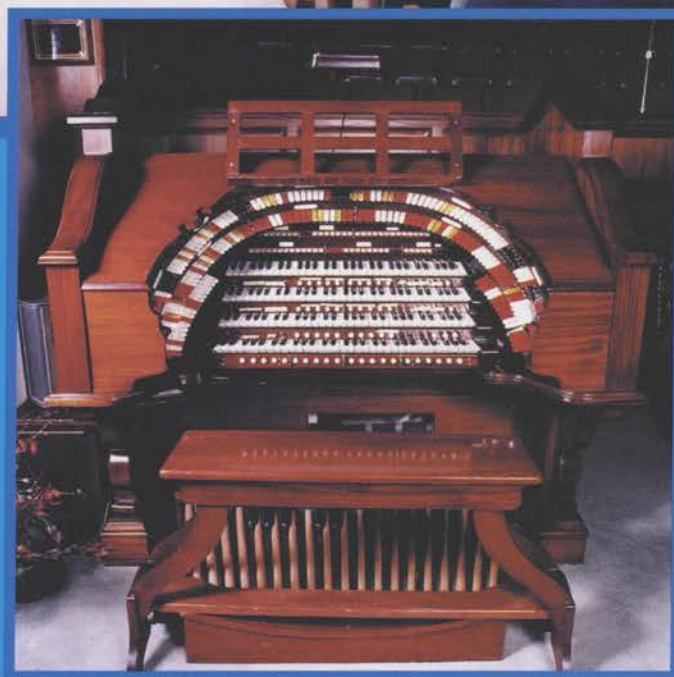


# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

January/February 1996



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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 38, NUMBER 1

JANUARY/FEBRUARY 1996

PRESIDENT: STEPHEN L. ADAMS  
EDITOR: GRACE E. MCGINNIS  
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Founder's Church Interior  
*Floyd Woods photo*

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# PRESIDENT'S MESSAGE



The 1995 ATOS Regional Convention in Portland, Oregon, was a wonderful success as anyone in attendance will report. Conventioneers were treated to a wide variety of instruments, venues and artists; and all within the incredibly beautiful setting of the Pacific Northwest. Those fortunate enough to have attended this conclave were hosted by the Oregon Chapter, who have proven themselves once again to be true masters of ceremony. A big round of applause is due convention co-chairmen Dennis Hedberg and Don James, as well as the tireless volunteers of the Oregon Chapter!

Like a well-written mystery, ATOS members throughout the world hang in suspense on the disposition of several important displaced instruments. And like the reader of a mystery, our hands are tied when it comes to having an effect on the outcome. Or are they tied?

There is an old adage which states: it is easier to catch flies with honey than with vinegar. When we hear that a landmark theatre pipe organ is endangered it is easy to vent a lifetime of frustration (vinegar) on the owners or circumstances involved. And while it may be satisfying to do so, it only drives the owners of the organ further from us toward a course of least sensitivity to preservation. It would be better to write a letter of encouragement and support (honey) which encourages and offers support for following a course of preservation. If you are concerned for the fate of an instrument, I would like you to take several deep breaths before switching-on the Olivetti, and look for the jar of honey in your mind. Then write a letter which will catch a fly.

I want to thank everyone who has

patiently endured delayed renewal notices, issues of THEATRE ORGAN, or special requests of the new Executive Secretary Richard Sklenar. Former Secretary Harry Heth is a very difficult act to follow, and we are a very large, complex organization. ATOS Treasurer Alden Stockebrand is working closely with the transition process and major strides have already been made and will continue to be made.

Throughout history the dream of a better society, a better life, a better job, or even better weather has fueled the fire within to continue to persevere in the light of oppression. By all accounts our world resembles a runaway mine train headed for some great cataclysm; at least that is what the media would have us believe. Some years ago Club Med resorts had a television advertisement that touted their Caribbean retreats as "the antidote for civilization." Those who could afford to go undoubtedly found it to be a great respite from the very elements in their lives which made the trip financially possible in the first place.

The theatre pipe organ is very much like a Caribbean Club Med resort. Although much shorter than a vacation, taken in small yet frequent doses the theatre organ is the antidote for civilization at an economy price! And what it lacks in sunshine, it more than makes up for in relaxation and inspiration.

