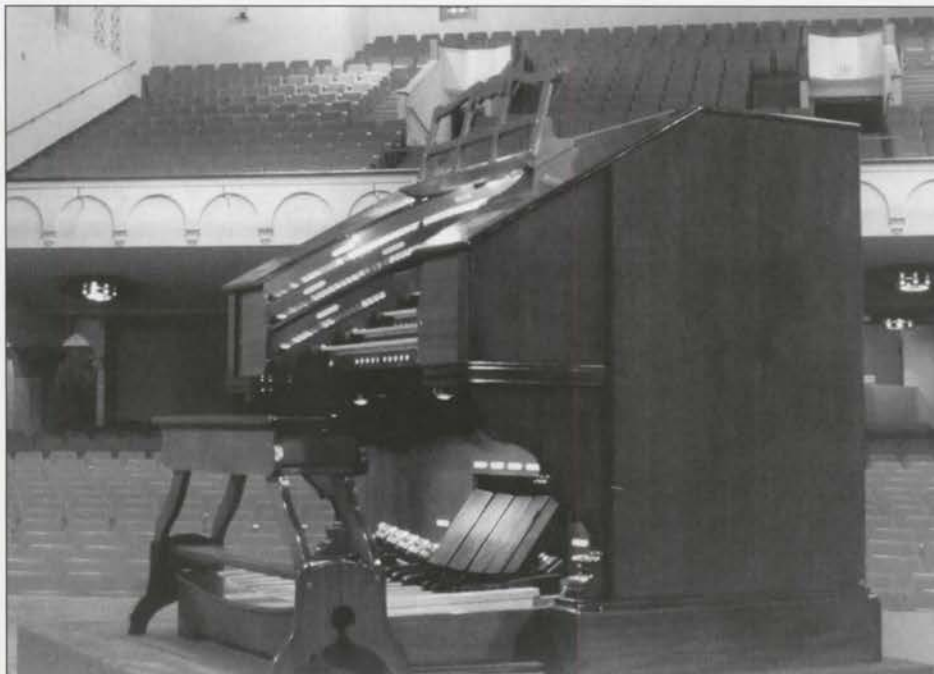
Under a Redevelopment Agency grant, the city of Fullerton undertook to renovate the auditorium. Major items were the addition of air conditioning, a totally new sound system, a state-of-the-art lighting control system and a full orchestra lift. Basically the entire stage area was ripped out and replaced except for the asbestos fire curtain. A new storage annex was added to the rear of the stage, and a new stage floor was laid. The Fullerton Joint Union High School set up a foundation for the purpose of funding reupholstering all of the auditorium seats, and had a few dollars left over.

In order to install the new orchestra lift, the organ console had to be taken out as it was located at the left end of the old orchestra pit. At this point, the decision had to be made whether to junk the organ or try to upgrade it so that it at least had a moveable console which could be placed on stage or on the lift when it was not in the storage room.

The Trousdale Organ Company was selected to undertake this effort, and in the process try to make some



Wurlitzer console center stage showing organ chambers on either side of the stage.



The Wurlitzer pipe organ console on the stage of the beautiful Plummer Auditorium.



Some of the members of the Orange County Theatre Organ Society. Clockwise: Don Near, Ed Sinclair, Jim Merry, Judy Merry, Bob Trousdale, Phil Riddick, Lynne Bishop, John Ouderkerk, Ed Bridgeford and Randy Bergum.

semblance of a theatre organ out of Opus 2103 so that it could be used for theatre concert and recordings in addition to its former school-oriented duties. Funds came from the High School Educational Foundation.

The purists out there might scream and holler that what was done was not in the spirit of "preservation." True, but we felt that the organ was almost unplayable but had the potential if it had some additions and enhancements here and there. We did walk into a situation where the console had been chopped, the combination action, while interesting as a museum piece (we did save it) was hopelessly inadequate, and of course the original specification left much to be desired. The requirement for a moveable console meant going to Syndyne actions and a multiplex relay.

Every effort was made to keep all of the original chestwork in place and to store many of the unused ranks in case they might be wanted in the future. All additions were made from used organ parts. Under the contract, the organ specification (by Gordon Kibbee) increased the stop count to 276, a multi-level memory combination action was added, and a digital player system was included. Since the chambers were tight, many of the added elements such as percussions and pedal extensions were provided by electronic sampling synthesizers. Real Wurlitzer instruments and pipes were sampled, incidentally. The Tibia in the Solo chamber was rescaled up to solo scale, the Philomela was moved from the Solo chamber to the Main to replace the Leiblich Gedeckt to become our Concert Flute. The Aeolian and Celeste were replaced by louder strings. The existing VDS's were quite soft and we chose to leave them that way. The Gemshorn was replaced with a Kinura.

We did the best we could with the console. Kenny Crome made us a new music rack, besides new main stop rails, back rail and partials. We reworked the top so it looked a little better, rebuilt the corbels (which someone had sawed in half when the caps were amputated), and then had everything refinished. The contract was completed in September of 1993.

Well, what we had at that point was an organ with a workable console with a good specification, but there was a lot left to be done in the chambers. We had many open



Bob Trousdale demonstrates one of the features of his computer control system in the back of the console.



Relay room showing portion of electronic relay designed and built by Bob Trousdale of the Trousdale Organ Company. L to R: Jim Merry, Bob Trousdale, Judy Merry.

magnets, noisy swell shades, and so on. Besides that, it was evident that the organ needed a lot of rank regulation, reed cleaning and major tuning. We wanted to move the Chimes and the Chrysoglott to a location directly above a sound system tone opening in the proscenium so they could be heard. The Main chamber needed a Tibia. The Solo chamber needed a Vox Humana and a Brass Saxophone. We also wanted to install a Diapason Chorus so the organ could handle the classics a little better.

We were astounded to learn that the organ was tuned to A435 since the beginning. The Chrys and Chimes, luckily, were A440, but the pipework was all A435. That this was true became evident when we tried to retune it to A440, only to find that a lot of the pipes had to be cut shorter in order to bring them up to pitch.

The contract was over, the organ needed refinement, and the school had no budget to finance anything more than the cost of material. At this point, the Orange County Theatre Organ Society was formed, a group of dedicated volunteers anxious to put Opus 2103 on the map. Orange County had no functional theatre organ in a public venue so the need was there.

The school was happy to see this come about, and have supported us in many ways. Most of us knew little about

the fine points of pipe repair, chest rebuilding, tuning mixtures, and ... but we dove in anyway, taught each other what we knew, asked questions from the professionals, and learned much from trial and error.

The pipe organ skills of quite a few of us were developed along the way and are benefiting much as a result. Several of us are installing our own organs and the experience is proving to be of great value. The volunteer effort continues to this day.

The inaugural concert on upgraded Opus 2103 was played by Lyn Larsen in April of 1994. He played some of the same pieces that Alexander Schreiner played 64 years previously. Since then, we have been treated to excellent programs by Stan Kann, Gene Roberson, Walt Strony, Sean Henderson, John Ledwon, Chris Elliott, Donna Parker and Jonas Nordwall. Chris will be playing the Plummer Organ as part of the ATOS National Convention, hosted by LATOS in July. A new CD of the organ played by Sean Henderson will be available.



Randy Bergum and Lynne Bishop standing in front of the Brass Trumpet in the Solo Chamber.

At right: Ed Bridgeford, Phil Riddick, and Ed Sinclair discuss the recently added three rank mixture and principal in the Main Chamber.

ORIGINAL CHAMBER ANALYSIS

SOLO

8' English Post Horn
8' Tuba Mirabilis
8' Trumpet
16' Tuba Horn
16' Diaphonic Diapason (15")
16' Tibia Clausa (10")
8' Gamba
8' Gemshorn
8' Philomela (Dopple Flute)

MAIN

8' Cornopean
16' Diaphonic Diapason (10")
8' Clarinet
8' Orchestral Oboe
16' VDO with two Celestes
8' Aeolian and Celeste
16' Oboe Horn
16' Leiblich Gedeckt
8' Vox Humana
Chrysoglott/Vibraphone

ETHEREAL

8' Horn Diapason
8' Salicional
8' Vox Angelica & Celeste
16' Open Flute and Celeste
8' Vox Humana
Cathedral Chimes

EXPOSED (above tone opening in proscenium)

Chrysoglott/Vibraphone (moved)
Cathedral Chimes (moved)
Snare Drum
Chinese Gong (28" Paiste)
Tambourine
Toy Counter

DIGITAL SAMPLING

8' & 4' Harp (Yep, it goes to 8 foot)
Xylophone
Glockenspiel
Piano
Various Cymbals and Bass Drum
16' Tibia & Flute extensions
All sorts of voices: Pan Flute, Accordion, Guitar, and what have you.

PRESENT CHAMBER ANALYSIS

8' English Post Horn
8' Tuba Mirabilis
8' Brass Trumpet
16' Tuba Horn
16' Diaphonic Diapason (15")
16' Tibia Clausa (15")
8' Saxophone (Trivo)
8' Kinura (Kimball)
8' Solo String & Celeste
8' Vox Humana

8' Cornopean
16' Diaphonic Diapason (10")
8' Horn Diapason (moved)
16' Tibia Clausa (10")
8' Clarinet
8' Orchestral Oboe
8' Violin and Celeste
16' VDO with two Celestes
16' Oboe Horn
16' Concert Flute (Dopple)
8' Vox Humana
8' & 4' Principal (Wicks)
2' Mixture III (Wicks)

8' VDO and two 8' Celestes
16' Open Flute and Celeste
8' Vox Humana



A view of the Main Chamber showing from front to back: the Tibia, Vox Humana, Orchestral Oboe, Oboe Horn, Horn Diapason, Principal, and Mixture III.

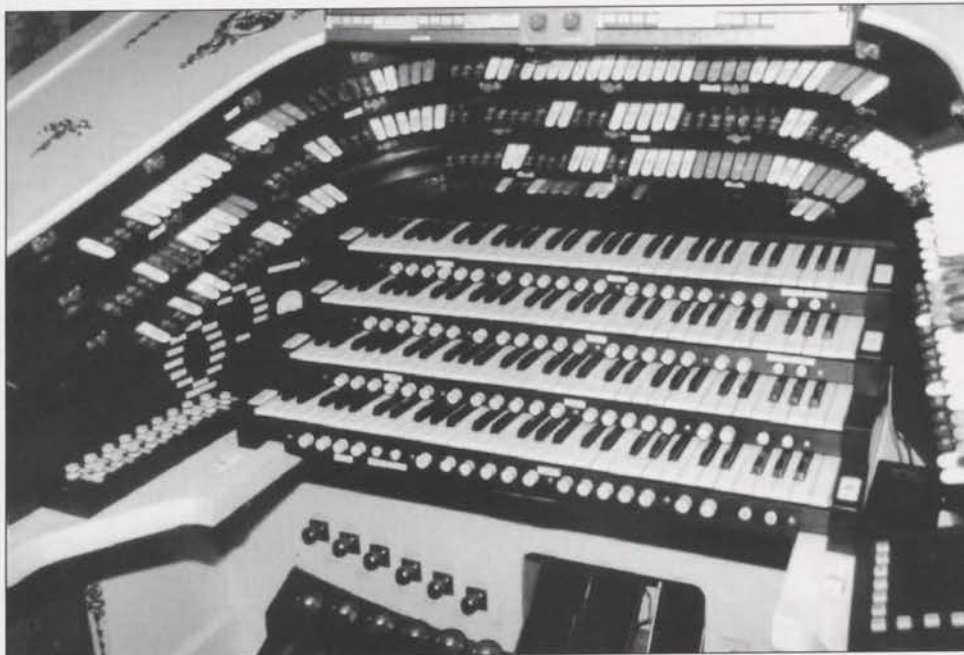
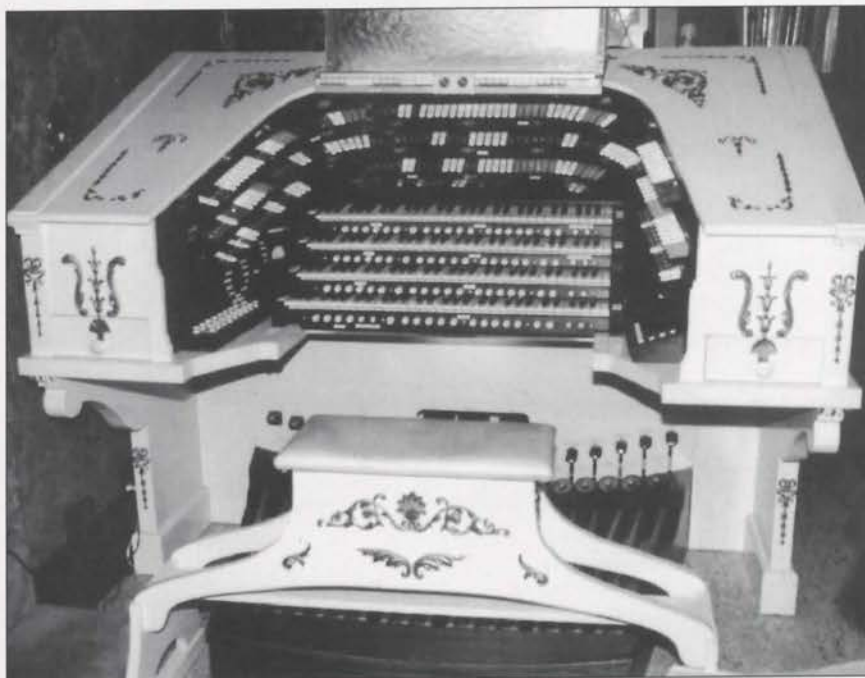


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Fred & Aura Edwards

by NorCal member Bert Atwood

Originally printed in the Windsheet
July/August 1994

Fred Edwards was born and raised in Oakland and Aura Chatfield was born and raised in Williams. They met in 1941 when they were both attending the University of California at Berkeley. He was studying math and she was studying music. After Pearl Harbor Fred joined the Navy. They were married in 1945 and at war's end, Fred went on inactive duty. He went to work for the Hermann Safe Company in San Francisco, which eventually became part of the Mosler Safe Company. He was a Vice-President of that company until his medical retirement in 1976. The Edwards have one son, Tom, who lives with his wife Libby in Orinda only four miles from Fred and Aura. Fred and Aura are the proud grandparents of Fred age 13 and Lissa age 10.

Shortly after Tom was born in 1950, Fred and Aura went to Sherman Clay in Oakland to buy a piano and walked out owning a Hammond Spinet organ which was soon upgraded with a Hammond B2 Modified (?) Church (?) Model. Fred Clapp and Gordon Walker offered Aura the opportunity to play the original Grand Lake Theatre pipe organ and that experience changed the Edwards' lives forever. Aura played the Grand Lake Wurlitzer a few Saturdays and was hooked. The Edwards bought the 2/8 Smith organ from Radio Station KROW in Oakland. Part of their sales agreement was that they remodel the chambers into a storage room and



L to R: Curt Wood, Aura and Fred Edwards. Ed Mullins photo

office which the two of them did at night and on weekends. They added a music room to their home in Lafayette on Miller Drive to accommodate the Smith which Dave Schutt helped them install.

Curt Wood's aunt Edna Van Wagner lived next door to the Edwards' Miller Drive home and Curt had become acquainted with them. Curt worked for the phone company and had an interest in theatre pipe organ due to the George Wright FOX concerts and subsequent attendance at Ye Olde Pizza Joynt. He met a number of old timers including Bob Denny and Ron Downer and started learning about organ maintenance. Later he installed the organ which is in the Bella Roma Pizza Restaurant in Martinez. He was also involved with the Organ Loft in Salt Lake City of which he is still the main caretaker.

When the Edwards learned from Gordon Walker that the Wurlitzer from the Loew's State Theatre in Memphis, Tennessee, was for sale, they bought it intending to install it in their home — but the organ was too big. So, they sold the Smith organ to Dale Mendenhall in Sacramento, bought 1-3/4 acres on Cricket Hill in Lafayette, and built their current home for the Wurlitzer.

Curt's aunt Edna's second husband "Van" (Curt's "uncle") (did you get all that?) who is an architect designed the Edwards' new house around the organ. The organ meanwhile was stored in various spots in he old home

including the basement, garage, and music room. Then they sold the house, moved into an apartment, and rented a warehouse in Walnut Creek for the Wurlitzer. Most of the organ work was done there over a period of 2-1/2 years. It was totally rebuilt and enlarged working every night and weekends.

The Wurlitzer is opus 1271, a Style 235 3-manual with 11 ranks. The staff organist at Loew's was Milton Slosser. Original ranks were: (Main) Vox Humana, Concert Flute, Viol d'Orchestra, Viol Celeste, Salicional, Diapason, Clarinet, and (Solo) 15" Tibia, Kinura, Tuba, and Orchestral Oboe. It was installed in 1923 or 1925 and sold by Loew's Theatre & Realty Company (Leonard Pollock) of New York City. The theatre was sold June 1, 1964, to Teddy Solomon Theatres of McComb, Mississippi.

It was removed by Jack Hooper of Dallas, Texas, in May of 1964. He owned Southwest Film Labs and moved the organ to Dallas, partially dismantled the console but did nothing further. He had been careful to not cut the cables and had removed and marked everything including the wind conductors and floor frames. All pipes were packed except the larger Flutes, Tibias, and Tubas. The organ was professionally moved. He corresponded with Fred and Aura in early 1965 and they decided to buy the organ. He had it moved to California by the same professional movers. It arrived on March 6, 1965. The ship-

ping weight was 12,600 pounds. It had a mate which was installed in Loew's Palace also in Memphis and which was also removed in May 1964 by John Devine of Tulsa, Oklahoma.

Curt had a Style D Wurlitzer (2/6) which he added to the Edward's organ. A two rank Kimball chest was also added bringing the total to 19 ranks. The added ranks were: (Main) Flute Celeste, Tibia Minor, Musette (Church - Cor Angalis on the stop tab), and (Solo) Vox, Post Horn, Style D Trumpet, String and String Celeste. Also, a rinky-tink piano was added in the Solo Chamber and a Fisher Grand Piano with Ampico player action in the living room.

nation action and setter board were enlarged to accommodate the added stoptabs. Due to additions on the Great and Solo, the pneumatics weren't strong enough to fully operate the relays. New, larger pneumatics were made for the Great and the old Great pneumatics were used to replace the smaller Solo ones.

Fred Edwards bore the brunt of refinishing the console. It was originally a deep mahogany but had been painted gold and then coated with glitter. Fred stripped the console and refinished it walnut rather than mahogany. Stripping the console was especially difficult as the glitter resisted the paint stripper. Fred had to

made one. All the coupler switches were installed in the console which reduced the number of wires in the main cable from about 1300 to 900. However, the cable to the Solo Chamber from the relay which was in the Main was not cut and now rests coiled up on a platform under the house.

The blower is 7-1/2 hp three phase. Three phase wasn't available so a 5 hp motor running with 220v on one phase was used as a slave to produce three phase to drive the blower. This was designed by Fred Clapp and works very well. Neither motor overheats — in fact, the blower motor runs cool.

All of the winding except the main windline is mitered PVC (no fittings). There is 350 feet of winding. All of the regulators, relay switches and tremors are in the basement. The blower was originally in the basement but was too noisy so it was moved to a shed outside. The chambers are 14 feet wide, 17 feet deep, 14 feet high at the peak and 8 feet at the eaves. The main chests are 18 inches off the floor making access easy.

Aura's musical career included playing and teaching the Hammond Chord organ at Breuner's in Oakland for several years. She also played pipe organ at the International Restaurant in Walnut Creek and at that time was the only female in the world playing theatre organ professionally. A gifted musician, Aura can effortlessly play thousands of tunes from memory — everything from Broadway Show Tunes to themes from many children's cartoons and Saturday morning television programs.

Several years later Frank Ciaramitaro, who owned the Bella Roma Pizza Parlors, asked Aura to help him out and play temporarily at his Concord Bella Roma Pizza Parlor until he could find a permanent organist. Eleven years later on December 29, 1988, Aura retired from the Bella Roma in Martinez (some "temporary" job).

Your correspondent was on hand for her last regular stint on the bench. She was in top form. She related many incidents about her on-going love affair with the theatre organ and played quite a few numbers not often



Opus 1271 Bert Atwood photo

The organ crew included Fred Clapp, Gordon Walker, and Dick Willson. The organ was full of coal dust and the crew often left work filthy black. Most of the original zephyr skin was replaced with brown leather although the primaries in the relay and the marimba are still original. Approximately 250 dead magnets were replaced.

The console was enlarged from 111 to 196 stop tabs including extensive unification of both Tibias. A Robert-Morton 16' Bourdon was added to the Solo Tibia. All additions were pneumatic except the back rail. The combi-

apply many coats and scrape and scrape to get down to bare wood. Everyone thought he had the nastiest job — except Aura — she thought she always got the worst jobs. However, anytime she tried to complain, she was reminded that it was her organ, and if she wanted it to play she'd better get busy.

A complete new switchboard was added in addition to filing out all the blank spots in the two original switchboards. Second touch and pizzicato relays were added. The second touch relay was Wurlitzer. However, a pizzicato relay wasn't available so Curt

heard. Most notable was "Semper Paratus" (Always Prepared — Motto of the Coast Guard) which she played for her husband Fred — a member of the Coast Guard Auxiliary and in attendance on this special occasion.

Aura has other hobbies and activities besides her music. She has been active in Republican politics, advancing to Women's Chairman (North) for the California State Republican Central Committee. She served on the Contra Costa County Grand Jury and is currently a member of the Contra Costa County Grand Jury Association. She also serves as President of the County Juvenile Hall Auxiliary. In addition, Aura lectures on dreams, reincarnation and UFOs, as well as other related metaphysical subjects for the Association for Research and Enlightenment. She belongs to the Society for the Advancement of Civilization, the California Psychical Research Association, and enjoys sailing with Fred on their 34 foot trawler. She also takes tap dance lessons for exercise and plays bridge regularly. And, of course, she still loves playing theatre organ.

POSTSCRIPT:
JANUARY 1996 —

*The Edwards are giving
their home to their son
and the organ must go.*

*For information call
Aura Edwards
at 510/299-0699
or write her at
6 Cricket Hill,
Lafayette, California
94549-2402.*



The Edwards' Living Room -- 1994 Nor-Cal Picnic. Bert Atwood photo



Curt Wood. Bert Atwood photo



Aura Edwards. Bert Atwood photo

THE ETONES

Electronic Theatre Organ Owner/Enthusiasts

by Jack Moelmann

It is time once again for another article in the journal concerning the ETONES or more fundamentally, Electronic Organs. I do want to say at the outset that while this is the last issue which our wonderful editor, Grace McGinnis, will serve in that capacity, her continuing support of this type of column in the journal has been outstanding and I hope that we will be able to continue to have the same space in the future. And best wishes to the new editor. The THEATRE ORGAN sent to the ATOS membership is wonderful and I have always enjoyed the articles that have been written in the past.

Several of our ETONE members have written to me and asked about sampled sounds. One needs to have some sort of device connected to the organ which will allow these sounds, if available, to be played from the keyboards and pedal. Roland, Allen, and other companies make digital samplers and synthesizers, but then they have to be connected in some way to the organ if it is not already equipped with a MIDI component or perhaps even some other device. The new organs, Rodgers, Allen, Yamaha, etc., have such a plug-in capability, but the older ones do not. However, it can be added with a "computer-like" circuit board which requires its connection to

each key contact in the organ. Doing this with a Hammond is not easy, as additional key contacts are required. The other problem is the availability of "theatre organ" sounds or really good sounds of individual stops of any type of an organ for that matter. I have looked around and I really haven't found any. Sure there are synthesizers out there that will "imitate" a piano, choir, church organ ensemble, perhaps even a "jazz" organ (known as the Hammond B-3), but they are not the Tibia, Kinura, Post Horn, etc., that people are looking for. I certainly wish that they were. I have a digital sampler connected to my organ. I guess I could go to the Fox Theatre in St. Louis and sample its 36 ranks of Wurlitzer sounds, but I haven't had the time, or perhaps even the desire to do it. In my opinion, it would be only second best. I believe that the Fox Organ, for example, is best heard in its own theatre and let my organ at home "speak for itself." The new Rodgers theatre organ and the Allen theatre organ have used sampling techniques on a lot broader scale to produce the sounds that they have. It is even my understanding that the new Allen organ in the United Center in Chicago (which replaced the Chicago Stadium Barton) uses sampled voices from the Barton which thrilled people in the

Chicago Stadium for years. But these sounds are not normally available to the "general public." The Devtronix organ is a great example of creating wonderful sounds which are very close to those found on a pipe organ, but a little older technology than the newer organs.

So what is the answer to the question about the availability of sampled sounds which could be used on a home organ, electronic or pipe? I really don't know, but when I find out, all of you will be the first to know.

Talking about synthesizers and sampled sounds brings to mind what the theatre organ, either pipe or electronic, is all about. It is probably the "greatest" synthesizer ever built, able to imitate the sounds of an orchestra, create the illusion of strings, Clarinet, Tubas, whatever, while still maintaining its own sound, that of the Diapason and Tibia. This has always been the thrust of my presentations for young people — the greatest synthesizer ever built. And in terms of the pipe organ, there is terrific channel separation (between the chambers), no distortion of any kind, and it can whisper or roar, as the case may be.

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ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

To Preserve The Theatre Organ and Its Music

As a result of observing, listening, and consulting with other organists in various parts of the country, I have discovered that many "home organists" are studying with teachers who cannot play or teach popular music on the organ. No qualified teacher would ever consider using simplified big note music. This music actually prevents the people who use it from playing anything correctly, and the teachers who use it are deliberately withholding necessary musical instruction from their students.

Why should we be concerned about this? Because some of these people are performing on theatre organs at chapter meetings and are not helping the reputation of the instrument. Most of these "organists" can play a recognizable tune on the keys, but have NO knowledge or understanding of registration or theatre organ styling. Visitors who know something about music will say: "if THAT is theatre organ music, yuk, I'm outa here."

And then there are the experts who play a program using two sounds: full blast and mezzo blast. Years ago, I took one of my sons (a graduate of Curtis Institute in Philadelphia) to a theatre organ concert. His only comment was "what's he trying to prove?"

The sad part about; all of this is that many ATOS members cannot distinguish between pretty music and unpleasant noise. As long as this condition exists, ATOS cannot grow and continue far into the future. We must make an effort to demonstrate to the public that the theatre organ is a worthwhile musical instrument.

As of April 1, the new editor of THEATRE ORGAN will be Tom DeLay.
Send copy to him at: P.O. Box 3929, Pinedale, California 93650

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

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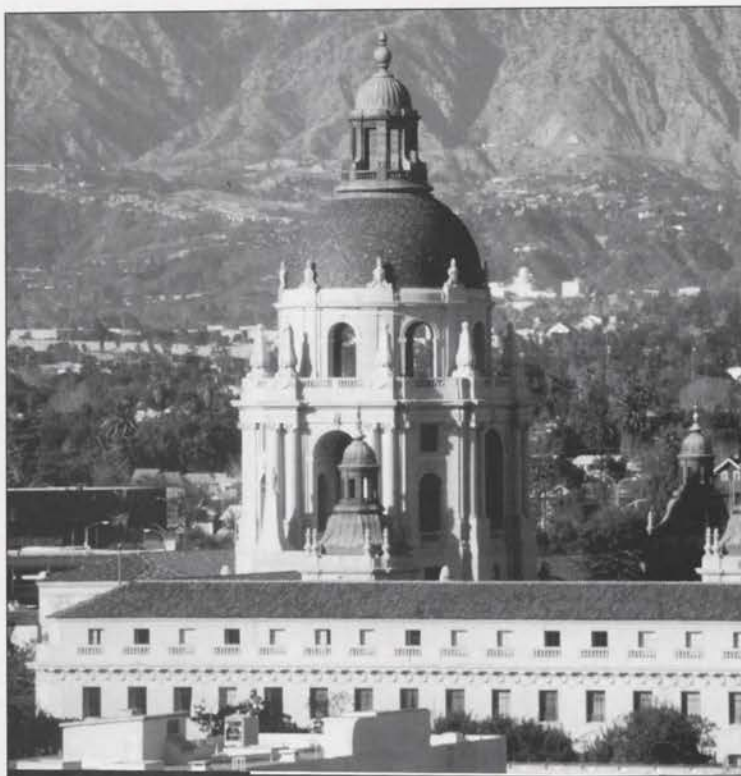
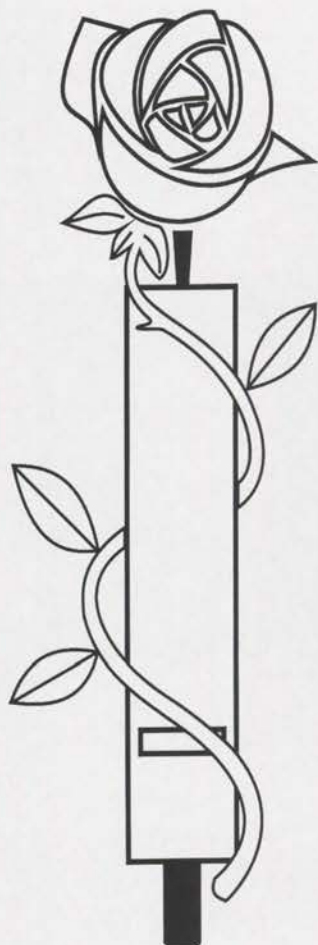
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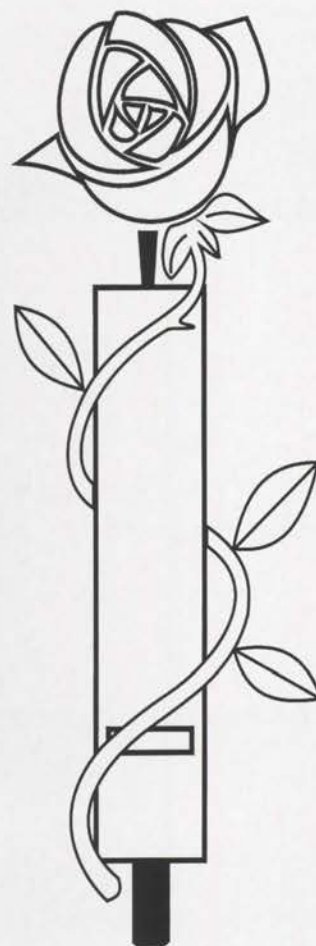
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San Gabriel Civic
Auditorium

LLOYD HOLZGRAFF
First Congregational Church

STAN KANN
Founder's Church



Left to Right:

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San Gabriel Civic
Auditorium

BOB RALSTON
Founder's Church

WALTER STRONY
Pasadena Civic Auditorium

Left to Right:

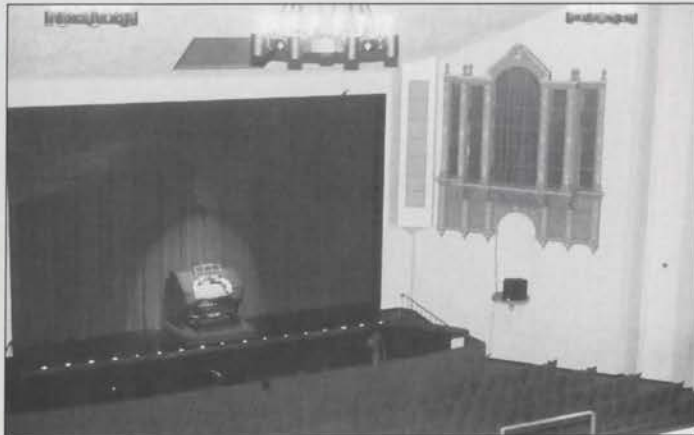
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3/23 Wurlitzer, Sexson Auditorium - Pasadena City College

At Right: 5/28 Moller, Pasadena Civic Auditorium

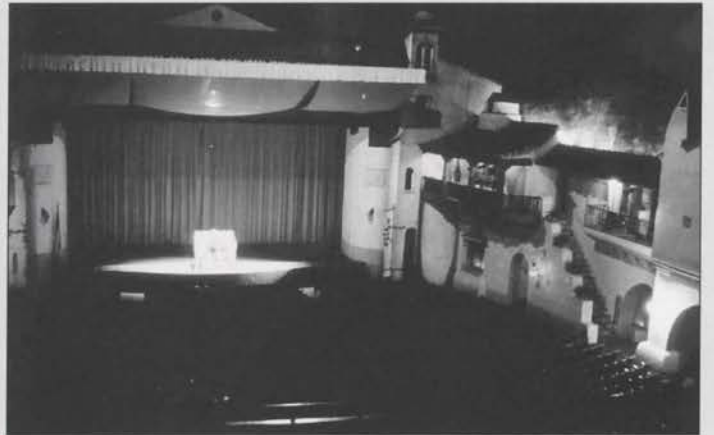
Preston J. Kaufmann photo



3/13 Wurlitzer, Orpheum Theatre - Los Angeles

Jim Lewis photo

Below:
4/24 Robert-Morton
Arlington Theatre -
Santa Barbara



3/16 Wurlitzer, San Gabriel Civic Auditorium

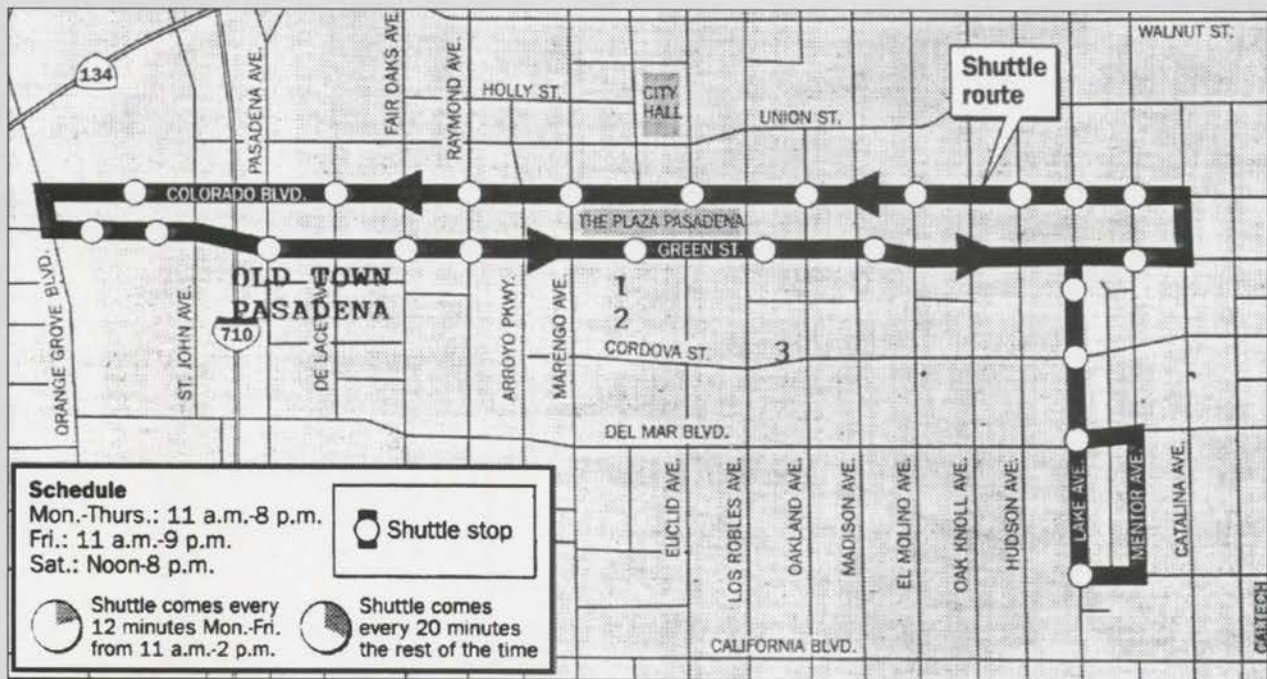
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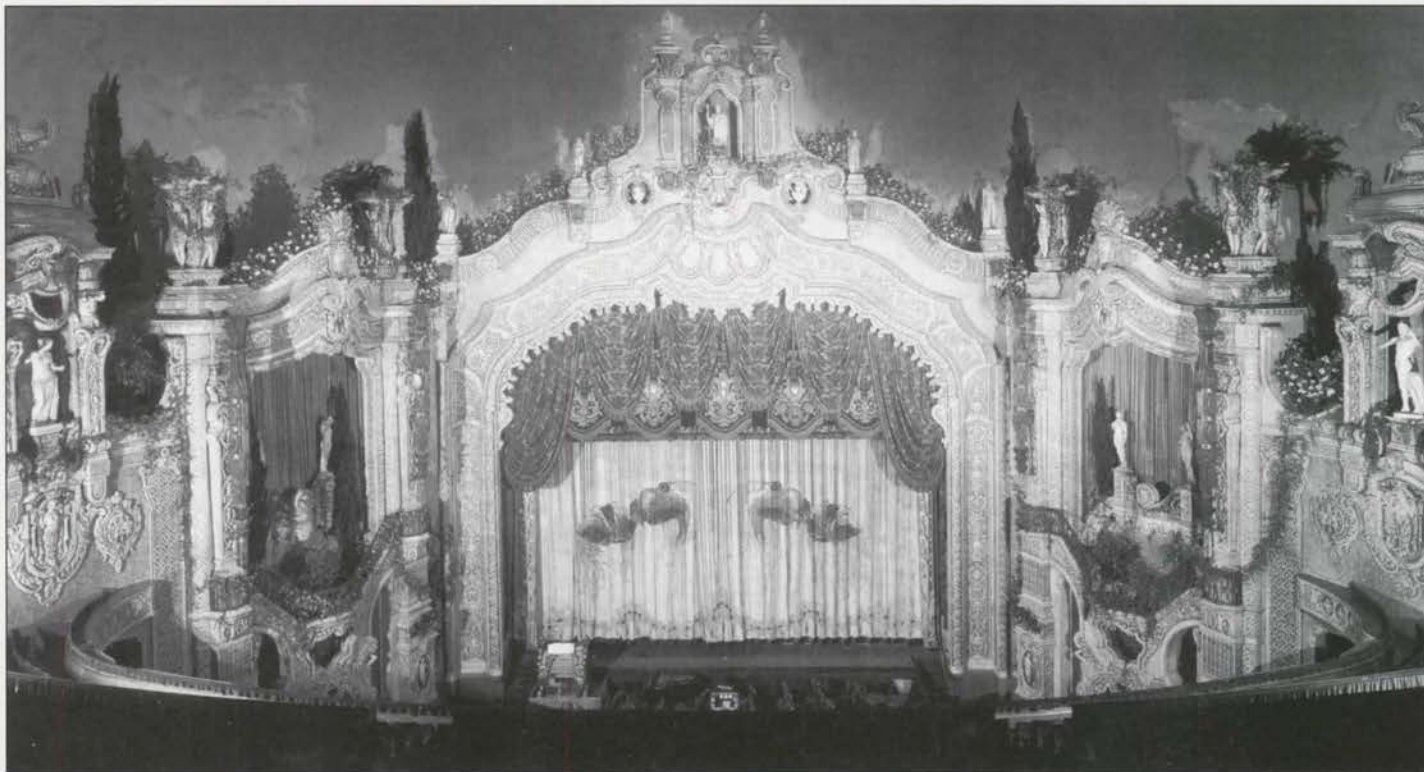
"The Days of Pipes and Roses" ATOS Convention 1996



Calendar of Events (Subject to Change)

DATE	MORNING	AFTERNOON	EVENING
SATURDAY JUNE 29	Registration, Convention Emporium and Exhibits open "Overture #1" - John Ledwon 4/52 Wurlitzer Ledwon residence "Overture #2" - Lyn Larsen 4/70 Wurlitzer Nethercutt Collection	Repeat of morning programs	Get acquainted, No-Host Cocktail Party Optional: Jam Session 3/23 Wurlitzer Pasadena City College
SUNDAY JUNE 30	Registration opens 8:00 a.m. Convention Emporium and Exhibits open 9:00 a.m.	Chapter Representatives Meeting Sightseeing	Get acquainted No-Host Cocktail Party Lew Williams 3/23 Wurlitzer Pasadena City College
MONDAY JULY 1	David Peckham 3/16 Wurlitzer San Gabriel Civic Auditorium	Seminars	Walt Strony 5/28 Moller Pasadena Civic Auditorium
TUESDAY JULY 2	Seminars	Lloyd Holzgraff 5/350 Skinner-Schlicker First Congregation Church Bob Ralston, Stan Kann 4/31 Wurlitzer Founder's Church	Bill Vlasak 3/23 Wurlitzer Pasadena City College
WEDNESDAY JULY 3	Richard Hills and Young Organists 3/16 Wurlitzer San Gabriel Civic Auditorium ATOS Membership Meeting	Chris Elliott 4/35 Wurlitzer Plummer Auditorium	No-Host Cocktail Party and Banquet at Hilton Hotel
THURSDAY JULY 4	Dan Bellomy 3/13 Wurlitzer Orpheum Theatre	Simon Gledhill 5/28 Moller Pasadena Civic Auditorium	Optional: Fireworks Show at the Rose Bowl
FRIDAY JULY 5	"Encore Day" Scott Foppiano 4/24 Robert-Morton Arlington Theatre Santa Barbara	"Encore Day" continues	Free Time
SATURDAY JULY 6	"2nd Encore" Ashley Miller, Tom Hazleton 4/42 Wurlitzer	"2nd Encore" Repeat of morning program	Free Time

"AN ACRE OF SEATS IN A PALACE OF SPLENDOR"



The Rapps borrowed many Eberson conceits and perhaps a few Eberson employees for their first atmospheric, but it still manages to look like their own work. The vaguely pelvic tone of the organ arches could only have come from the Rapp office. CAPA Collection, THS photos

Paramount: Toledo, Ohio

Opened: February 16, 1929

Architect: C.W. & George L. Rapp

Capacity: 3409

Organ: Wurlitzer 4/20 Publix I, opus 2006

The Rapp office appears to have had little interest in atmospheric theatres; they produced only two: this and the Gateway, Chicago (1930). Designed as such at the request of their top client, the Toledo Paramount was successful enough architecturally, but its lackluster performance failed to gratify the front office. The lease was not renewed in 1948, and the house played out the rest of its short life as an independent. In 1965, after Cinerama had come and gone, it was demolished.

The atmospheric treatment aside, the Paramount was a typical Rapp product — rich looking, and laid out for efficient traffic management. (Grand lobbies were not just for show. The swifter turnover made possible by their holding and separating capabilities allowed for more performances and potentially higher grosses.)

Here the 75-foot lobby led to a crosswise oval rotunda with archways to the orchestra foyer straight ahead, and staircases to the balcony along the sides. Balcony patrons could proceed from the lower landings to adjacent stairways without having to pass through the mezzanine.

Vestibules at the ends of the orchestra foyer helped to speed patrons' exit to the street. All theatre designers were concerned with good traffic flow, but the Rapps seemed to achieve it more than most.

The Wurlitzer did not enjoy much use. After a 1933 down-pour kiboshed the Solo, damaged components were removed and stored. In 1960, music dealer Virg Howard promoted its revival and organized a volunteer crew to carry it out. Howard played the organ during the Cinerama era and recorded it just before removal. In 1985, owner Gary Brookin donated the organ to NorCal chapter, which has made it the armature of their 33-ranker in the Berkeley Community Theatre.

Consoles for late Publix theatres had the most elaborate decorations turned out by Wurlitzer, and this one is no exception. Carefully refinished, it looks terrific, but just a bit out of place in the streamlined Berkeley auditorium. However, the chapter now owns the equally streamlined RKO-Roxy (Centre) console, which, if it is installed, will look right at home.

Steve Levin

(THS Annual #19, devoted entirely to the Toledo Paramount, is still available from the Society for \$7.50, ppd.)

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



The lobby ceiling had no cast ornament whatsoever; all decorations were painted on. Missing are the Rapps' familiar side ambulatories, but their job of separating traffic was performed by the brass railings.



As in the lobby, the ceiling of the rotunda was decorated entirely with paint. The same appears to be true for the pilasters between the arches. Directly beneath was a lounge of similar size and shape.

(CHRIS



ELLIOTT

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Previously available only in CD, this elegant recording of non-theatrical selections is finally available in a high-quality, real-time duplicated cassette tape. It is the inaugural recording of the exceptional Allen organ at St. Andrew's Church, Pasadena, California. Fifteen selections in all, featuring the works of Bach, Elgar, Mulet and others. Cassette only. \$12.00 each plus shipping

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That's Entertainment (CD only) Reviewed by *Theatre Organ* journal as "...a must have," this recording was made on the outstanding 4/48 Wurlitzer at the Wilcox-Johnson residence in Gig Harbor, Washington.

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FOR THE RECORDS

RALPH BEAUDRY, EDITOR

WALTER STRONY VOLUME ENCORES! AT THE WURLITZER ORGAN RIVERSIDE THEATRE MILWAUKEE THEN & NOW

2

Encores Vol. 2 — Walt Strony

Despite its *Encore* title, implying this is a re-release, there are almost 30 minutes of new material, along with all the selections from the 1986 cassette *Down By The Riverside*. The 12 tracks (including 13 minute-plus medleys from *My Fair Lady* and *Showboat*) run a generous 72 minutes!

This is the one and only — so far — recording of the 1928 original installation Wurlitzer in Milwaukee's Riverside Theatre. Opus 1865, originally a 3/13 now has an added Post Horn and extended Tibia, down to 16', but, other than that and a respecification of the unification, it's all original and what a sound! The house is 2500 seats, and Walt describes the organ and room best by writing "... the Riverside is refreshingly 'live' ... When one opens up the organ, the room actually 'amplifies' the sound, instead of 'sucking it up' which happens much too often ... this instrument reminds me of a baby (Chicago) Oriental Theatre Wurlitzer."

The organ has been lovingly voiced, regulated, tuned and maintained by Dairyland Chapter and is as near perfection as anyone could wish.

The tremors off passages are stunning! And this fabulous sound was recorded in both sessions by Jim Stemke who used the same microphone set-up for both recording sessions. The earlier selections are analog but have been beautifully remastered to digital by Bill Lightner so, while the newer DAT material has somewhat more "bloom" to it, only Sharp ears and superb equipment will detect the difference.

The album's first four selections are the new material — starting with a barn-burning "That's Entertainment." "Quiet Village" shows off organ and artist at their subtlest best and is followed by six selections from *My Fair Lady* and Romberg's "Serenade."

"Down By The Riverside" was the cassette's original opener. "A Kiss in The Dark" features lush Tibias and solo voices. Ravel's "Bolero" which, though somewhat shorter than the orchestral original, is more than adequate to show off the dynamic range of the instrument. A medley of five *Showboat* favorites comes next and is followed by a fiery "Malaguena." Gershwin's "My Cousin From Milwaukee" (from the 1933 musical *Pardon My English* which featured Jack Pearl — remember radio's Baron Munchausen?) precedes the closing selections, two of Saint Saen's most beautiful compositions, "My Heart At Thy Sweet Voice" and the "Bacchanale" (both from *Samson and Delilah*).

Even if you have the original cassette, we strongly recommend replacing it with this CD for this album is highly recommended on all counts: organ and room, recording and superb artistry. It's one of the most satisfying organ albums for it truly puts you there live in the theatre!

Compact disc only at \$20.00 post-paid from Walter Strony, 320 W. Cypress Street, Phoenix, AZ 85003.

Still Having Fun — Trio Con Brio

The "Trio," of course are Donna Parker, Jonas Nordwall and Tom Hazleton — together again for a second round of music-making that certainly is "not just another organ recording!"



This time it's only one pipe organ, the magnificent 3/43 Kimball in Dickinson High School, but this is a two console organ and, as the excellent liner notes state, they are "Utilizing the vast array of color from the pipe organ's tonal palette, combined with accents and shadings via sampled electronic MIDI voices" and, we should add, the loudest gong ever heard!

As on their first album, the music runs from the sublime to the ridiculous, sometimes back-to-back, but with good taste, unique registrations and a freshness that confirms the accuracy of the 69 minute album's title.

Each artist has several solos in addition to the duets and trios. The appropriate opener is a medley of two fanfares; Copland's "For the Common Man" and William's "Olympic." George Gershwin's "Rialto Ripples," a ricky-tick delight, is followed by the magnificent theme from *Shindler's List* and then it's on to another fanfare; this time the somewhat subdued Lemmens "Fanfare in D" (arranged for two organs by Richard Purvis). "Amazing Grace" is done gospel-style with piano and "Hammond" solos!

The Berlioz "March to the Scaffold" is somewhat brighter and brisker than the title would suggest and then comes the no-holds-barred Richard Elmore "Fantasy on Nursery Tunes" and a percussive "At the Codfish Ball." Kurt Weil may have written it, but his "September Song" comes off as a George Shearing bon-bon complete with a waltz tempo second chorus! The Trio next "augments and ornaments" that hoary old chestnut, the Widor "Toccatà" and we're sur-

prised the liner notes don't caution against trying this arrangement at home!

Elmore's "Pavanne" features the most delicate of the organ's voices while the three "Fireside Fancies" ("A Cheerful Fire," "Grandfather's Wooden Leg" and "The Kettle Boils") is like a musical Currier and Ives print of early Americana.

Closing the album are a dramatic "Someday My Prince Will Come" (with wonderful Wagnerian touches) and a full-bore slam-bang, flat-out, pizza parlor "Friend Like Me." You'll swear they included the kitchen sink on that one!

Such creative talent, superb musicianship, wonderful organ, and excellent recording add up to a highly recommended rating — it will cleanse your musical taste buds, definitely expand your musical horizons and surely leave you with a grin on your face!

Cassettes are \$14.00 and CDs are \$20.00 (both postpaid) from Triple Play Recordings, P.O. Box 6103, Aloha, OR 97007. (PS: The Trio's first album is still available — same prices and ordering information.)



Singing In The Rain — Stanley Tudor

England's Lancastrian Theatre Organ Trust has just released a 74 minute cassette tribute to one of England's best known organists, Stanley Tudor. Although he died in 1972, from the opening of Manchester's Gaumont Theatre in 1935, Tudor (with the exception of a few wartime years) was the resident organist at the console of its Wurlitzer

until regular use of the organ was discontinued in the late 50s; however, his BBC broadcasts of the instrument continued until 1968!

Although not too well known in the States, our Concert Records label released a Tudor LP of this same title (CR-0110) in the late 60s as a result of many requests. (Other than his "signature tune" there are no duplications on these two albums.)

The Gaumont organ, opus 2189, was a 4/14 instrument installed in under-the-stage chambers and is noted for its snappy bright voices (it has 7 reed ranks) as well as its 15" Solo Tibia on a slow trem, which, along with the Tierce, has a most unique sound. Tudor has been compared to both Dixon and Torch in his rhythmic selections; "Salestalk," "Quickstep Medley" and "Top of The Bill Selections" confirm that judgment.

Although the album has 20 "tracks" there are more tunes than that for included are medleys from *Annie Get Your Gun*, "Memories of The Ballet," "Gilbert and Sullivan Selections" and the closer is a medley from the 1952 Gene Kelly film, *Singing In The Rain*. (It's interesting to note that the title tune was actually introduced by Cliff "Ukulele Ike" Edwards in *Hollywood Review of 1929* and was also sung by Judy Garland in her 1940 film, *Little Nellie Kelly!*)

Other titles on the cassette are a bright and brisk march, "Out of The Blue," the lovely "Westminster Waltz," "Down in The Glen," Drigo's "Serenade," "Genevieve Waltz," a Latin-flavored "Tell Me I'm Forgiven," "Charmaine," a finger-busting "Tarantella" by Vincenzo, "Stardust," and the novelties "Buffoon," "Spring Double" and "Cockney Capers."

Due to the age of the recordings and the fact some are taken from LPs, there is some variation in sound quality but the unique sound of this particular Wurlitzer is well captured and the 12 pages of liner notes contain interesting details about the artist, organ, theatre and recordings, along with seven photographs.

The selections have been chosen to show off the many facets of Tudor's musicianship and it's a well done tribute to his memory. As the liner notes state, this album establishes Tudor "...

as being one of (England's) foremost performers on the theatre pipe organ."

Cassette only for \$12.00 (no checks or charges so please send cash) shipped air mail from Lancastrian Theatre Organ Trust, 21 New Hall Road, Jericho, Bury BL9 7TQ, Lancashire, England.



Rick Cucchi plays
The Mighty Wurlitzer

Rich Cucchi Plays The Mighty Wurlitzer

And the Mighty Wurlitzer Rick plays is none other than the oft recorded Detroit Senate 4/34 — but we doubt if you've heard it sound quite like this before! Rick favors the organ's softer solo voices and ensembles so it's a rather pleasant change from the usual full-bodied brassiness this unique instrument is well noted for.

In addition Rick has a pleasant, warm baritone voice, in timbre and range very close to that of the late Lowell Ayars. And, let's face it, singing organists are rare indeed! This is Rick's first recording and, while he's on the staff of Fox Theatre organists and holds a Masters Degree in Organ Performance from the University of Michigan, he is not well known outside the Detroit area.

This 55-plus minute album contains 15 tracks which have selections ranging from Handel's "Hornpipe" to his opening selections from the Broadway musical *Annie Warbucks* (not the "Tomorrow" one, but its sequel) and in which he sings "Annie Ain't Just Annie Anymore" and "Changes." Rick has two other medleys, "It Only Takes a Moment" and "Hello Dolly" from Carol Channing's showpiece and four numbers from *Wizard of Oz*. (cont.)

Scattered throughout the disc are several other light classical pieces: Vierende's "Andantino," Lemare's better known "Andantino" and Rick's closing piece, a gentle, subdued "How Great Thou Art." Rick's other vocal selections are "How About You?" "When You Wish Upon a Star" and "The Way You Look Tonight."

Completing the tune list are the title song from *Guys and Dolls*, "White Cliffs of Dover," "What'll I Do?" Cole Porter's "Rosalie" and a very mystical "Lisa," by Franz Waxman, which was the theme music for Hitchcock's *Rear Window*.

Rick tells us his purpose in issuing this recording is because "... it is something I have wanted to do for years since I grew up playing this organ and considered recording (it) many times." Rick's musical thinking, arrangements and registrations may not be strictly "mainstream" but they are uniquely his and do present the quieter side of the Senate organ. Cassettes are \$14.00 and CDs \$19.00 (both postpaid) from Rick Cucchi, P.O. Box 309, Eastpointe, MI 48021.

BOOK REVIEWS



The Granada Studios Tour Wurlitzer Organ

This well illustrated 32-page soft bound book is the history of a fascinating organ — it's Wurlitzer opus 2189, one of the last ones built and sent to England for installation in Manchester's Gaumont Theatre in 1935!

While the book is obviously designed as a souvenir of the Granada

TV Studios tour, it has a wealth of information and photos, many in full color, covering the history of the organ's magnificent original home, how it was removed and stored (only to have the console, relays and chests destroyed by fire) and how, through the dedication and hard work of the members of the Lancastrian Theatre Organ Trust, it was reconstructed and installed in its new home.

Included, too, are a short history of Robert Hope-Jones and his inventions, how the organ was originally designed to be a 4/16 but was respecified, along with a history of its resident organists — most notably the late Stanley Tudor.

One of the book's chief delights is an 11-1/2 x 16-1/2" close-up full color photograph of the console — every stoptab, as well as chamber markers, can be easily read! While there is enough detailed information to satisfy a fully knowledgeable organ buff, it is also a fine introduction into how a theatre organ is constructed and operates. The reader comes away with a real appreciation and understanding of the devotion and work involved in theatre organ preservation.

It's \$10.00 postpaid air mail — they prefer payment in cash (dollar notes) but you can send \$6.50 by International Money Order in Sterling, however, personal checks require an additional \$10 to cover conversion costs. Order from Lancastrian Theatre Organ Trust, 21 New Hall Road, Jericho, Bury BL9 7TQ, Lancashire, England.

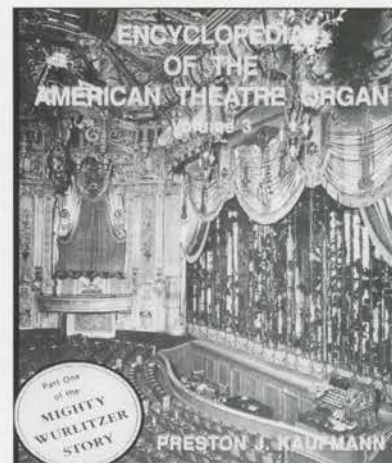
Encyclopedia of the American Theatre Organ, Vol. 3 — Wurlitzer

by Preston J. Kaufmann

In format, typography and layout, this 9 x 12" 448 page book with over 250 illustrations, matches the first two volumes of the Encyclopedia. Here, however the similarity ends for, as Mr. Kaufmann writes in the preface "... Though unplanned, (Dave Junchen) gave me the opportunity to enrich his legacy and contribution to the theatre organ world. His manuscript and illustrations have been used as the

foundation for the Wurlitzer story." Junchen had planned to cover the entire Wurlitzer story within one volume but, following his untimely death in 1992, it was decided to expand the Wurlitzer story to present an in-depth, complete history of the Wurlitzer company, the life and accomplishments of Robert Hope-Jones, and how the theatre organ developed into the instrument we know and love today. This simply could not be accomplished in one volume.

Volume 3 can stand alone on its own merits but it leaves this reviewer



hoping the subsequent volumes, covering other aspects of theatre organ production and installations, will be published over the next several years. Aside from the pages devoted to acknowledgments, bibliography, and an excellent 14 page index of every subject and personality mentioned, there are 411 pages of text, photographs and reproductions of catalogs and advertisements.

Although the book is divided into 30 some chapters, for review purposes we'll break it down into three major sections. The first part, running 140 pages, covers the Wurlitzer family from 1596 to the death of Farny Wurlitzer in 1972. While we may think of Wurlitzer only for its theatre organs, the company was actually founded in 1856 and, by the time they purchased the Hope-Jones company in 1910, their reputation as the importer, distributor and manufacturer of the finest musical instruments in this country was well established! They supplied drums and bugles to the U.S. Army in the Civil War. Wurlitzer pianos and harps were among the finest available. Their dis-

tribution of mechanical music makers, "Photoplayers" as well as band and carousel organs, led to the purchase, in 1908, of their chief supplier, the DeKleist company, whose factory was in North Tonawanda, New York. Farny, the youngest of founder Rudolph Wurlitzer's three sons, was sent from Cincinnati to take charge of the plant and, of course, he subsequently arranged the acquisition of the bankrupt Hope-Jones Company.

The second section, really the "heart" of this volume, is the almost 200 pages devoted to the biography and inventions of Robert Hope-Jones and, of even greater importance, the extensive correspondence between Hope-Jones and the Wurlitzer firm. These hundreds of letters reveal in fascinating detail his organ building philosophy, the problems encountered in the early organ installations and the unfortunate, but understandable, growing misunderstandings, frustrations and difficulties which ultimately led to Hope-Jones' death in 1914.

The final quarter of the book contains the equally enthralling comments, both pro and con, about Hope-Jones' substantial contributions to the art of organ building, and how the Wurlitzer firm, under Farny's skillful guidance, became the producer of the greatest number of theatre organs; organs of such quality the company name is almost synonymous with the term "theatre organ."

There are 28 pages of factory photos from the mid-teens, over 30 pages

of photoplayer illustrations, numerous pages of Wurlitzer's advertisements, and detailed stories about some of the early installations. But, in a review, it is impossible to more than briefly indicate the wealth of fascinating details this book contains. To cite just one example: the sales charts of Wurlitzer products over the years indicates that "photoplayers" sold well throughout the teens and 20s and even into the 30s(!) and that the Wurlitzer Company manufactured even washers, refrigerators and radios for a number of years, and that juke-

boxes, in the middle 30s, were the highest sales dollar producers in the company's history!

This book is highly recommended as a notable addition to the Encyclopedia and, as indicated earlier, will leave the reader anxious for the next volume in this landmark series. The book is \$80 plus \$5 shipping (California residents must add their sales tax) from Showcase Publications, P.O. Box 40160, Pasadena, CA 91114.

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CLOSING CHORD



Walmer "Gus" Brummer at the Ambassador Theatre Wurlitzer circa 1926. Gus would have been about 21 years old.

Walmer A. "Gus" Brummer

Walmer A. "Gus" Brummer (90) passed away peacefully at a nursing home in Illinois on December 31, 1995. Gus was born in Venice, Illinois, to German parents. When he was young the family moved to Granite City, Illinois, where he remained until about three years ago when he moved to a retirement home.

In 1921, he first heard the Missouri Theatre organ which was his "undoing." He launched his career around 1924 when he began playing the Washington Theatre organ in Granite City. This was followed by the Tivoli and Grand Central Theatres in St. Louis. In 1926 he became assistant organist to Stuart Barrie at the opulent Ambassador Theatre in St. Louis with its 4/23 Wurlitzer customized to Stuart Barrie's specifications.

Gus began his organ-building career when he started in sales with Reuter Organ Company in 1932. In the late 1930s he founded Midwest Organ Company in Granite City employing

eight men in his shop.

During World War II the organ business consisted mainly of removing organs from theatres and re-installing them in churches.

In 1946 Gus switched to representing the Moller Organ Company and remained with them until his retirement. His many installations extended to eight states in the midwest. The end of WWII brought with it organ boom time. They couldn't build organs fast

enough to meet the demand. Midwest Organ Company also maintained church organs in five states. His trips to Germany resulted in importing organs from Werner Bosch and Kleuker for installations here.

He leaves a legacy of many fine instruments, among them; St. Peter's Cathedral

in Belleville, Illinois; St. Luke's in Tulsa, Oklahoma; Second Baptist Church and Washington University's Graham Chapel in St. Louis.

Walmer was a lifetime member of St. Peter's Evangelical United Church of Christ in Granite City. He donated and installed the 3/46 Moller organ to the church where he was organist and director of music. Through the years he served in other capacities on the council.

Gus was a charter member of the St. Louis Chapter of ATOE, now ATOS. He was also a member of the American Guild of Organists.

Together with organist Stan Kann they removed, re-installed and enlarged the Wurlitzer from the St. Louis Loews Theatre into Ruggeri's Restaurant. It was first heard in December 1956.

With Gus' expertise, Edith and Ned Lustig were finally able to install the Uptown Theatre Kansas City 3/13 Robert-Morton in their home. Dedication was December 1981 with Stan Kann at the console. This installation brought Gus full circle with theatre organs.

Doris Erbe with Edith P. Lustig

Milton Marian

We express our deepest sympathy to Gerry Marian upon the death of his father, Milton, on November 25, 1995, at the age of 87 years. Interment was in Resurrection Cemetery.

Mr. Marian had a long career associated with theatre organ. He began working for the Kilgen Organ Company in 1918 serving an apprenticeship throughout the factory. For six years, he diligently applied himself to learning installation, voicing, wiring, and trouble shooting.

From 1924 to 1932, he was employed at the Wurlitzer Company at 1112 Olive Street in St. Louis. Traveling by train, he worked on Wurlitzers in southern Texas, the West Coast, Denver, and Kansas City. In Denver, he worked at the Iris Theatre.

The Ambassador Building in downtown St. Louis, under construction for three years, opened in the spring of 1927. Installation of the 4/24 Wurlitzer Special took approximately one and one-half months.

Mr. Marian also worked on the 3/13 Wurlitzer at the Loew's State Theatre and on the 4/39 Wurlitzer and echo organ at the Missouri Theatre. The Missouri was built in 1920. Ground was broken for the Fox Theatre in the spring of 1927 and he subsequently spent many, many hours on their 4/36 Wurlitzer. (Gerry, too, spent many hours assisting and learning from his Dad.)

In 1932, Mr. Marian again went to work for Kilgen. He maintained a 2/8 Kilgen for Radio Station KMOX when the offices were in the Jefferson Hotel. The offices and organ were moved to the Wainwright Building and from 1932 to 1933, the organ was enlarged to a 4/22 Kilgen. Two projects from 1934 to 1937 were the installations of a 4/17 Kilgen at WKY in Oklahoma City and a 4/18 Kilgen at WLSH in Nashville.

In 1938, Mr. Marian formed a partnership with "Gus" Brummer, the Midwest Pipe Organ Company, and represented the Moller Pipe Organ Company. They remained business partners until 1956.

In 1976, he retired from McDonnell Douglas where he had worked as an electrician.

What a career! Mr. Marian devoted most of his life to theatre organ and contributed greatly to installing and maintaining these wonderful instruments.

Doris Erbe



John Gogle

John Gogle, ardent supporter of ATOS and a home organ owner, died October 11, 1995, of congestive heart failure. His prize possession was a 3/11 Kimball theatre organ. It was originally in the Capitol Theatre, Hazleton, Pennsylvania, and was installed in John's Dayton, Ohio, home in 1977 under the supervision of the late Dave Junchen, who also gave the dedicatory concert on the instrument. John's Kimball was a focal point of musical entertainment for friends and acquaintances alike. Throughout the years his installation was visited by a number of artists among whom were Hector Olivera and Gaylord Carter.

John, who early on supplemented his income as a theatre projectionist, became a CPA, advancing over a period of 36 years to this position of senior partner in the firm in which he was employed. An avid aviation enthusiast, he was himself a pilot with instrument certification, as well as licensed glider pilot.

Over a period of 24 years, he participated in maintaining the 3/54 Aeolian organ at the Col. Deeds Estate, Moraine Farm, in Dayton, Ohio. As a theatre organ hobbyist, he arranged local organ crawls and carried on a wide correspondence with other enthusiasts. In his later years he was an active participant on Internet. His dedication to the ideals and goals

of ATOS was reflected in both his attendance and generous financial support. To those of us who knew him, his wit, remarkable recall and generosity will always be treasured in our memories.

John Polsley



Kenneth W. Hunt

Kenneth W. Hunt, 73, of Clearwater, Florida, passed away last December 31, 1995. A longtime friend and member of ATOS and Central Florida Chapter, Ken was well known for his magnificent home in Clearwater and his 4/17 Wurlitzer. With his wife Ruth (who passed away some six years ago), they opened up their home and the organ, to our members, and others, several times a year, and especially at Christmas time. Their hospitality and warmth whenever meetings and programs were held at their home was always a delight.

The home itself, some 8,000 square feet, with its sweeping staircase and second floor balcony, was built for the Wurlitzer. The main room, which held the white and red trimmed console at the end near the second floor chambers was some 70 feet long, 36 feet wide and 32 feet vaulted ceiling. The undersigned used to visit Ken while the house was being built and recalls the console sitting there in its splendor before the pipe chambers were ready. I, and I'm sure other chapter member's, mouths would water and our fingers would itch in anticipation of being able to sit down and bring forth

some sounds. In about 1982 the organ, and the home, were ready. The organ, a Wurlitzer 260 Special opus 1995 with four manuals and 17 ranks, included two Tibias, two Vox's, a brass Trumpet, brass Saxophone, a Pizzicato relay, 2nd touch on Pedal, Accompaniment, and Great, to mention a few of its goodies. The two chambers were each 20' x 20' with a 20 foot ceiling. The organ was powered by a 10 horse Spencer Blower.

The organ came from the Terminal Theatre in Chicago and was a mid-west showcase for Wurlitzer. When Ken first purchased the organ it was installed in his home in Dayton, Ohio. Then when Ken and Ruth moved to Clearwater in 1977, he built the home that the organ is now in. All of us had the opportunity to play the instrument and Ken would delight in listening to our registrations. Sometimes, when you were playing, Ken would come up and check what you were doing. And sometimes, he would change some of your stops while you were playing. I always figured it was his organ and he could do whatever he wanted. And that was what made Ken what he was. He was a very successful businessman in plastics, and his hobby, theatre organ, gave him great pleasure. Well known organists such as Don Baker, Leon Berry, Frank Cimino, Al Hermanns, etc., played concerts in his home and one time there was a 30-piece orchestra to accompany the organ.

Ken is survived by his sons Kenneth II and Douglas and five grandchildren. We will miss Ken very much. Hopefully, the Hunt Mighty Wurlitzer will continue to sing, either in Clearwater or in someone else's home.

John Otterson



Console room of the Hunt Home.

CHAPTER NOTES

ALAMO

SAN ANTONIO, TEXAS

GEORGE WEBSTER: 210/656-4711

Walt Strony was the artist of choice for our Christmas party at the Army Residence Community Auditorium in San Antonio on December 20. He had just returned from a six-week stint in Australia. We're not sure what he was doing "down under" but it must have had something to do with theatre organs. If he was short of sleep you sure couldn't tell it from his masterful performance on George Webster's Allen Theatre III Plus organ.

Naturally Walt's concert emphasized the Christmas theme with "Sleighride," "The Toy Trumpet," Shubert's "Ave Maria," Mel Torme's "Christmas Song," four popular selections from Tchaikowsky's *Nutcracker Suite*, "White Christmas," "Drummer Boy," and many popular sacred favorites. During the request portion of the program, Walt outdid himself with a very sensitive and simply delightful interpretation of DeBussy's "Claire de Lune." Also there were old favorites such as "Nola" and selections from *The Phantom of The Opera* as well as several other Broadway shows. After a break, we were entertained with the silent movie *Big Business* with Laurel and Hardy artfully accompanied by Walt. L & H were simply hilarious.

It was a beautiful evening and very much appreciated by the Alamo Chapter as well as many, many friends and guests. As our Treasurer, Myron Iverson, remarked "Walt keeps getting better every year. How does he do that?"

Harry L. Jordon

ATLANTA

PAUL BEAVIN: 404/633-2547

In the last few months of 1995, our chapter has had some excellent entertainment. Starting in August, the



Mark Renwick at the Johnson's.

meeting was held at the home of Lloyd Hess, who is originally from Alberta, Canada. Lloyd provided us with some exciting entertainment which consisted of many jazz and up tempo numbers. His style is uplifting and he chose songs that showed off his quick fingering technique and lightning fast riffs. Lloyd performed on both his vintage Allen 3 manual theatre organ and Kawai grand piano. This piano is equipped with a piano-corder. In preparation of the program, Lloyd recorded some piano arrangements on the piano-corder to accent the selections he played on the organ. For one selection, he played along with the piano-corder which made the sound of a duet with four hands. Assisting Lloyd in the second half of his program was chapter member Wanda Carey. Their performance of "Liebestraum" was most notable. The organ sits midway between two rooms. The organ speakers are actually in a walk up attic and speak through a high wall with an opening into the two-story living room. To hide the organ speakers, a black sound drape is 'sandwiched' between the speaker and gold facade pipes!

In September we met at the home of Gordy and Linda Johnson. They are the proud owners of the "Naughty Marietta Wurlitzer." The name is given affectionately since this is a 2/9 Style E that sounds like an organ twice its size! The Johnsons have a stealth installation, in which the pipes are mainly located in the basement and speak straight up through what should be the fourth bedroom without the floor. Swell shades speak into the spacious living room with a cathedral ceiling. Gordy recently added a Tuba extension for the pedals giving this



Greg Owen at the Whitmire's.

organ that extra Wurlitzer punch. Mark Renwick, from Jacksonville, Florida, was the guest artist for September. Wow, where has this guy been! Within the first few minutes of the opening medley, it was obvious this was going to be a first class concert. Mark's polished arrangements, reminiscent of 1960' George Wright, allowed the melody of each song to truly speak out for itself. His creative theatre organ style, heard in the rich harmony, accompaniment, and registration, gave every song a clean sound. As a surprise, Mark's wife Carrie, an accomplished soprano, introduced us to some gems of the early 1900s. This was a perfect match. Just as the Johnson's Wurlitzer sounds like an organ larger than it really is, Carrie is a petite lady with a commanding voice. No need for a microphone here! Their duets included "The Bird in the Gilded Cage" and a little ditty called "Sing Before Breakfast" from a forgotten movie. A tremendous round of applause followed their performance of "My Love Song," an arrangement by the great Jesse Crawford. Again, with Mark's smart registration and Carrie's wide vocal range, the audience was transported back to a 1936 Broadway performance. We hope to have them back in the near future, but once word gets around after this performance, we might have to find a bigger venue!

The October meeting brought us to Gainesville, located about 30 miles north of Atlanta, to the studio of George and Barbara Whitmire. This spacious studio is located above their privately owned health food store. Here sits a 2/7 Marr & Colton with 3 pianos attached! Greg Owen from North Carolina just happened to be in



Lloyd Hess and Wanda Carey at the Allen.

town attending the performance of the Philadelphia Organ Quartet at the Atlanta Fox theatre, and he generously agreed to perform for our meeting. This young man really gave us a performance and showed how every stop on this organ could be used as a solo voice! One of the highlights was a Rachmaninov composition, played as written on the pianos from the console, then transcribed into a ragtime number. Outstanding!

In November, the chapter hosted Dolton McCalpin of Starkville, Mississippi. Dolton has the pristine title of being the only organist to have given a concert on all of the Atlanta residential installations, past and present! This event was still in line, for it was held at Ron and Donna Carter's home. Theirs is a 3/16 Wurlitzer 260 Special with a Rodgers/Roland W50 keyboard connected via MIDI and used as an alternate sound source. Dolton's humorous personality at the console added to his fine theatre organ arrangements. And what arrangements they were! He fully exploited the many second touch voices available on this instrument. Counter melodies, a solo line, and a second melody were clearly heard on every piece, but never overdone. His Jesse Crawford arrangement of "Blue Moon" and a Lyn Larsen style "Back Bay Shuffle" were exceptional.

The three different pipe organs mentioned above were all prepared, tuned, and adjusted weeks before each meeting by chapter member and local organ technician John Tanner. A lot of time was put in on each instrument so it would sound its best for

each program. The owners of these instruments were extremely happy with the results and the compliments they received after each performance.

Danny Brooke

AUSTRALIA FELIX

BRIAN PEARSON: INT. + 618 298 6201

An exciting development has been the visit to Adelaide by Walter Strony and Ed Zollman, with Ed's wife Patti Simon. Their purpose was to work on the Capri organ owned by the South Australian Division of TOSA. Ed and Walt had previously brought the organ to a much better than average standard when it had 24 ranks or so, but now that the full thirty ranks had been installed by local members, it was time to finish the instrument tonally. Aided by a dedicated band of five local enthusiasts, their work over a couple of weeks has resulted in an improvement that can only be described as breath-taking. The Tibia Plena and the 8' Tibia Minor were combined to make one full 16' rank, so that the final size of the organ is now 4/29, and much careful work was done on even the brand new ranks which had been especially built for the organ. The result is that the Capri organ is now very much in the same class as the most highly regarded instruments in the USA.

Walter has recorded material for a CD, and enthusiasts for the modern theatre organ sound should soon be able to make their own judgments. While in Adelaide, our three guests renewed old friendships, particularly with ATOS members Graham Ward and Wayne Bertram, as well as Graham Pitman, Bob Cornish and Bernie Challen, who had helped them throughout the finishing operation, and their long-suffering wives. They were also able to visit Ayer's Rock (Uluru) in the arid centre of the continent. Ed and Patti went to Melbourne for a few days, and visited Julian Arnold's factory to see the largely erected third Wurlitzer for the Regent Theatre. This will soon be installed in the magnificent auditorium, which bears more than a passing resemblance to that of the former New York Capitol. Most of you will be aware that the organ's first home was in the Granada, San Francisco. The console

looks magnificent with a new set of stop tabs and a highly polished wood finish.

ATOS member Chris McPhee has released a new CD made on TOSA(NSW)'s Orion Centre 3/17 Wurlitzer, which was formerly a 3/15 Style 260 Special with 32' Diaphone installed in the atmospheric Capitol Theatre in Sydney. Newly restored, this theatre is presenting *Miss Saigon* to packed houses, and rumour has it that the management would like to install a new organ. Part of the disc is a stylistic tribute to a former capitol and Adelaide Regent organist, J. Knight Barnett.

TOSA(SA) recently celebrated the 25th anniversary of the acquisition of their first organ, the 2/12 ex-Melbourne Plaza Wurlitzer. Tony Fenelon, who opened the instrument in 1970, gave a very successful and nostalgic anniversary concert.

Brian Pearson

CEDAR RAPIDS AREA

WILLIAM PECK: 319/393-4645

The CRATOS annual dinner/business meeting was held on Sunday, November 19 in a private room of Bishop's Buffet in Lindale Mall. Following the meal the treasurer's report was given showing CRATOS is in a sound financial condition. The printed financial statement was given each member and a detailed reconciliation with invoices, canceled checks and bank statements were available should there be questions.

Our Christmas party was held at the Paramount Theatre on December 9. The Pecks and Frischkorns made up the social committee, preparing the tables with holiday cloths and decorations as well as serving coffee and punch. Each member brought his or her favorite treat of cookies, candy or hors d'oeuvres overflowing the tables with fine edibles. Darren Ferreter supplied the tables and chairs needed from his place of employment which greatly helped. On the 3/12 Wurlitzer, I played Christmas music and carols as a mini-program. For additional entertainment, again this year Susan Frischkorn had separated worded sheet music into fourths and all those attending chose a numbered, folded portion from a container. Those with

CEDAR RAPIDS cont.

music numbered "1" sang the beginning lines of the carol, those who had drawn "2" started at the appropriate time, etc. Mrs. Betty Debban played for this "formal" (?) part of the party! Although no one received applause for an outstanding solo or rendition, each can now truthfully say, "I have sung on the stage of the Paramount Theatre for the Performing Arts!" Open console followed and an enjoyable time was had by all.

On November 21, eight of the "Cruising CRATOSians" traveled the 180 miles to Rockford, Illinois, to hear Carol Williams play the Coronado Theatre's four-manual Grande Barton. Bill, Pat and Katy Peck, Darren Ferreter, George Baldwin, Ray Frischkorn, Louise Faur and Jo Zacheis were those making the trip in two vans. After attending the concert and having been invited by Land of Lincoln members to join them backstage for refreshments and a visit with the artist, we arrived back in Cedar Rapids at 2 o'clock the next morning! We certainly appreciated the hospitality of that chapter's members.

CRATOS regrets to announce the deaths of Douglas and Mary Lou Wiley. Both were killed in a tragic accident in December when the motor home in which they were passengers collided with a semi-trailer on an icy Iowa highway. All eight in the motor home lost their lives making it one of our worst traffic accidents. All were

from the Cedar Rapids area on their way to attend an out-of-town meeting. Doug was a former chairman of CRATOS. He and Mary Lou were 50 and 51 years of age, respectively, had started kindergarten together, dated through high school and married a short time later. Two children survive. As personal friends, they will be missed and sincere sympathy goes to their family.

Presently, we are gearing up for our spring spectacular on May 19 with Tom Hazleton at the console of the Wurlitzer. We look forward to his return visit.

The date of our fall spectacular with Clark Wilson has been changed. It will be on November 17. The October date we had previously set conflicted with the regional convention to be held in Kansas City; therefore, the board decided to move it to the next available date at the Paramount Theatre in order to accommodate those wishing to attend the regional.

We also are pleased Clark Wilson will be the fall artist. He will be playing not only for our spectacular but also be entertaining all the 5th grade students of all local and surrounding schools at the "Old Time Theatre Festival" programs we put on at the Paramount in conjunction with the local school administration. These programs will be on Friday morning, November 15. In all, about 2,500 5th grade students will receive an indoc-

trination as to the use of the theatre organ in the 1920s. CRATOS hopes it will make a lasting impression on some who will be interested enough to pursue further interest in our organization or theatre organs in general.

George K. Baldwin

CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

EDGAR ALTHOUSE: 904/686-6388

Now it's time to report events in November and December 1995. How time flies during the Holidays — especially if our writers do a lot of entertaining. By the time this article is in the Journal — it will almost be mid-1996, so CFTOS hopes all of our ATOS members are having a good year.

Once again we met at the Tampa Theatre on November 12 which is so appreciated by all of our members. President Althouse opened the meeting welcoming 51 members and 32 guests, thanked Tampa Theatre Manager John Bell for having our meeting. After the half-hour meeting guest artist William Picher (Bill) who recently joined our society was introduced. Bill really knows how to respond to the audience in presenting his program. We were delighted with his selections which included: "I Got Rhythm;" a Disney medley, "I've Got You Under My Skin," popular organ favorites — "The Perfect Song," "When the Organ Played at Twilight," and "Tico Tico."

After the intermission, Bill stated

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HI HAT WITH TAP



Tampa Theatre

"That this marvelous instrument can handle any kind of music," and started out with J.S. Bach "Jig" Fugue in G. Major, continued with a Big Band medley, ending with "In The Mood." There was a prolonged applause for additional performance — Bill then played "What'll I Do," and "See You In My Dreams."

Bill, a Portland, Maine native, is currently serving as Director of Music Ministries and Organist at the Cathedral of St. Jude The Apostle in St. Petersburg, Florida. He served as Director of Music/Organist of The Immaculate Conception. While in the Navy's concert band he performed with such stars as Bob Hope, Linda Carter, Gavin MacLeod, Shirley Jones, Sammy Davis, Jr. and many others in every state in the United States as well as in foreign countries. At the University of Maine and University of Southern Maine, he served on their music faculties. Bill also served as the house organist at the State Theatre in Portland from its reopening in 1993 where he presided over the Mighty Wurlitzer for various programs, movies and shows.

The Picher's have two darling sons, Michael (age 4) and Stephen (age 2). They were there to hear daddy. We are so fortunate to have them as members.

This was an especially wonderful November meeting. During the business meeting, John Otterson announced that Rosa Rio's Tampa Mighty Wurlitzer recorded tape was

available and a percent of the sales would be donated to CFTOS which was much appreciated. Rosa's tape was excellent — so nice to hear the Tampa organ in one's own home. Many members enjoyed playing the organ during the open console. As usual, all sorts of delicious finger foods and beverages were served.

On December 8 practically all of our members were part of the huge crowd of organ enthusiasts who attended the program of Hector Olivera at the Classic Keyboards & Clocks in Clearwater. Hector, one of the world's greatest organists, brilliantly performed a variety of musical styles on the Yamaha ELX-1 organ which was thoroughly enjoyed by all.

Two days later on December 10, CFTOS met at Bill and Becky Shrive's home in Pinellas Park. Vice-President Joe Mayer welcomed 42 members and 10 guests. It was a holiday celebration with no business meeting. Member Alleen Stickler was the guest artist on the Robert-Morton Theatre pipe organ. She started out with "I've Got the World on a String," "Hot Time in The Old Town," a Jerome Kern medley, then "Andantina," "Little Drummer Boy," "Jealousy," ending up with "El Relicario." Background of Alleen has been written before about her saving the organ at the Alabama Theatre — forming the Alabama Chapter in Birmingham which now owns the theatre where the organ is heard on a regular basis.

Bill Shrive demonstrated his roll player through the use of a theatre organ reproducing roll, which was first produced around 1928. Capital Music Roll Company was the producer of the roll player of variable music arranged by Pearl White and Ed Hanson, famous Chicago theatre organists.

Bill and Becky did a lot of updating in their home since our last year December meeting. Besides all the musical instruments, many grandfather clocks, glass cabinets with all kinds of antique clocks — one could go on and on about what looks so beautiful in their home. We missed Bill's grand piano in the usual spot adjacent to the organ. It was in his garage shop waiting for Bill to replace its broken leg. Our host and members



William Picher on the Mighty Wurlitzer, Tampa Theatre. Alex Zeman photo



William Picher, Rosa Rio, Maria Picher holding son Stephen. Alex Zeman photo

furnished luscious finger foods and holiday desserts.

There was also a board meeting on December 2 at the Lamberts. One of the things at this meeting was discussion about a concert at the Tampa Theatre which is now all in place with Lew Williams on February 18. Central Florida and Manasota Theatre Organ Societies and Tampa Theatre are the sponsors. Another discussion was to outline approximate costs and work still to be done on our CFTOS Wurlitzer in Pinellas Park. Bill Shrive, crew chief, submitted an itemized list to each board member with repairs, replacements, etc., most of which can be purchased and repaired in the future. The board was pleased with Bill's report as it gives everyone a definite idea of what can be anticipated. President Althouse suggested a chart to be published showing where we stand financially on the budget for the organ and a corresponding chart showing the percentage of completion. Joy Mayer moved that the charts be prepared for publication in our monthly Stop Lists in 1996 showing a \$3,000 cap for expenditures on the financial chart and a starting point of

ATLANTA cont.

60 percent completion on the completion chart.

It seems the right thing to do to have board meetings on other days than on member meetings days, because all members love to hear the guest artist and play themselves during open console. If board members are off for a meeting, they miss much of the music activities.

We gained some new and former members this year which is a delight for our society but a few other announcements are sad: John Ambler, our Archivist had a serious illness and is resigning his CFTOS membership (will maintain him on our mailing list), and two of our members have passed away; Harry Lansing on November 13, 1995, and Kenneth Hunt on December 31, 1995. Hunt's home, built for his Wurlitzer Hope-Jones Unit Orchestra opus 1195, Model 260 Special, was one of our most delightful meeting spots. One of the meetings at Hunt's was written in the January/February 1995 Journal. The evening before typing this, many of us attended the viewing of Mr. Hunt at a funeral home in Brandon.

Dolores Lambert

CENTRAL INDIANA

CARLETON SMITH: 317/356-1240

After an early winter snowstorm, Martin Ellis played for our November meeting at Manual High School. He opened with "From This Moment On," as if to tell us we were in for a ride, and what a ride we had! From Gershwin's "Somebody Loves Me" to Elton John's "Can You Feel the Love Tonight" from *The Lion King*, Martin did a wonderful job of entertaining us. "La Danza" (which always reminds me of the Mickey Mouse Club theme), from an early Italian opera and "Wake

Up and Live" were very lively, while the lovely ballads "My Romance" and "Pure Imagination" provided a nice contrast. John Williams' theme from Jurassic Park and "Waltz in Swingtime" closed out the meeting.

On November 25, Bill Tandy played at the Long Center in Lafayette, and despite a kamikaze squirrel, whose activities left the building without power for some time, preventing complete tuning, the organ sounded great. Bill did a fine job, both on the 3/21 Wurlitzer and on his synthesizer setup. Several songs, including "Have You Ever Been Lonely?", "Doloris," and "Frenchy" were sung by Bruce Nowak, with Bill on the organ or synthesizer. "Does Your Heart Beat For Me" and "You Always Hurt the One You Love" were "sung" by Tandy through the voice synthesizer. Some of the more interesting selections were the Beatles medley "When I'm 64," "Michelle," and "Honey Pie" (three songs that transfer very well to the theatre pipe organ, Bill's tribute to the squirrel (the theme song from Rocky and Bullwinkel), and a tune in the style of a band organ. The silent film, *Teddy at The Throttle*, was quite amusing, with Tandy's accompaniment. As a change of pace, for his final encore, Bill played "How Great Thou Art." It was a delightful evening, indeed.

The next day, Jelani Eddington played a concert in the Manual High School series, his first for us since his return from his studies in France. In a complete turnaround from the last time we heard the Manual Wurlitzer, temperatures were in the 60s. Despite the lovely weather, many turned out for the concert, and they were not disappointed. Ken Double introduced Jelani, who brought the console up with "Wunderbar." He continued

with "Breezin' Along With the Breeze," a delightfully jazzy piece. One of the first theatre organ pieces he learned was the beautiful "Smoke Gets In Your Eyes," and he played it very well. Irving Berlin's "Isn't This a Lovely Day to Be Caught in the Rain" showed off the xylophone and chrysoglott as well as the voxes and strings. Kurt Weil's "My Ship" was a very lovely orchestral piece, while "You and The Night and The Music" was quite haunting. The second half of the program was just as good as the first, with a medley of Gershwin tunes, Shubert's "Marche Militaire," and the finger-breaking "Fiddle Faddle," among others. Jelani closed out the afternoon with the orchestral piece "Voices of Spring" by Strauss. Welcome back, Jelani! We look forward to hearing you again soon.

Once again, back to winter. We met December 10 at Manual, despite temperatures in the single digits and wind chills well below zero. Carlton Smith announced that he has recently completed many much-needed repairs to the Hedback Theatre's Page/Wurlitzer. He will soon be making some improvements to the console as well.

Holiday themes were intertwined with birthday wishes as Ken Double played the 3/26 Wurlitzer. "Happy Birthday" to Carl Wright, who manages Manual's Auditorium, was sandwiched between a holiday medley of "Winter Wonderland," "Let It Snow" and "Hark, the Herald Angels Sing" which segued neatly into a jazzy "And the Angels Sing." Quite a nice effect. Another lovely medley of "Silver Bells," "Sleigh Ride," and "White Christmas" followed. Then, in honor of Frank Sinatra's 80th birthday, Ken played a medley of tunes Sinatra made famous. A pair of waltzes, "The Christmas Waltz" and "Toyland," kept

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our feet moving, and Ken closed in a reminiscent tone with "Chicago" (his hometown) and "I'll Be Home for Christmas."

We look forward to 1996, with concerts by Ron Rhode, Lyn Larsen, and Ken Double, as well as continued work installing the Indiana Theatre Barton at the Warren Center, improvements to Manual's Wurlitzer, and a rebuild and enlargement to the Anderson Paramount's Page, all of which we hope will be ready for the 1997 ATOS National Convention.

Chris Anderson

CENTRAL OHIO

STAN KRIDER: 614/837-2096

It's always been a privilege and a pleasure to host the chapter's annual Christmas party — and December 17 was no exception. 32 members and guests made it to our humble dwelling in Urbana wherein resides a 3/14 (mostly) Wurlitzer. Traditionally, this has been a potluck affair and we saw no reason to abandon the custom, so as our members arrived our nostrils were assailed by tempting aromas arising from covered vessels and concealed dishes. But first things first; we gathered in the studio, one floor below entry level where Mark Williams, our secretary, presided in the absence of the president and vice-president. Elsewhere at the same time, member Patti Immel was delighting a Worthington, Ohio, audience with a program of Christmas carols on our chapter organ.

During the business portion of our meeting, ballots were counted for candidates seeking election to fill two board positions. After the tally, John Polsley introduced our special artist for the afternoon — Martin Bevis. Martin is no newcomer to the Society having made numerous appearances

in the past. Opening with "Eyes That Shine" he lead us through a repertoire of familiar tunes among which were "Sioux City Sue," "Valencia," and "The Desert Song." It was about this time that a pesky 8' Tibia C note began to intermittently persist, later to cipher. But with an eventual fix the concert carried on. After a short intermission, Martin played selections from a request list and as he correctly predicted, they were mostly Christmas carols. Following his last number he got a resounding applause from an enthusiastic audience.

While open console prevailed, we filed up the stairway and filled our plates with tempting dishes prepared by our members, many returning to the studio to hear others play. It was good to greet longtime member Charles Prior and his father, both of whom have been so supportive of COTOS through the years. Although Charlie hadn't had an opportunity to play theatre organ for a good many years, his talent was still there and we enjoyed his performance. The parade to the key desk went on with Harold Pearrell, Bob Schmitt, Emily Smith and Mark Williams regaling us with music. "White Christmas" never sounded better as we heard it played in several different arrangements. Reluctantly the afternoon drew to a close; our guests departed but not without some Yuletide music ringing in their ears.

John Polsley

CONNECTICUT VALLEY

GORDON LEWIS: 203/929-4822

The last four months of 1995 were very active for our chapter. Early in September a team of CVTOS members manned an information booth at the Bethlehem Fair, a major regional agricultural fair located just eight miles from our Thomaston Opera House

venue. Our intent was to introduce as many people as possible to our organization and to publicize our coming concert jamboree. Team members passed out literature, spoke to many Fair patrons who stopped by to chat, and showed videotapes of theatre organ playing. There was great interest as evidenced by the 130 new names added to our concert mailing list. It was a very rewarding experience for our members to work together as a team in promoting the joy of the theatre pipe organ to the public.



Scott Foppiano at Shelton High School.

G. Lewis photo

On October 27, Scott Foppiano presided at the second program for students at Shelton High School. Scott traveled over 25 miles from his home to arrive at 7:15 a.m. to get the Austin theatre organ set up and give a rousing performance to an audience of 250 students. Most of them were hearing a theatre pipe organ for the first time and, judging from the sound of the applause, they love it! CVTOS volunteers passed out literature, posters and flyers about coming concerts which the students were asked to take home to their parents. We are hopeful that these programs will increase interest in the theatre organ among young people. We have had requests to present a similar program at Thomaston

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CONNECTICUT cont.

Opera House for students from the Thomaston schools and hope to follow through with that project in 1996.

Our Christmas party was a deviation from the traditional potluck supper and grab bag event usually held at the Angevine Tree Farm. Our current Secretary and Past President, Dick Simko, arranged for CVTOS members to attend a concert of Christmas and sacred music performed on the new 23-rank Casavant classical pipe organ just installed in his parish church, St. Jude, in Monroe. A superb concert was performed by organist Dick Knapp (also Casavant representative in this area), accompanied by his daughter on the flute and the magnificent baritone voice of his son-in-law. After the concert our members went to a nearby restaurant for an Italian dinner.

Your correspondent wishes to thank Gordy Lewis, CVTOS President, for his coverage of the above events which she was unable to attend.

On December 2, Scott Foppiano was the featured artist for our annual Christmas Concert at Shelton High School. Always a performer who pleases the audience, Scott's program was enhanced by a festively decorated stage which featured a row of poinsettia plants placed along the stage apron and nine "permanent" trees of varying size, strung with clear twinkling lights, hung upside down from the stage catwalks. Opening with "We Need a Little Christmas," Scott pre-

sented a nice variety of seasonal songs during the first half that included: "I Heard the Bells on Christmas Day," "Mary's Little Boy Child," "Jesu Bambino," Richard Purvis' "Scottish Carol," and "The Hallelujah Chorus."



Scott Foppiano's Christmas Concert, Shelton High School. A. Bates photo

During intermission the audience enjoyed our usual offerings of soda, coffee and donuts and visits to our membership table. We have sign-up lists at every concert for those wishing to be on our mailing list and those interested in becoming members. We have acquired a number of back copies of THEATRE ORGAN which we hand out to prospective members along with copies of our newsletter, The Diaphone.

Following intermission, Scott played a few more numbers and then did a carol sing-along complete with colorful slides giving the lyrics. This was followed by the Laurel and Hardy film, *Big Business*. The program

ended with the lovely John Rutter/Adolph Adam version of "O Holy Night." We had a good turnout and Scott's well-rounded program was enthusiastically received. It was a wonderful start to the holiday season!

Jane Bates



Cumberland Valley's player piano, playable from the Moller console, with proud organ crew members Nelson Rotz (left), John McBride, and organ crew chief Mark Cooley (right).

CUMBERLAND VALLEY

CHAMBERSBURG, PENNSYLVANIA

ROBERT EYER, JR.: 717/264-7886

The last two months of 1995 marked the end of another successful year of a wide variety of chapter activities. Membership continued to grow, and volunteer labor and financial support from members and friends in the community helped the chapter accomplish its goals for the year.

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Bob Eyer, Jr. at the Cumberland Valley Moller for the holiday party.

In November, Chambersburg's Capitol Theatre, home of the chapter's Moller theatre pipe organ, presented a benefit concert by "The Swing Kids," a jazz group from the local area featuring Jason Eyer, Corey Frank, and Eric Hepfer. Around 200 people enjoyed a performance by these talented junior high school musicians, whose other venues include the White House and the Kennedy Center. Also entertaining before the performance and at intermission was Bob Eyer, Jr. at the Moller. Though admission was free, attendees donated generously, and the proceeds were donated to the theatre and the chapter.



Ben Brouse (left), Bob Maney, and Steve Eppley played at the Cumberland Valley holiday party.

The following month, the much-anticipated gala holiday party for chapter members and friends was held at the Capitol. About 80 people participated, a record for this highly popular event of organ music, fellowship, and acres of food.

The party began with a recital by three adult organ students of Bob Eyer, Jr. Featured at the Moller were Ben Brouse, Steve Eppley, and Bob Maney, who from all accounts success-

fully conquered their stage fright and played as well as they practiced. Next, Bob Eyer, Jr. presented a program of music that included a carol sing-along with slides and accompaniment to the Laurel and Hardy classic Christmas-tree film, *Big Business*. One of the many pleasant surprises of the afternoon was Bob's introduction of the newest addition to the Moller stop list, a circa-1920 player piano installed just in time for the party. The entire organ was in top playing condition, thanks to organ crew chief Mark Cooley and his dedicated group.

Following these performances and the annual business meeting, attendees adjourned to the lobby and mezzanine, where dinner tables had been set up for another chapter holiday tradition, a spectacular potluck buffet. An already wonderful day ended with a round of open console and good wishes from all for a happy holiday season.

Bob Maney



Fred Hermes at console of his Wurlitzer. Note the Halloween tie! John Groff photo

DAIRYLAND

MILWAUKEE, WI

COREY E. OLSEN: 414/846-8647

Fred Hermes "traumatized" over 100 guests in his spooky basement labyrinth for our October social as he accompanied *The Cat & Canary* in true goblin mode. His dimly lighted basement made it difficult to determine who wore costumes and who came as their unnatural selves! We feasted on tables of delicacies, oblivious to bats and witches who'd arrived earlier.

November found us at Jim and Kay Vaughan's for an afternoon of classical and pops music on their Allen Deluxe IIC theatre organ. Kay's Welcome Mat included goodies second only to

tables of holiday fare. We hated to depart.

December's Annual Meeting re-elected all incumbents, but next year's meeting will be held in November to avoid the added commitment of weekend December programs.

We lost a faithful member that month. Gordon Meyer, third generation of metal pipe makers since 1906, died December 1. A memorial service for him at Piper Music Palace brought colleagues in the organ field from distant and near places. His work lives on and will continue to speak for him through beautiful music of many

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DAIRYLAND cont.

organs, classical and theatre, in the years to come.

Members Marilyn Kay Stulken and Father Tom Lijewski are two of the many organists featured on "Historic Organs of Milwaukee" — a recording of 25 historic pipe organs from Madison to Milwaukee. Marilyn also will host our January social and play several classical pieces on an unenclosed classical pipe organ while explaining the virtues of the instrument. Bob and wife Gene Leutner will host February's social in a hearts-and-valentines motif. March, we'll be guests of the Dave Wickerhams and April is reserved for our spring concert at the Avalon. Hope the snowdrifts are melted by then!

Dorothy Schult

EASTERN MASSACHUSETTS

DONALD PHIPPS: 508/990-1214

At Richard Knight Auditorium, Babson College, on November 19 we had a relatively new name, Juan Cardona, Jr. a member of Connecticut Valley Chapter, as our guest artist. This gentleman may not be known that well, but he plays like a real pro with fresh arrangements in a nice, easy listenable style. In fact, he received a plaque from President Steve Adams at the National Convention in Dearborn as the best organist in the hobbyist division. Juan also has issued a new stereo VHS video of a portion of his debut concert on the Marr & Colton pipe organ in the Thomaston Opera House. His parents are very supportive and his mother is a church organist, so music is definitely a family priority. Our organist is attending the University of Connecticut studying classical music to further increase his abilities to inter-

pret all varieties of music.

"Swanee" was Mr. Cardona's opener followed by an expanded version of "More Than You Know." "Lover" in waltz time was played with sensitivity. Gershwin, Walter Donaldson, Romberg and Cole Porter were among those whose lyrics were heard in a fine variety of selections. Our two Wurlitzer Tibias were much in evidence as Juan played "If You Were the Only Girl in The World." His closing number was a perennial favorite, "Atlanta, Georgia," but a standing ovation could not be ignored so a lively foot tapper, "From This Moment On" was our reward.

Our member, Roger Colson, a silent movie enthusiast with theatre pipe organ giving life to the action in its original role, secured a great 1924 western, *The Iron Horse*, for a public concert on October 25. Talented member, Chad Weirick, again was our accompanist with superb cueing. This was a very demanding assignment as this epic ran for eleven reels necessitating an intermission. The building of the transcontinental railroad was full of hardships and not only depicted the staking out of the route through mountain passes, prairies and desert, but its human toll. A young George O'Brien played the principal role and was the driving force to carry through with all kinds of obstacles including attacking hostile Indians, labor troubles when pay was long delayed and food scarce, harsh weather conditions, rival opposition always plotting to kill him, etc.

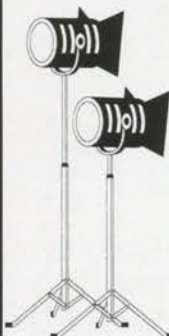
The evening's events began in the darkened auditorium as a tape was heard of steam locomotives, whistles and train sounds as member, Stu Hinchliffe, a retired railroad man, swung a railroad lantern while walking up the middle aisle in his railroad

outfit. Then Chad sounded our Wurlitzer's whistle to begin the proceedings and played an appropriate "Casey Jones" selection as well as "Sentimental Journey."

A short 1895 first projected movie on a screen shown in Paris and in Keith's Theatre, Union Square, New York City, flickered on the large screen. The 1903 *The Great Train Robbery* followed and for authenticity, Mr. Weirick played a Yamaha grand piano. This was the first movie produced in story form and had a few scenes in crude color. When our exhausted organist finally completed his excellent work, he received a much deserved standing ovation.

Our annual Christmas party was held on December 10 with about ninety present including seven of the Babson staff and several SENETOS members. Before a catered dinner was served, President Donald Phipps presented life membership certificates to very surprised Carolyn Wilcox, Secretary and Garry Shanklin. These two members have served and continue to assist our chapter in many ways and they have "earned" this recognition. Announced during the party were the 1996 slate of officers and others involved in decision making.

The afternoon's entertainment was provided by Ed Wawrzynowicz at our console along with trumpeter John Clegg, who play together professionally and who have been with us for previous gatherings. Needless to say that they work together "hand in glove" playing solo organ, organ and trumpet, solo trumpet, Clegg vocalizing — all adding up to a nice variety. Seasonal selections, both traditional and popular, were heard as well as well-known pops. "Oh Come All Ye Faithful" was their opener and the closer was "I Can't Get Started With



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GARDEN STATE

ROBERT RAYMOND: 201/887-8724

A meeting of our chapter was held November 18 at the Union County Arts Center (formerly the Rahway Theatre). This beautifully restored Arts Center contains an original 2/7 Wurlitzer which is now being maintained by member Robert Raymond, Jr. This has created a good working relationship with our chapter and UCAC, and we are invited to have an occasional meeting there and enjoy the Wurlitzer.

President Robert Raymond, Sr. held a brief meeting and the remainder of the morning included a mini-concert by our Vice-President Don Hansen followed by an open console enjoyed by all. Crew chief Bob, Jr. has recently added couplers to the manuals which has made "The Biggest Little Wurlitzer" sound even bigger. This new addition was enthusiastically received by all the organists. Thanks, Bob!

We in Garden State have been spoiled! Each year we produced and sponsored five concerts at the Trenton War Memorial and nine summer concerts at Asbury Park. Wonderful theatre organ music was heard and enjoyed. The closing of these buildings put paid to that. Now we only have the holidays with music and parties to look forward to.

On December 16 our chapter held its holiday party at the home of Cathy and Bob Martin. The special attraction is the large festively decorated 35 x 55 x 18 foot music room with its magnificent 10 foot Christmas tree. Reigning on its throne is the beautiful white and gold trimmed 3/12 Griffith-Beach the-



Singing Duo, Eleanor Martin, Bob's mother, and Bob Martin, host of the Christmas Party. Jinny Vanore photo

atre organ. This year a cut-off number of 60 guests was required due to limited space. Fortunately, the threatening snow storm did not occur and the ten huge round tables were filled with members and friends. A catered buffet was served and a special decorated cake, prepared by our Garden State talented chef Ron Abata was enjoyed by everyone. There was much talking, chatting and "auld" acquaintances renewed with friends. Then the music began in earnest and lasted until midnight. Many of our talented organists with their varied styles, entertained us. It was inevitable, that with a music room containing not only the pipes but a Hammond and Lowry organ and two pianos that it could not remain silent. The remainder of the evening was filled with the powerful sounds of all the organs and pianos. Guest artist Emil Russo playing a wild banjo, Edna Hamilton jazz pianist expert, Sheila Mendel with her swinging violin and Sy Mendel playing an accordion he found in the music room added to the fun.

Joe Vanore announced a New Years Eve party at the Pascack Theatre in Westwood using the 2/8 Wurlitzer, and invited the members to join the fun beginning at 11:00 p.m. which would last into the wee hours of the New Year. Members filled with the

holiday spirit gradually left the party leaving a few diehards still making music. It was a great day. Many thanks were given to the Martins for a memorable day.
Jinny Vanore



Sixth member of the Garden State Sextet Jam Session, Jinny Vanore. BayFoto



Bob, Cathy and Eleanor Martin hosted the Garden State Christmas banquet. BayFoto



Five members of the Garden State Sextet Jam Session. BayFoto

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Ron Rhode assisting 10-year-old open console attendee. 4/25 Robert-Morton, Saenger Theatre, Pensacola, Florida.

GULF COAST

PENSACOLA, FLORIDA

DOROTHY STANDLEY: 904/433-4683

When the last strains of "Jingle Bells" resounded over the proscenium arch in our historic Saenger Theatre here in Pensacola, Florida, we sat in silence still listening. Our organ provided this fitting encore for the "Christmas on the Coast" program presented by Allen and Susan Pote and their Pensacola Children's Chorus. This was the final performance for the year of this excellent children's choir, and we loved hearing our organ played to this capacity crowd.

We are looking back on the year past and remembering the excellent work Ron Rhode did for our annual Kids Day and also hosting our annual open console. Here Ron is assisting an aspiring organist with his debut on our 4/25 Robert-Morton theatre organ. This 10-year-old lad did a remarkable job at this debut and even overshadowed some adults present. Later his parents informed us of his ambition to be an organist at his church. Way to go!

Our meeting with the "Power

Tower" at City Hall concerning the legal ownership of our organ was postponed from October 4 until a date in January 1996. Reason for the delay you ask? Hurricane Opal which hit here with such gusto.

Since we haven't held any meetings, undertaken any work on the organ or decided on our next venue, we'll slide off the old year and into the new with a parting HO! HO! HO!

Dorothy Standley

HUDSON-MOHAWK

SCHENECTADY, NEW YORK

FRANK HACKERT: 518/355-4523

On November 18, Hudson-Mohawk members gathered for one final time at the home of the late Robert (Gus) Pratt for a meeting in his memory. Many Halloween meetings in the past were held at Gus' home in New Scotland, New York. Gus' Wurlitzer will be relocated to the Auditorium of the Franklin D. Roosevelt High School in Hyde Park by the New York Theatre Organ Society. There, an instrument which gave much pleasure to upstate residents, will continue to enjoy a revitalized new life and provide many more years of entertainment to a new audience of enthusiasts. At the memorial meeting, chapter members, Gus' friends and family listened to his favorite music and shared personal memories about him. Our chapter has lost a dear friend and helper but his memory will continue with the dedication of his instrument which will bear his name and continue to give pleasure for years to come.

Our November meeting was held at Proctor's Theatre in Schenectady, on the twenty-seventh. The theme of the meeting was "Silent Movie Basics and Performance." Member Carl Hackert revealed some of his favorite musical

tricks for the silents and gave a live performance of a Laurel and Hardy classic short. The formal presentation was followed by refreshments and open console on Goldie, Proctor's Mighty Wurlitzer.

After last season's dearth of snow, the Northeast's 1995 holiday season was well supplied with the white stuff. The Hudsons-Mohawk chapter's holiday meeting was held on December 18 at the home of member John Van Laak in Schenectady. John's home was festively decked out for the Yule season and features a 2/26 pipe organ, harpsichord and two grand pianos. John and David Lester played duet on piano and organ presenting holiday favorites and providing members with the opportunity of some indoor caroling. Refreshments reflective of the season were served and good cheer prevailed with not a "Bah Humbug" in evidence.

The noon-time concerts presented jointly by Hudson-Mohawk chapter and Proctor's Theatre continue to be real crowd pleasers. Chapter member Gene Zilka's holiday-flavored concert on November 28 drew raves from the very enthusiastic crowd and started the holiday season on a festive note.

Norene Grose



Carl Hackert at the Pratt Organ.

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David Lester (foreground) and John Van Laak of Hudson-Mohawk chapter entertain at the holiday party.



Dr. Ed Mullins played "Happy Birthday" on the Hammond organ during Jesse Crawford's 100th birthday celebration in Billings, Montana, December 3, 1995.

(Steve Plaggemeyer photo) while chapter mascot, Amy, guarded the cake. (Dr. Edward J. Mullins photo)



JESSE CRAWFORD

BILLINGS, MONTANA

STEVE PLAGGEMEYER: 406/248-3171

We celebrated Jesse Crawford's 100th birthday on Sunday, December 3, 1995, in Billings, Montana. Crawford was born in Woodland, California, on December 2, 1895. His first professional organ job was in Billings in 1913 at the Gem Theatre when he was 18. He died May 27, 1962, in Sherman Oaks, California at the age of 66.

The Centenary Issue of our journal, THE POET, largest to date with 27 pages, re-printed many rare items from the Jesse Crawford Archives. Included are a 1932 autobiography, Jesse Crawford's "Radio Dramatic Series" consisting of 22 musical moods suitable for radio backgrounds and the script from radio program #5 of the Jesse Crawford Organ Concert Series for Steinway & Sons.

1995 was the 75th anniversary of commercial radio broadcasting in America. Crawford was one of the pioneer radio organists. On the October 23, 1949, radio program broadcast over WMCA, New York City, he played a Hammond model B-3 as well as the new Hammond Spinnet-Model organ. Jess played "The Old Folks at Home" on the new Spinnet organ that sold for \$1300 in 1949. His 12-lesson organ course for beginners cost \$40 and the 16-lesson advanced course was priced at \$52. There are thirteen radio scripts altogether in the Archives. THE POET publishes one script each year. The series will be completed in the year 2003.

President Steve Plaggemeyer

announced that the society has been given a two-manual, four-rank, Robert-Morton theatre pipe organ. The instrument was originally installed in the Cozy Theatre in Billings in the 1920s. The organ was removed with the help of Nelson Cahill, Marlene Englert, Bert Lillis, Ed Mullins and Steve Plaggemeyer. The organ is in storage waiting installation in a suitable Billings location. Sadly, we had to decline Sequoia Chapter's kind proffering of the Eugene E. Davis organ. The reasons were financial as well as geographic.

Election of officers was held and the 1995 officers were re-elected. We had a delicious chocolate 100th birthday cake, ala mode and champagne. We toasted the memory of Jesse Crawford and we all heartily sang "Happy Birthday" accompanied by Dr. Ed Mullins on the Hammond organ.

We had 59 members in 1995, down from 1994. Thanks go to Mr. Al Kaufman of Bridgeport, Connecticut, for another kind donation of several 33-1/3 Crawford phonograph recordings. We are always delighted to receive donations of any Jesse or Helen Crawford memorabilia to the Archives.

The chapter members tip our hats to George Wright for his splendid story in the November/December issue of THEATRE ORGAN. It was very gratifying to read the feature article written by a close personal friend of Jesse Crawford. Jesse Crawford set the standards for theatre organ playing in the early days. George Wright developed theatre-style playing where Crawford left off. It would be interest-

ing to know what will happen in the theatre organ world in the next hundred years.

Dr. Ed Mullins

JOLIET AREA

LILI ZUBER: 708/301-3072

Portland Convention, October 13-16, 1995: In the fall, or any other time, Portland really does have it all. The October Regional Convention in Portland, Oregon, was spectacular to say the least.

Not only is this a beautiful city with majestic mountains, towering volcanoes and more stately pine trees than anyone could imagine, it also holds wonderful world-class theatre organs. Some of the very best theatre organists performed skillfully to thrill all who attended that remarkably well organized convention.

Jelani Eddington played the opening concert so beautifully, and from there on, every artist was a true winner, playing some of the most magnificent instruments. "Lovable Lew" Williams with his "down and dirty" Louisiana style tunes to his haunting old favorites, could not have been better. Jonas Nordwall, Don Feely, Andy Crow, Wendy Patrick, Donna Parker, Patti Simon, Dick Kroeckel, all seasoned professionals, were sure crowd pleasers. As were Walt Strony and Father Miller. Last but not least, Paul Quarino with his unbelievable Gospel Music. "The Gospel According to Paul" is a must in any musical library. (He is so hug-able, too.)

The Oaks Park Roller Rink is the home of an unenclosed 4/18 Wurlitzer. With over 1,200 pipes in all, suspended overhead in the center of 100' x 200' roller skating floor, it has

JOLIET cont.

unbelievable sound. It also has a "Floating Floor" with 200 empty, sealed, 55 gallon drums fastened to its underside. In 1964 this floor survived a flood by floating to within 4 feet of the organ loft. Engineering genius.

JATOE was well represented with eighteen members in attendance and each one had glowing reports.



JATOE members at the Oregon Regional (L to R) Jan Challender, June Levy, Sandy Wright, Emma Baker, Sam Levy.

Lili Zuber photo

Co-chairmen Don James and Dennis Hedberg and the entire planning committee can take well deserved bows for a job well done. Thanks to the Oregon Chapter for hosting this most enjoyable event.

Sunday, November 19 — Social: A huge crowd convened at Bobby Roppolo's popular "19th Hole" Lounge and dance hall in Lyons, Illinois, in what was to be the last official club meeting at this venue. JATOE was fortunate to book this date. Bobby has sold this establishment and will soon relocate in Arizona. Among other treasures, Bobby will take his prize possession with him, the 6/62 Barton organ formally of the Chicago Stadium. He will have to build a BIG building to house that 100 hp blower, not to mention the 7-1/2 ton Barton.

Our artist for the afternoon was Warren York of Urbana, Illinois. Warren is a well-respected organist and has a very rhythmic and listenable style well suited to the dance hall atmosphere. He opened with "Console Up" played in full organ style. "My Heart Belongs to Daddy" and a medley from *Carousel* and the patriotic "America The Beautiful" were part of Warren's wonderful program.

Our talented and gracious host Bobby Roppolo, and Warren teamed up utilizing the Hammond X66 and the Barton playing the "Beer Barrel Polka." Bobby took the spotlight with a dance medley including "Ballin' The Jack," "I'll Get By" and "Doodly Doo." It was great to hear the master perform this last time on this instrument that has brought happiness to this site over many years. We thank both Bobby and our featured artist Warren York for a memorable day. We wish you success and happiness in your new venture, Bobby. You will be missed by many, but never forgotten. Thanks for the memories dear friend.

Christmas Gala 1995:

Our Christmas Gala and concert was held early this year, thus making way for the many concerts and parties to follow in this holiday month. We also held a silent auction and a raffle netting JATOE \$921 plus profits from the dinner. As with all clubs who maintain an organ, money is essential for the ongoing work, and there never seems to be an abundance.

Dave Wickerham gave a splendid performance. Dave is not only a genius on the organ, he is one of the nicest people we know. Thanks Dave for making our party something to be remembered by all who attended.

As Taylor Trimby reported on the party: "I have attended many Christmas parties, but this one has to rate as one of the top gala events."

The dinner was held in the beautiful Victorian Jacob Henry Mansion, a National Historical Landmark in downtown Joliet, Illinois. This forty-four room estate was built in 1873 by Mr. Henry, using Joliet limestone taken from his own quarry. Banking and stone quarries were his major interests.

As JATOE members and guests started arriving, they enjoyed viewing all the Christmas decorations throughout the house. Every room was decorated magnificently — and it was great fun to mingle with our members while enjoying the holiday motif. After the dinner, we motored a few blocks to the Rialto to hear a very memorable show. The show began



Warren York, Lili Zuber, and Jack Moelmann. Sam Levy photo

with the "Dance Encounters" dance company performing pieces from the Nutcracker. I think this is a first for JATOE — having a stage show with a social!

After their performance, Dave Wickerham took to the 4/24 Barton Grande to play some holiday favorites. Dave opened with "Winter Wonderland," and the thrilling sound of the Barton along with the changing spot light really puts one in the mood for music! Dave continued with "Let It Snow, Let It Snow," "White Christmas," "Sleigh Ride," "Jingle Bells" and "Jingle Bell Rock."

It was nice to hear the tuned sleigh bells and the chimes — and, no matter what combinations were used — from the softest strings to full organ, the clarity and the sounds of the different ranks of pipes are always heard, blending to make the sound that we have all come to enjoy.

The dinner at the Jacob Henry Mansion was great and Dave Wickerham at the Rialto was Grande!

Lili Zuber

LAND O'LAKES

MINNEAPOLIS/ST. PAUL

ROGER R. DALZIEL: 715-262-5086

Now that we're in the so-called dead of winter in the Upper Midwest, there are no important chores imposed on local householders, other than feeding the birds (mostly Sparrows, here in town) and shoveling/plowing snow. Neither of those affords much personal satisfaction, so pipe organ concerts offer a welcome respite from such routine jobs.

In December, we had the pleasure of hearing The Gospel According to Paul, featuring famous artist (and

ATOS Vice-President) Paul Quarino on the 3/16 Wurlitzer organ at the nearby Phipps Center for the Arts in Hudson, Wisconsin. Although hymns form a measurable portion of his programs, Paul has the happy ability to make chord substitution work in his favor: even familiar hymns you've heard all your life suddenly become fresh and new again, when played with the imaginative registrations and chording of Paul's artistry. The next scheduled performer at the Phipps Center will be Father Jim Miller, whose concerts are always eminently listenable and wall-to-wall fun.



Hal Ponthan vocalizes at Cedarhurst Mansion.



Dave Kearns at the Robert-Morton organ, Cedarhurst.

Once again, about three dozen members and guests gathered on December 17 for the traditional Christmas Party at historic Cedarhurst Mansion in nearby Cottage Grove. Performers on the 3/8 Robert-Morton pipe organ and the refurbished Welte grand piano included Mike Erie, Tom Needle, Dave Kearns and Kim Crisler. Other impromptu performers included Don Schoen (leader of the musical group known as The Sandstones) and John Webster. They were joined by Hal Ponthan who ably performed vocal numbers adding to the festi-



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LAND O'LAKES cont.

ties. The singing of Christmas carols was a final event which entertained the assemblage. A buffet supper featuring a turkey casserole prepared by hostess Jean Nienaber accompanied potluck additions of hors d'oeuvres, relishes, salads, snacks and dessert contributed by members.

It was announced in late 1995 that a newsletter entitled "Organ News From Northrop" would henceforth be sent to all contributors to the Friends of the Northrop organ restoration fund. Constructed over the period 1932-1935, the pipes and scaling of the 4/108 Aeolian-Skinner instrument trace the evolution of designer G. Donald Harrison's thinking in the tonal structure of the American Classic pipe organ. Located in Northrop Auditorium on the East Bank campus of the University of Minnesota, the instrument's restoration will involve cleaning, re-leathering and repair of the existing pipework, rather than try to "improve" the original design. Future concerts will present university organist Dr. Dean Billmeyer on February 12 and Dr. Edward Berryman on May 20.

The sum of \$90,000 has recently been furnished by the St. Paul City Council in a mission to rescue the famous Cafesjian Carousel, which was an added attraction in our Twin Cities Spree in '93 regional convention. This money will permit the carousel to re-open and operate for around eight months, and encourage even more



Betty Zetterstrom (left) and Verna Mae Wilson at Cedarhurst registration desk.



Kim Crisler, LO'LTOS Secretary/Photographer.

vigorous marketing and promotion of the ride as a civic attraction. It is also believed that the former Town Square Holiday Inn, scheduled to reopen in March 1996 as a Radisson Inn, should boost ridership. Stay tuned for further developments!

John Webster

ATOS CLASSIFIEDS GET RESULTS!

LOS ANGELES

SHIRLEY OBERT: 310/541-3692

December was a quiet month for LATOS with the only event being the membership meeting and annual election followed by the traditional holiday party, all of which occurred at the First Christian Church in Alhambra. LATOS President Shirley Obert presided over the short business meeting and election of board members. 1996 Convention Chair Stephen Ross did the honors of presenting a lifetime membership to the multi-talented Gordon Kibbee.

Mr. Kibbee started his career when organs were still a prominent fixture in many theatres in Los Angeles. A friendship with Henry Pope, who maintained many of the organs in Los Angeles, led to his becoming an assistant to Mr. Pope, providing experience as a technician as well as the opportunity to play many organs. In 1941, Gordon had a summer job providing music in the lobby of the Old Faithful Inn in Yellowstone National Park. Following military service, he went into radio where he was a band member and soloist on many shows including *Mayor of the Town* with Lionel Barrymore, *Margie* with Ann Southern, *A Date With Judy*, and for many years, *The Beulah Show* with Hattie McDaniel. After that, Kibbee became a popular night club entertainer with his own trio, as well as the Southern California representative for the Wicks Organ Company. He obtained teaching credentials from

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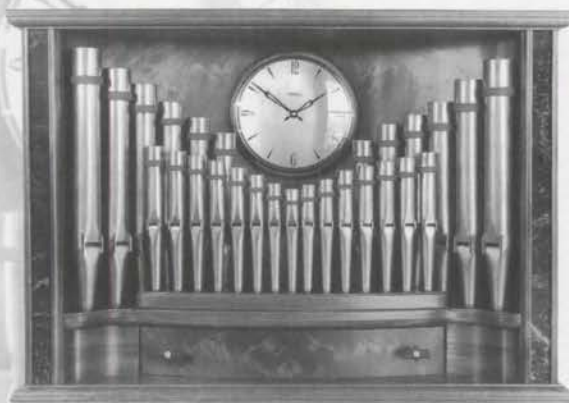


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Valley College and taught organ theory and arrangement at Burbank Adult School and Los Angeles City College as well as privately. Candy Carley Roth and Chris Elliott are two of Gordon's students well known to many in the theatre organ world. He recorded "Music from *Oklahoma* and *South Pacific*" on the Loren Whitney Robert-Morton, and "Mighty Wurlitzer Pipe Organ" on the famed Richard Vaughn five-manual Wurlitzer in Hollywood. As a close personal friend of the late Richard Simonton and Jesse Crawford, Kibbee had a hand in the design and tonal finishing of the famous 4/36 Wurlitzer Grande in the Simonton's Toluca Lake home Bijou Theatre. In 1955, Gordon was at the Simonton home when ATOS was born and became one of the founding members. In 1986 he was elected into the ATOS Hall of Fame, and in 1992 he was honored by the Burbank Unified School District for 20 years of service. Gordon has seen and done just about everything that has to do with the history of the theatre pipe organ! Stephen ended the presentation by thanking both Marie Kibbee, Gordon's charming wife of many years, for her help in putting this history of his life together, and to long time friend Helena Simonton for bringing the couple to the LATOS event.

When the formal meeting ended, there was still much to come! Stephen Ross presented the LATOS-produced "The Days of Pipes & Roses" 1996 ATOS National Convention promotional slide show shown at the Detroit convention last summer.

Following the presentation there was food! Ham, turkey, mashed potatoes and gravy, all prepared by Dick and Shirley Obert, and many delicious side dishes and desserts brought by members were quickly devoured by the crowd anxious to get on to the next part of the afternoon: open console on any of the THREE organs in the church! There is Gulbranson Rialto "K," and a Rodger's Trio, located in the social hall, as well as a Teller pipe organ in the main sanctuary. It was a very fun afternoon and our thanks to LATOS member Phil McKinley, the minister of the church, for making the facilities available to LATOS.

Wayne Flottman

MANASOTA

VERNON BLANCH: 813/755-1058

We are sad to report that Harry E. Lansing, charter member and staunch supporter of The Manasota Theatre Organ Society, died Monday, November 13, 1995. Society members recall with appreciation the gracious hospitality extended to our chapter by Harry and his late wife Jean so many times at their beautiful home on Siesta Key. A native of Marshall, Michigan, Harry graduated from Olivet College and Michigan State University where he majored in Business and Mathematics. After his marriage to Jean Ann Christiansen in 1943, the couple moved to East Lansing, Michigan, where they established a retail record and music store. They operated the business for 30 years and moved to Sarasota in 1985 after retiring. Harry was a self taught musician, accomplished on both piano and organ, and had a repertoire of hundreds of popular songs. Many of these he played for the musical delight of chapter members and guests. We will miss this generous, gifted and dedicated man. Harry is survived by daughter Diane Lansing of New York City and son Christian of Falls Church, Virginia.

The fourth annual birthday party was held in the Music Room in the former Charles Ringling mansion on the campus of the University of South Florida at Sarasota/New College, November 19. After a delightful buffet lunch, we were entertained by Bob Baker at the console of the restored Aeolian pipe organ. All entered into a sing-along of favorites, followed by open console.

The December meeting was at the home of Joanne and Chuck Pierson in Sarasota. The house and grounds were ablaze with over 18,000 colored lamps. After a smorgasbord dinner, Bob Baker played Chuck's 2/18 hybrid pipe organ. Guest Cindy Morgret played the grand piano. The artists played both singly and as a duet. Seasonal, popular, and semi-classical music came tumbling forth with great enthusiasm. Open console followed by those brave enough to perform after such a display. A most pleasant evening offered by generous hosts.

Carl Walker



Dave Kopp at the New York Military Academy 4/33 Moller.

NEW YORK

DAVE KOPP: 201/335-0961

The Christmas season for the New York chapter was doubly festive this year with two wonderful holiday programs.

On December 2, NYTOS presented "A Theatre Organ Christmas," featuring organist Dave Kopp in an outstanding performance at New York Military Academy in Cornwall. Dave's creative and tastefully intricate arrangements took full advantage of the versatility of NYMA's 4/33 Moller. Dave opened his program of seasonal selections and theatre organ standards with Jerry Herman's "It's Today" from *Mame*, tying it in with his second half opener, "We Need a Little Christmas," from the same Broadway hit. Other highlights included beautifully rendered arrangements of Julie Stein's "Christmas Waltz" and Leroy Anderson's "Sleigh Ride," along with such all time favorites as "White Christmas," and a jaunty "Home For the Holiday," complete with cacophonous traffic jam. Dave provided an excellent accompaniment to the Laurel and Hardy comedy, *Big Business*, and the audience also joined in for a holiday sing-along. As an encore, a lush arrangement of "Have Yourself a Merry Little Christmas" closed the delightful program. Thanks to Bob Welch and Tom Stehle, the big Moller was in fine tune.

The following Sunday, December 10, Scott Foppiano was at the console of the NYTOS 2/8 Wurlitzer at the beautifully decorated Bardavon Theatre in Poughkeepsie for "An Old Fashioned Christmas," a combination

NEW YORK cont.

of holiday theatre organ concert and stage show, produced by chapter Vice-Chairman, John Vanderlee. Scott's performance demonstrated just how much music and showmanship a talented artist can coax from a small, judiciously unified Mighty Wurlitzer. Scott opened the program with the popular "We Need A Little Christmas" and went on to include beautiful renditions of such favorites as "I'll Be Home for Christmas," "The Christmas Song," and Richard Purvis' "Greensleeves." In addition to organ solos, Scott used the Wurlitzer very effectively to accompany other performers including flutist Nancy Vanderlee and the North Park Notes children's chorus. An organ and flute performance of Franck's "Panis Angelicus," and several delightful holiday songs sung by the children's chorus including a very different but most enjoyable rap tune, "Christmas Gift Rap," were among the highlights. Rounding out the show, Scott provided an excellent accompaniment to a staged narration of "The Night Before Christmas" complete with children, chimney and Santa (in the person of organist Larry Hazard), in addition to a Buster Keaton short comedy and a caroling sing-along. Thanks to John Vanderlee and the Bardavon organ crew: Bob Strang, Ed Zotyak, James Starrow, Stuart Ballinger, Bruce Couter and Don Hoger, the Mighty Wurlitzer was in fine form. *Tom Stehle*



Scott Foppiano and flutist and chorus director Nancy Vanderlee at the New York Chapter's 2/8 Wurlitzer at the Bardavon Theatre.

NOR-CAL

RUDY FREY: 415/589-6683

The chapter's May event was a very enjoyable concert by Jerry Nagano at Ye Olde Pizza Joynt in San Lorenzo. Jerry plays the 3/14 Wurlitzer there five nights a week. His program was quite different from what we've come to expect from pizza parlor organists. It was drawn from movie and Broadway scores, Big Band arrangements, and beautiful, less often heard ballads. The program closed with a magnificent duet of the Wurlitzer and the Belgian dance hall organ, which operates from rolls. The pairing yielded a richer sound than either could produce alone.

On June 11 Ron Rhode played for us on the 2/12 Wurlitzer recently installed in the State Theatre in Monterey. His beautiful program

included numbers from old and new Broadway productions, some light classics, a few standbys, and a lot of lovely music we hear too seldom. It was much enjoyed by all. The theatre is beautiful and the conversion of the balcony into two small theatres has been done tastefully, with minimal damage in case it becomes possible to undo it later. The carpet pattern on the stairs continues across the mezzanine and through the balcony theatres. The organ is gorgeous, the concrete side-walls reflecting the sound so well I was sure there was a Tibia in each of the two chambers. Tom DeLay owns the organ and he and his crew have done a beautiful job of installing and voicing it. Ron entertained us magnificently.

Many of our members attended either the National Convention in Detroit, the Regional in Buffalo, or the Regional in Portland. Some attended all three. We all had a good time and appreciate all the work done by the host chapters to ensure our enjoyment.

The annual chapter picnic was held at the home of member Lorraine Smith who owns a 2/6 Smith theatre pipe organ with Casio "third manual." The event was well-attended and much enjoyed. Besides eating and visiting, we gave good workouts to the pipe organ, an electronic organ, a piano, and the accordion brought by Bob Smith. For much of the afternoon, the accordion serenaded those sitting

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outside at the same time one or more of the instruments inside were entertaining those indoors. At one point, we heard an arrangement with accordion and two organs and it was wonderful.

Charlie Balogh opened our 1995-1996 public concert series at Berkeley Community Theatre on September 24 with a great program of Broadway, boogie, jazz, ballads, and some easy-to-listen-to classics. He did a fine job of bringing out the quiet, easy to overlook voices of the 4/33 Wurlitzer. The quiet voices are easier to hear now that the Solo and Main chamber swell shade openings have been enlarged to twice their original sizes. New shades have been built and installed with the blades mounted horizontally, allowing the room to interact better with the organ sound. The result is magnificent. The organ crew has begun work toward enlarging the opening and replacing the shades in the center or "perfound" chamber. The crew is also getting started on adding another six ranks to the organ. Charlie gave us a great sample of what is yet to come.

Donna Parker was our October 29 public concert artist, filling Berkeley Community Theatre with a lot of good jazz, movie themes, and Big Band sounds as well as the beautifully played organ classics for which she is well known. The audience enjoyed her comfortable stage manner as much as they did her playing.

On November 19 our own Kevin



Welcome back, Everett Nourse! Rudy Frey photo

King played for us at Bella Roma Pizza in Martinez where he plays the Wurlitzer three nights a week. Kevin also maintains the organ beautifully. He is another artist who can play a program for an ATOS audience which is entirely different from what he would play for the usual "pizza crowd." He gave us his unique brand of blues and jazz heavily influenced by the late Larry Vannucci, Big Band interpretations, romantic ballads, and movie music. All was much enjoyed.

It was a real treat to have Everett Nourse come out of retirement to play a concert at our annual meeting December 3 at Berkeley Community Theatre. Playing the NorCal 4/33 Wurlitzer, he recreated faithfully and beautifully the registrations he used nearly 30 years ago on the San Francisco Fox Wurlitzer. He transported himself and his audience back to the Fox and he enjoyed the trip as much as we did. We hope we can have him back again soon.

Evelyn Woodworth

NORTH FLORIDA

JACKSONVILLE

DAVE WALTERS: 904/781-2613

It is an extra special event that would take us outside of our city for a meeting. In November we traveled to Ocala where Jim Lawson and Marie Stevens were waiting for us. Jim had lost his home in Palatka by a tornado, but fortunately, his Conn 653 equipped with two large external speakers was recovered with only minor damage. Somehow small pieces of glass had accumulated inside the console and speaker cabinets. Fortunately for Jim, Bill LeVey, a charter member of the Detroit Theatre Organ Society and formerly in the electronic organ repair business in Detroit, retired to Jacksonville. He comes out of retirement from time to time to take on the tough tasks of repairing impossible-to-repair organs. Bill not only restored the 653 to new condition, but also voiced and regulated it to near perfection. The organ sounded like the instrument it was built to emulate. Jim, coming from a 50-year background of playing the pipe organs in most of the theatres in whatever areas of the country he happened to be in at the time, played an upbeat program of old-time favorites that we had become accustomed to hearing best-played on the theatre pipe organ. The organ and the organist were totally matched — each responded to the other magnificently. After the program, Marie served wonderful

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NORTH FLORIDA cont.

barbecued delights and other delicious morsels. The long trip to Ocala was well worth every hour of the drive for the stay-at-home people of Jacksonville.

One important bit of business was transacted at this meeting. A program of entertaining and educating children at elementary and middle school levels has been launched by the Project Development Committee under the chairmanship of our past president, Elmer Osteen. His committee chairmanship was elevated to the status of an executive directorship to emphasize how important this project is to the life blood of this chapter and to empower its implementation. The project has been made possible by the generosity of member Gene Stroble, who is making his new Allen theatre organ available as the centerpiece in a "mobile venue" production, "Mr. Gene's Magical Musical Machine" with fake pipes et al, bringing the organ to the audience rather than bringing the audience to the organ.

Traditionally, our December meeting was held at the home of Dave Walters, our new president. Dave and members of his greater family produced a wonderful program of Christmas music with niece Dianne Meadows in song; her daughter, Stephanie, playing the clarinet; Stephanie's cousin, Rachel Walters, playing the flute; and Dave Walters, the maestro, playing the Conn 650. The meeting ended with goodies in the kitchen. A good time was had by all.

Erle Renwick

NORTH TEXAS

IRVING LIGHT: 214/931-0305

Program Chairman Manning Trewitt responded to a suggestion from our chapter organists and sched-



John Batten (at console) was one of the featured organists for North Texas.



Jim Lawson (at organ) and Don Reasons performed together.

uled a "Parade of Talent" for our November meeting. Since we have not had consistent access to our Robert-Morton in the Lakewood theatre pending sale of the theatre, Manning has been scheduling our meetings in a variety of venues with different types of organs. Some of the organists felt that with only one organist scheduled to perform at each meeting, there was insufficient time during open console to let everyone who wanted to have a turn at the console. Several organists responded to Manning's call and were scheduled to each play two or three selections before relinquishing the seat. These included John Batten, Bill Hanson, Jim Lawson, Irving Light, Kathleen McDonald, Helen Thomas and Glen Swope. The meeting was held in the home of Irving and Ruth Light whose music room boasts of two Hammond Organs (a Concorde, and a B3) in addition to a Steinway grand piano. All three instruments were given a good workout during the music filled afternoon.

Most of these organists cut their musical "eye teeth" on the Hammond organ and were able to easily get the theatre organ registrations needed to match their beautiful arrangements of everything from show tunes to big band to you-name-it.

Last to play were Jim Lawson and

Don Reasons, who teamed up on the B3 Hammond and the grand piano for some rousing "Gospel" duets, in a style that they learned from their early youth in their church experience. Believe me! This is not solemn music. While the audience resisted the urge to clap hands in time to the music, there was a lot of foot tapping going on. What a rousing finale to the Talent Parade.

Refreshment goodies provided by Annette Peterson and her committee augmented the very active open console music and conversation that completed the day.

Irving Light



Annette Peterson (left) and Ruth Light preview the refreshment table.

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OREGON

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What better way to get into the Christmas spirit than sharing a delightful potluck luncheon with friends and, following a short business meeting, topping it all off with a beautiful organ and trumpet Christmas mini-concert! Such was the case on December 16 at the festively decorated Hillsdale Community Church where Don Feely regularly plays the 2/4 Moller organ. A portion of the program featured Don Feely at the organ and Larry Wells as trumpeter. Larry played a piccolo trumpet for the first piece, "Te Deum." Don then moved to the grand piano to accompany Larry in a light-hearted "Snow Medley." Back at the organ, Don played a medley of less familiar Alfred Burt Christmas tunes followed by a jazzy rendition of "Go Tell It On The Mountain." Since an interesting variety prevailed throughout, the program seemed to come to an end much too quickly. For the finale, Don and Larry were joined by a friend, Matt Dalton, who played the piccolo trumpet for the "Hallelujah Chorus" — "Handeled" with precision and expertise by this trio. It was a triumphant end to a glorious afternoon!

Carol Brown



New Chairman Paul Quarino enjoys the buffet. Carol Brown photo

ORLANDO

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

You may remember reading about our exciting October meeting when our members heard the first sounds to emanate from the DON BAKER WURLITZER — albeit only three operating ranks of pipes. Our President, Wayne Tilschner, had taken some photographs at this meeting. However, he just sent them to me last week accompanied



Dennis Hedberg conducts the annual meeting of Oregon Chapter. Carol Brown photo



Helen Schwanke, Bill Schalk, Alva and Don James at the Christmas meeting. Carol Brown photo

by a note insisting that the picture of me leaving the console be included with this article. He felt it looked like a little girl in a candy shop and my reaction reflected the enthusiasm felt by all of the OATOS members present. It truly was a thrill.

Our November meeting at Lake Brantley High School was delightful. Ron Bower, one of our most enthusiastic members, and his daughter, Rhondala, performed a very memorable concert for our group. Ron, better known by our group as "The Colonel," is quite an accomplished keyboard player. His lovely daughter, Rhondala Bower-Mulvaney, has a set of singing pipes that would make



Ron and Mary Bower pose beside Ron's Yamaha after Ron and Rhondala's performance.

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ORLANDO cont.

Barbara Streisand take notice. While Ron's nimble fingers glided over the keyboard of his Yamaha organ, his daughter eloquently sang the lyrics to some of our favorite songs, a few of which were "The Star Spangled Banner," "Sentimental Journey," "Dream a Little Dream of Me," and a powerful rendition of "I Don't Care if the Sun Don't Shine." Ron and his sweet wife, Mary, have heartily supported the talent within their family, and it is truly inspirational to see how much fun they have with music.



Chris Walsh seated at his Allen organ, with Caroline narrating the skit.

Chris Walsh and his mother, Caroline, co-hosted the festivities at our annual Christmas Party held in Chris' home in early December. Chris, who began the musical program of the evening, is the proud owner of a three-manual Allen theatre organ. He entertained the group with various Christmas selections ending with his interpretation of a classical number by Modest Mousorgsky, entitled "The

Great Gate of Kiev," which he has just added to his already extensive repertoire. The console was then opened to anyone wishing to play. Our President Wayne Tilschner, Jim Fles, Shawn Muir, and Dorothy Bethune all entertained us with numerous enjoyable arrangements. Following the lovely refreshment intermission, Chris and Caroline put on an enjoyable skit recalling the days when Chris played the Wurlitzer at J. Burns Pizza Parlor in Winter Haven. The narration and musical accompaniment brought their memories forward to the present time,



Shawn Muir performing at Chris Walsh's Allen.

ending with the enthusiastic expectation of hearing those beautiful theatre organ sounds from DON BAKER MEMORIAL WURLITZER in the foreseeable future.

During November and December, our organ techs, Kenny Wright, Warren Thomas, and Ron Bower worked steadily on problems encountered inside the Solo chamber. They are optimistic in their feeling that all



Lois Thomson all smiles upon leaving the Don Baker console after a trial run.

ten ranks will be up on line fairly soon. Ted Campbell and Kenny Wright have indicated that work should begin on the main chamber installation within the first few months of 1996. We shall, of course, continue to bring you news of our progress.

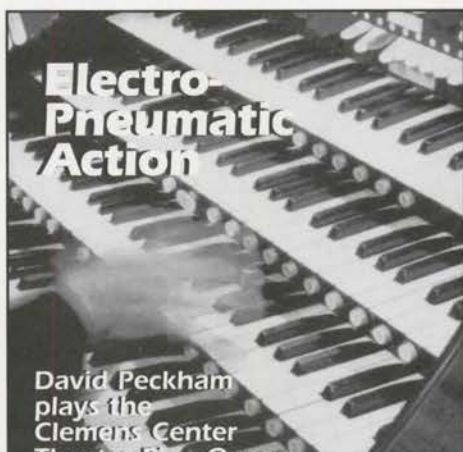
Lois M. Thomson

PIEDMONT

FAYETTEVILLE, NORTH CAROLINA

ERNEST BOYD

ATOS and AGO (The American Guild of Organists) joined in presenting three outdoor organ concerts during downtown Fayetteville's annual International Folk Festival in September. This event features music, dancing, arts and crafts, and great food from all over the world. For many years the AGO would sponsor local members in "traditional" organ recitals inside the downtown churches. This year we banded together to



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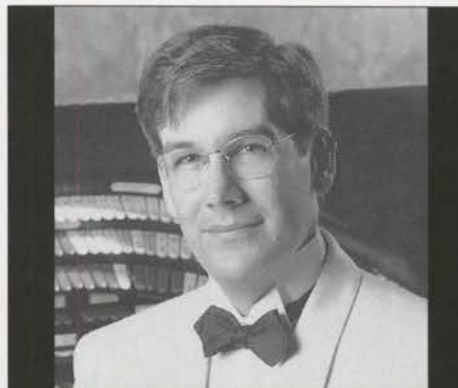
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take the music to the people.

David Almond of Almond's Music in Sanford, North Carolina generously provided us with a large Galanti electronic organ complete with a MIDI sound module and a maze of high-powered speaker systems which enabled us to "compete" with the Dixieland band a block away south, and a chamber orchestra a block away north. Literature for both ATOS and AGO was handed out by member Zollene Reissner to hundreds of people who stopped to hear the organ. AGO members Harlan Duenow and Lee Harris presented exciting programs of classical music and AGO/ATOS member Terry Jordan concentrated on the "less than classical" fare ... featuring roaring 20s through modern pop. The response was wonderful.



Piedmont Chapter International Folk Festival. L to R: Lee Harris, Terry Jordan, Harlan Duenow, and David Almond.

The concerts were 40 minutes each starting at 2:00, 3:00 and 4:00 p.m. During the "breaks" several in the crowd came up and played the organ. This is the kind of exposure that introduces people to the joy of making music and the joy of the organ ... classical and theatre. We encourage other chapters to try this outdoor approach and see what happens. The Galanti by the way more than measures up as a "theatre" organ ... especially with the MIDI sound module! *Ernie Skinner*



1996 Convention:
 "Days of Pipes & Roses"
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PUGET SOUND

ROBERT ZAT: 206/329-1826

During the past year, Puget Sound Theatre Organ Society has offered numerous learning opportunities for members — learning to play, AND learning to refurbish theatre organs.

Long-time local teacher and performer, Doris Cooley, taught two classes emphasizing "Playing By Ear and Memorizing." Held in homes with residence theatre organs, the classes provided attendees the opportunity to play the pipes, as well.

The December Technical Seminar, at the home of Jack and Mary Lou Becvar, focused on "Console Refurbishment." The Becvars have acquired a tired old three-manual console scheduled for a total rebuild — it will ultimately replace the two-manual now controlling their recently reinstalled Wurlitzer. This event provided a perfect opportunity for those attending to learn about dismantling a console. Attendance was far above average — does "tearing down" have more appeal than the tedious "rebuilding process?"

Following the lead of some other chapters, the board decided to present a diversified entertainment program for the annual Christmas Party. The Prohibition Dixieland Jazz Band headed the bill, and was a tremendous hit. The three-piece Dixieland group played a variety of typical Dixie tunes, several of which were accompanied by our own Rose Ramage at the chapter theatre organ. Member and professional organist, Don Wallin generously provided background music during the rest of the party. A special award was presented to Randy Rock, our venerable emcee, auctioneer, recording engineer, and Santa. Without Randy's enthusiasm and ability to pull things together, many functions would be far less successful. The "Oscar," along with a framed group of photos of Randy in action over the years, was presented to a very surprised and appreciative man.

Numerous members passed the word — the 1995 Christmas Party was the best yet! Coming for 1996 are two concerts by young Australian artists, Chris McPhee in February and Neil Jensen in October. *JoAnn Evans*



Rus Evans presents award to Randy Rock.



Member Rose Ramage accompanies the Preservation Dixieland Band on the chapter theatre organ.



*Rock for his generous contributions as Emcee, Recording Engineer, Santa, and Auctioneer for many, many events. At Right: Pizza & Pipes organist Don Wallin provided music for the Christmas party. *Jim Clausen photos**



Ron Harper's Preservation Dixieland Band

QUAD CITIES

DAVENPORT, IOWA

MARK SPENGLER: 309/752-0232

We ended the year on a high note with a lovely Christmas Champagne Brunch at Jumer's restaurant in Bettendorf, Iowa. We were all very excited about the New Year and all that it brings. We had just received a check from the Riverboat Development Association for \$5000 and the members happily passed it around the tables, to see and touch. Martin Leon worked on another grant, and we received \$1,860 from the Scott County Regional Authority to purchase a rank of violin pipes, replacing one that mysteriously disappeared from the Capitol Theatre many years ago. It is a great feeling to know that you can go on with the work of restoration by funded grants. All of the twenty years of caring for the Wicks organ, and the dedication of our members who volunteer their labor and time to do this job, is being recognized and rewarded with grants. We are gratified that others see this organ as important to our community. There is still much work to be done, and that will be our theme for 1996 — "Getting the job done."

We will be planning our concerts and children's show in the fall: our guest artists will be announced at a later date.

We thank our retiring board and directors for all their hard work as the new board begins theirs.

A very special thanks goes to Jim, Mark, and Howard for keeping the Wicks organ the center of our attention.

We have once again been given access to the Capitol Theatre for practice time at the console. We are indeed grateful to Scott Community College for allowing us to continue as caretakers of the grand old Wicks theatre organ — and the wonderful music that still fills the theatre when it is played. It is the reason that our members are dedicated to keeping this organ in the best repair and condition possible: to hear someone play the organ, and create this beautiful sound for everyone to enjoy. This inspires all of us to go on to 1996 — Let the Music Begin. And to our Guardian-Phantom, let us all hear the "Music of the Night."

Helen Alexander

RED RIVER

FARGO, NORTH DAKOTA

LANCE JOHNSON: 218/287-2761

The free noon hour Christmas organ concerts at the Fargo Theatre by Lloyd Collins, Tyler Engberg, Lance Johnson and David Knudtson were again well received this season, with crowds growing each day closer to Christmas. As an added attraction, vocalist Robbyn Givens joined with Lloyd Collins.

This spring's Silent Movie Night scheduled for March 29 and 30 will have extra nostalgia as the movie presentation will be *Man On A Box* star-



Robbyn Givens, vocalist and Lloyd Collins at the Wurlitzer, Fargo Theatre.

ring Sid Chaplin. This was the first movie shown at the Fargo Theatre when it opened for business March 1926. The program will also include a sing-along and trip through the organ.

At the Fergus Falls Center for the Arts in Fergus Falls, the silent *King of Kings* will be shown twice on Palm Sunday with Lance Johnson at the Wurlitzer. Lessons for new organ students will begin soon.

One of our chapter members, Gene Sweeney, passed away January 6 at age 67. When the chapter took over the operation of the Fargo Theatre in the 1980s, Gene spent many Saturday hours tracing through the old mysterious wiring of the 1920s and 30s as we prepared to refurbish the building.

Sonia Carlson

Patti Simon

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Donna Baller offered a program of old favorite tunes. Tom Jeffery photo



Lyn Lee after his stint at the chapter's Barton console. Tom Jeffery photo

RIVER CITY

OMAHA, NEBRASKA

GREGORY JOHNSON: 402/624-5655

Our chapter's November 19 meeting was a delightful change of pace — Omaha's First Baptist Church presented an afternoon concert by famed organist Ron Rhode, playing both the church's classic 43-rank Austin pipe organ and a three-manual Conn Model 650 electronic theatre organ. This was Rhode's third concert appearance in Omaha. In lieu of a regular chapter meeting, RCTOS attended Ron's concert en masse. River City Chapter's own Tom Wolfe served as emcee for the program, giving a brief history of the historic church and its 1906 Austin organ. After Tom's introduction Ron Rhode opened his concert at the theatre organ with "On a Wonderful Day Like Today," "Jealous," variations on the hymn, "In The Garden," and Sigmund Romberg's "A Leg of Mutton Rag." Moving over to the Austin console Ron offered Marcello's "Psalm 19," Garth Edmondson's "Pastorale Setting for Fairest Lord Jesus," and J.S. Bach's "Little Fugue in G Minor."

Following intermission, Ron returned to the Austin playing "Fanfare" by Tom Cook, an improvisation by Purvis on "Forest Green," and Purvis' "Tocatta On Babylon." Returning to the theatre organ Ron closed his program with the familiar gospel hymn, "When the Roll is Called Up Yonder," with a contemporary hymn, "On Eagle's Wings," and "Overture for the Light Calvary" in several moods (often used to accompany "chase scenes" in silent movies). For an encore Ron treated us to "Bless This House."

The guest artist for our December 17 meeting at Durand's Studio was unable to appear because of serious family illness. On very short notice, members Lynn Lee and Donna Baller stepped into the void and presented our Christmas program. Lynn opened the first half of the program with a potpourri of secular and sacred Christmas music including "Jingle Bells," "Star of the East," "Santa Claus is Coming to Town," "O Holy Night," "Silent Night," "Silver Bells," and "I Saw Mommy Kissing Santa Claus." Then a sample of Donna Baller's offerings included such favorites as "White

Christmas," "Whispering" with a peppy tempo, "I've Got You Under My Skin" with a Latin beat, and "I Wish You a Merry Christmas." Following open console, we were invited to visit Bob and Joyce Markworth's new house, under construction nearby, for a tour and refreshments.

Good news on the theatre organ scene in River City: Omaha's newly-renovated Rose Theatre, a 1927 John Eberson "atmospheric" (nee Riviera/Paramount/Astro) will be the new home of a 3/17 Wurlitzer theatre pipe organ, thanks to the generosity of RCTOS member Bob Ahmanson. The Rose Theatre is home to the Omaha Theatre Company for Young People. More news will follow as installation plans evolve. This past year (1995) also brought sadness to our River City Chapter with the death of two of our long-time members, Subby Sortino and Fern Zdan. We remember them fondly, for their many contributions to RCTOS and for their warm friendship.

Many thanks to Harold Kenney, Maurine Durand, and Virginia Reineke for their contributions to this report. Tom Jeffery

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ROCKY MOUNTAIN

DENVER, COLORADO

MARIA OLIVIER: 303/678-8317

On November 19, the chapter held its annual membership and election of Board of Directors for 1996, at Music City Studio. The meeting was called to order by President Maria Olivier. She welcomed members and guests and announced that the Christmas Potluck will be held on December 16 at Helen Bingham's in Lakewood.

After a short meeting and a few announcements, Maria called upon the election chairman, Sam Modesitt to conduct the election of the 1996 Board of Directors. We wish to thank Adeline Morris whose term expired as second Vice-President for several years of dedication to the chapter and the Wicks Project. She provided and served, along with Lou Zeiler, the delicious refreshments for the afternoon.



Robert Holmes at Music City Studio.

Following the meeting and elections, our host Robert Holmes entertained us with a great concert.

The Rocky Mountain Chapter's Annual Holiday Potluck was held at Helen Bingham's home in Lakewood, Colorado, on December 16. The weather cooperating, it was a total success. Helen is a delightful hostess and her decorations are always spectacular. Approximately 30 members and guests attended and had a wonderful time playing "Bingo." Because of the generosity of the members, almost everyone went home with a "White Elephant." Afterwards the group went upstairs to play her several instruments and sing. In addition to Helen, entertainment was provided by Avis Petersen, Nyla Modesitt, Jeff Underwood and Hal Gloystein. Hal also accompanied the group in some very "joyful" Christmas carol singing.

I want to express my most sincere thanks to Helen Bingham for hosting this once again ... and to all the members for coming and providing such a variety of delicious foods. We had a marvelous time! *Carmeline Campbell*



Helen Bingham and Maria Olivier at the Rocky Mountain Christmas Party.

ST. LOUIS

DORIS ERBE: 314/481-1840

Our November annual meeting was hosted by Dennis and Mary Lou Ammann in their Highland, Illinois, home. Dennis' 2/12 Grande Barton is in the home's lower level which is called The Palace Theatre. The organ, originally housed in the Grand Opera House in Oshkosh, Wisconsin, sports its original finish on the console. The installation is now virtually complete (is that ever possible?), including traps, toy counters, etc., with an upright piano playable from the console. A unique feature is a curved, five-foot high wall several feet in front of the shutters and directly behind the console which serves to buffer and bounce the sound off the wall thus giving the effect of a larger area.

Dennis entertained by accompanying the 1920s Douglas Fairbanks movie, *The Mark of Zorro*. For the remainder of the afternoon other members enjoyed open console showcasing their varied stylings. Soon it was time for dinner and most of us adjourned to a well-known restaurant in Highland, The House of Plenty. This charming restaurant occupies an old, restored mansion and serves delicious food. We ate well! We returned to the Ammann's once again and enjoyed *The General*, a 1920s Buster Keaton movie — with lots of popcorn

and soda.

Various charitable organizations utilize The Palace for fund raising activities. All proceeds from these programs are retained by the sponsoring organization or donated to various charities. This gives good exposure of theatre organ to a wide range of age groups, especially youngsters.

Thank you, Dennis and Mary Lou, for a wonderful afternoon and evening. *Virgil Fuchs*

Jim and Dee Ryan offered to host our Christmas party; all the guests were greeted warmly by their son, Jay.

Inclement weather prevented John Ferguson of Indianapolis from attending and playing the Ryan's new console which was to be dedicated to the memory of our late member Joe Barnes, a close friend of John Ferguson and the Ryans.

The console, originally a Wicks, contains parts from several organs. It had been rebuilt by Joe and Jim in 1978. Recently, all four keyboards and keys were replaced; the stop rails rebuilt with new contacts, and a number of stoptabs newly engraved. Most of the credit for repainting the console, now white and gold, belongs to LeRoy Ettling. Future plans call for enlarging the organ from the present 4/18 to a 4/24. A dedicated work crew including, of course, Jim and Jay Ryan, Marlin Mackley, Al Haker, and Jack Jenkins made possible the completion of the rebuilding project. The crew did an excellent job and the console looks great.

A good number of the members took advantage of open console and did a fine job of entertaining. Even though we consumed snacks by the ton, we enjoyed the delicious dinner. Thanks to Jim, Dee, and Jay for planning and hosting a wonderful party and for their gracious hospitality. It was fun! *Fern Siemens*

SOONER STATE

TULSA, OKLAHOMA

DOROTHY SMITH: 918/742-8693

Videos took the stage at our November meeting, held at Tulsa Technology Center's Broken Arrow campus. For openers, Hugh Lineback (of Siloam Springs, Arkansas) provided a video tour of his and Edith's Kilgen theatre organ now installed in

their home. The organ was originally housed in the now-demolished Goldman Hotel (of Fort Smith, Arkansas), and the Linebacks purchased it from the late Bill Roberts here in Tulsa.

We also viewed a tape compiled by Carolyn Craft of excerpts from several theatre organ programs, including a "clip" of a silent movie showing a (standard!) damsel in distress tied to a railroad track being rescued at the very last minute — while the organist played "dare-devil" frantic music!

Eight persons played at open console on our 3/11 Robert-Morton theatre organ, and Paul (singing) and Carolyn (at the organ) Craft entertained us with a couple of gospel songs.

On December 2, a contingent of some fifteen persons from our chapter drove to Kansas City to hear Lyn Larsen in concert at the Kansas City Music Hall's 4/27 Midland Morton. Lyn played a tremendous program of Christmas music, selections from Showboat, and music especially commemorating Jesse Crawford's 100th birthday. The group enjoyed it immensely.

Our chapter Christmas party and planned potluck supper was held in the home of Phil and Laura Judkins. Our host opened the festivities by playing a number of Christmas popular standards on the 3/11 mostly-Wicks theatre organ installed in their home. Joyce Hatchett then climbed on the bench to play a rousing "Jingle Bell Rock" (by special request of Dorothy Chapin) plus a couple of other songs.

Then it was time-out to eat! The delicious repast was accompanied by lots of open-console music and a guess-the-song-title game. It wouldn't be Christmas without a sing-along —

so that was next. With Carolyn Craft at the organ, joined by Darlene Kipling playing an energetic accompaniment on the piano — and led by Paul Craft — we sang! After singing a whole song sheet of Christmas music, we "did" "The Twelve Days of Christmas." Each "gift" was assigned to a different person (or persons) — with instructions to "sing out" when his or her gift was named. It was a total — and hilarious — riot! And what a wonderful start to the holiday season!

Dorothy Smith

TOLEDO

KENNETH BOWMAN

In December, the long-time Toledo electronic organ club, begun in the 60s by member Lenny Norman when he represented the Thomas Organ Company, decided to "call it quits." The Mr. Music Keyboard Club, as it's now called (named after an organ dealer in a local mall), decided to donate its remaining treasury to TATOS — to help continue work on the Toledo chapter's 4/12 Marr & Colton.

TATOS's Board and Executive Committee were so impressed with the group's generous donation that all 47 members (individuals and couples) were granted Associate Member status in TATOS for 1996. Five of the 47 were TATOS "duplicates." The former Mr. Music Club members were invited to the January meeting, introduced to the membership, and offered an opportunity to see, hear, and play the Toledo installation. Hopefully, we'll encourage many of these keyboard enthusiasts to become full members in TATOS by joining ATOS!

Since we had no fall or winter concert, we took advantage of those in the area. Several members traveled to the magnificent Renaissance Theatre in



All smiles - guest artist Bob Ralston is joined by TATOS's youngest member Eric Hite in front of the "Hollywood Wurlitzer" console, following the 10th Anniversary celebration and concert at the Renaissance Theatre in Mansfield, Ohio. Like the proverbial "kid in a candy store," Eric was smitten with the completely restored Renaissance Wurlitzer.

Mansfield, Ohio, for the celebration of the 10th year of the theatre's Wurlitzer installation. Bob Ralston was the featured artist, and as usual, he was terrific. TATOS's new president, Ken Bowman, along with Nelda Reno, Bill Coine, Eric Hite, Bob Bevec, Jim Murphy, Emery Dombi, and Joseph and Pat Weygandt were among those on hand to welcome Bob and share in the anniversary of this outstanding instrument.

The Renaissance restoration is truly beyond compare — one of the rare and well-done theatre interior renovations in the area. And the "Hollywood Wurlitzer" — once in the Warner Brothers Studios in Hollywood — was in tip-top shape. Ralston dazzled the audience with his artistry by moving from the Wurlitzer to a Yamaha HX-1 and to a beautiful seven-foot grand piano. No question, he was a hit!

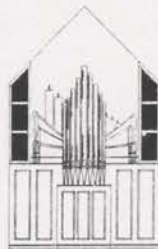
In fact, Bob Ralston has been unanimously selected by the Program Committee to be the featured artist at our spring concert. The date has tenta-

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TOLEDO cont.

tively been set for the weekend of May 3.

File this under "It's the thought that counts." As previously reported, TATOS was told that St. John's Lutheran Church in suburban Oregon was prepared to "gift" us with a theatre organ. The church was installing a new Rodgers, and originally it was believed that their old organ, being removed, was the original from our current home, The Ohio Theatre. It turns out it wasn't. Terry Brasnell, who represents the local Rodgers dealer, initially suggested that the church donate the pipework to TATOS, but when Terry got into the chambers, he quickly discovered that the organ was not the original Ohio instrument. In fact, it wasn't even a theatre organ! The organ was sold for parts, and TATOS came up empty-handed.

On Sunday, January 21, treasurer Bill Coine will be one of eight Detroit Theatre Organ Society members performing in the annual members' concert at the Senate Theatre. Bill is a playing member of DTOS, and their Program Chairman, Melissa Ambrose,

a Toledo-favorite, asked him to participate. Bill has asked Eric Hite, our 1995 entrant in the ATOS Young Theatre Organist Competition, to join him in a piano/organ duo of Bob Ralston's arrangement of "How Great Thou Art," originally recorded by Bob on the Senate Wurlitzer. Many TATOS members are planning to make the hour-long drive to Detroit for the show.

Three years ago, TATOS was one of the sponsors of the Rally by the River, a TGIF party that draws tens of thousands to the downtown river front each week. After the required waiting period, we are now eligible, as a non-profit, to sponsor a Rally this year. The drawing (selection is made by lottery) is held in late February, and if selected, Rally sponsorship can mean several thousand dollars profit for TATOS. Our fingers are crossed.

There's much in store for the group this year. Bill Frisk, a former member, has rejoined, and already he's planning sidebar trips to other theatre organ installations in our area. Truly, this is a good year to belong to TATOS!



TATOS President Ken Bowman and Secretary, Nelda Reno, pose at the Renaissance Theatre's "Hollywood Wurlitzer."

VALLEY OF THE SUN

TIM VERSLUYS: 602/482-0784

Ron Rhode was the featured artist at our September 10 chapter meeting at First Christian Church Fellowship Hall. Much of his program was music of the 20s and 30s, as those happened to be the drawers of music he had been going through lately! Rhode also included some music from the 1957 film *Sayonara*, and two numbers by Sigmund Romberg. The music of today can also adapt well to the Wurlitzer, as Ron played "Colors of the Wind" from *Pocahontas*.

We did not have a business meeting in October. While some of our chapter members attended the regional convention in Portland, others met for a musical dinner at David Lindsay's Yesterdays Restaurant on October 14. A talented keyboard artist, David provided electronic organ accompaniment to the singing waiters and waitresses who served our dinners. Even though we are "locals," everyone still enjoyed hearing David's "visitor's monologue!"

We returned to the FCC Fellowship Hall on November 12. Chapter member Don Story of Tucson commanded the console that day. Don had decided to play what he referred to as some "obscure songs." This was actually very refreshing, as we heard tunes not always played by everyone else. These included ballads and Latin numbers and some syncopated pieces. Don thought the 1915 piece "Dreams, Nothing More Than Dreams," would make a good theme song for a radio program of organ music.

The day we had all been anxiously waiting five months for finally arrived

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Lew Williams and "Santa Claus" at the new Organ Stop Pizza. Madeline LiVolsi photo

We were able to enjoy the new Organ Stop Pizza even more on December 9 when the chapter had a pizza buffet Christmas party there. Lew Williams provided a medley of familiar Christmas songs while everyone made the "procession to the pepperoni." Lew played more holiday music while we all sat merrily munching, and also some other favorites such as "Trumpet Voluntary" and "Rhapsody In Blue." We even had a visit from Santa Claus!

Though it was not a chapter sponsored event, many of our members attended the December 17 Organ Stop Christmas concert featuring Lyn Larsen. Though Lyn lives in Phoenix, we don't get to hear him play locally very often, so this was a special holiday treat! Madeline LiVolsi

WESTERN RESERVE

JAN KAST: 216/531-4214

Our October 15 social was held at the Lorain Palace, a 1400-seat theatre boasting 300 bookings annually and housing a 3/10 Wurlitzer. Although scheduled to play, Pete Schneider was forced to cancel at the last minute.

Rescue came in the form of chapter member Dick Niskala, who presented an entertaining musical anthology despite little advance notice.

We met in November for a business meeting and open console session at the lovely home of John and Pat Murray, complete with its 2/7 Wurlitzer. Officers for 1996 were elected and then it was time for munchies and open console.

On December 2, we held our Christmas party at the palatial home of members Pat and Vince Aveni, whose home is otherwise known as the "Musical Museum of Yesteryear." Dinner was so fancy and rich that most of us could not even pronounce it, and the dessert — chocolate raspberry cake — was to die for! The evening was filled with music from the Avenis' collection of automated musical instruments including orchestrions, calliopes, and bad organs. "pre-performed" Christmas and popular music was played via computer relay on the ever-expanding (but currently 3/23+) Wurlitzer by artists including Ron Rhode, Walt Strony, and "caretaker" Doug Powers. Amidst all the holiday merry-making, a few guests braved open console time as well!

We presented Lance Luce in a concert at the Cleveland Grays' Armory 3/17 Wurlitzer on December 9. His program of all Christmas music and sing-alongs was interspersed with warm anecdotes, including the fact that our recently installed organ lift is one he had practiced on for years while they both were in Michigan. Even the Laurel & Hardy silent *Big Business* had a holiday flavor as the boys struggled peddling Christmas trees!



Lance Luce at Cleveland Grays' Armory Wurlitzer. R. MacCallum photo

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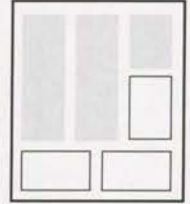
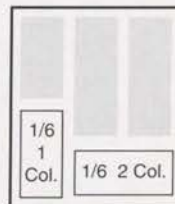
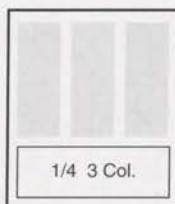
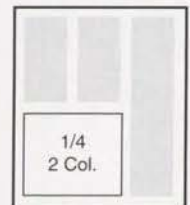
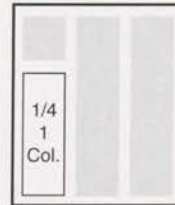
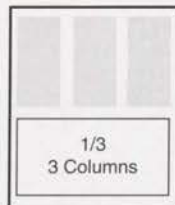
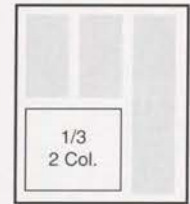
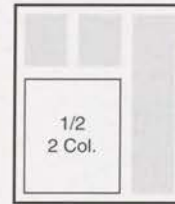
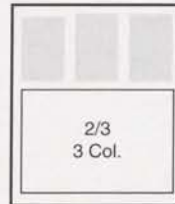
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Great

Double English Horn 16'
Tuba Profunda 16'
Tibia Clausa 16'
Contra Viol Celeste II 16'
Vox Humana 16'
Trumpet 8'
Tuba Horn 8'
Open Diapason 8'
Tibia Clausa 8'
Orchestral Oboe 8'
Krumet 8'
Clarinet 8'
Viol Celeste II 8'
Vox Humana 8'
Tibia Quint 5-1/3'
Octave 4'
Piccolo 4'
Viol Celeste II 4'
Tibia Twelfth 2-2/3'
Tibia Piccolo 2'
Viol 15th 2'
Tibia Tierce 1-3/5'
Tibia Fife 1'
MIDI A (LP)
MIDI B (LP)
Solo to Great Pizzicato (LP)
Great Sostenuto (LP)
Solo to Great Melody (LP)

Great Voice Palette

Saxophone 16'
Tibia Minor 8'
Kinura 8'
Musette 8'
Tibia Minor 4'
Mixture IV

Pedal

Diaphone 32'
Tuba Profunda 16'
Diaphone 16'
Contra Violon Celeste II 16'
Bourdon 16'
Tuba Horn 8'
Octave 8'
Tibia Clausa 8'
Clarinet 8'
Cellos II 8'
Flute 8'
Tympani
Cymbal

Trap Select (Bass Drum)
Accompaniment to Pedal
MIDI A (LP)
MIDI B (LP)

Pedal Voice Palette

Double English Horn 16'

Accompaniment

English Horn 8'
Tuba Horn 8'
Open Diapason 8'
Clarinet 8'
Viol Celeste II 8'
Quintadena 8'
Concert Flute 8'
Vox Humana 8'
Octave 4'
Piccolo 4'
Viol Celeste II 4'
Flute 4'
Harp
Chrysoglott
Snare Drum
Tambourine
Cymbal
Trap Select (Wood Block)
MIDI A (LP)
MIDI B (LP)

Accompaniment Voice Palette

Trumpet 8'
Tibia Minor 8'
Mixture IV

Solo

English Horn 8'
Trumpet 8'
Tuba Horn 8'
Tibia Clausa 8'
Orchestral Oboe 8'
Krumet 8'
Saxophone 8'
Piccolo 4'
Tibia Twelfth 2-2/3'
Tibia Piccolo 2'
Solo Suboctave 16'
Xylophone (LP)
Chrysoglott (LP)
Harp (LP)

Glockenspiel (LP)
Sound Effects (LP)
MIDI A (LP)
MIDI B (LP)

Solo Voice Palette

Kinura 8'
Musette 8'
Vox Humana 8'

Tremulants

Main Tuba
Solo Tibia Clausa

Combination Action

(Lighted Pistons)
Generals: 1 2 3 4 5
Divisionals:
Great
pp p mf f ff 1 2 3 4 5
Solo 1 2 3 4 5
Accompaniment
pp p mf f ff
Pedal 1 2 3 4 5
Set and Cancel
4 Internal Memories

Mood Enhancement

Seashore
Pastoral
Thunderstorm
Tropical
City
Fantasy

Rhythmaker

Swing
Rock
Country
Dixie
Waltz
Bossa Nova
Latin 1
Latin 2
March
2nd Pattern

Rhythm start/stop
Rhythm break
Sync/Start
Intro/Ending fill

*LP Lighted Piston

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