With this thought, I hope that each of you reading this column will make a special effort to attend as many concerts as possible in 1996, and that you will share this experience with a friend or acquaintance who may not know of its benefits. For the true Club Med experience, try attending the 1996 ATOS National Convention in Pasadena, California. Sunshine, palm trees, ocean vistas, mountains, superb theatre organs, and friendship will all coalesce into something akin to a Caribbean vacation. I will be there, how about you?

Steve Adams

# FROM THE HEAD SHED

## From the David L. Junchen Scholarship Winner

The American Institute of Organbuilders held their 1995 convention in San Jose, California. As this year's recipient of the David L. Junchen Technical Scholarship, I was among some 200+ attendees at the convention. This was my first opportunity to attend an AIO event although I have been experiencing these affairs vicariously for several years as a reader of the quarterly *Journal of American Organbuilding*.

The convention consisted of several days of lectures, workshops, tours, and recitals/concerts. All of the presenters were informed and knowledgeable; indeed some surpassed their legendary reputations in colorfully verbalizing their deeply held convictions. The music programs were quite fine (with one exception).

I was pleasantly surprised to connect with several ATOS members who graciously included me in conversation and extra-curricular excursions. These non-AIO activities were as valuable as the official events in terms of reinforcing my appreciation of excellence. Highlights include morning worship at Grace Cathedral, a visit to the NorCal Wurlitzer in Berkeley, and an evening at the House of Quality.

Lecture topics during the convention discussed organs to be seen and heard, acoustics and MIDI. Also, several presentations focused on restoration of Skinner organs. The restoration lectures were presented by Nelson Barden, Joe Dzeda, Nicholas Thompson-Allen, and Edward M. Stout III. Their lucid discussions were for me (and many) the high points of the convention. These lectures were video-taped for sale at a later date. I would urge interested ATOS members to obtain copies for a glimpse into an admirable restoration philosophy and ethic.

In closing, I would like to com-

mend Jeff Weiler for his attention to detail in facilitating my participation in the AIO 1995 convention. I consider it an honor to have represented ATOS as the David L. Junchen Technical Scholarship winner for this year.

Sincerely,  
David Peckham



Richard Lewis received the \$1,000 Scholarship donated by Paul Fleming in memory of his mother. *Ray Van Steenkiste photo*

Richard Lewis was able to meet with Mr. Paul Fleming at the 1995 National Convention in Detroit where he was awarded the first \$1,000 Memorial Scholarship donated in memory of Mr. Fleming's mother. This scholarship is available again in 1996. Be sure and encourage students to send in their applications.



John and Mickey Gogle

We were very sorry to hear of the death of John Gogle from Dayton, Ohio. We are told that he was very pleased with our Scholarship Program and what it is doing for our students. We wish to thank his wife, Mickey Gogle, for the contribution of \$500 to the Scholarship Fund as a memorial to John.

*Dorothy Van Steenkiste*  
Scholarship Program Chairman

## Computer Notes

*by David C. Kelzenberg, Chairman,  
ATOS Computer Networks Committee*

Well, the Detroit Convention is history (as they say), but that part which I was able to attend will remain with me as happy memories for a long time to come. The artistic level of the performances was simply unbelievable, and it was with much sadness that I left Detroit at mid-week, leaving unheard concerts and new friends behind as I headed back to home and work which would not wait.

Detroit (Dearborn, actually), "home base" for the Convention, was the site of a few firsts. It was a great pleasure to meet the two other members of the Computer Networks Committee face-to-face for the first time. I found Dr. Dee Williams and Mark Renwick to be every bit as friendly, helpful, and knowledgeable in person as they have been in cyberspace. We felt like old friends before we actually met, but no computer interaction is really as good as a friendly greeting and a warm handshake. We also managed to hold the first official meeting of the Committee, somewhere between concerts, bus rides, and visits to the record shop!

It was also my pleasure to chair a seminar and open forum on behalf of the committee, as part of the Convention program. I must say, I went into this meeting with some trepidation, not knowing whether I would find a room full of computer neophytes, or a room full of computer whizzes who know more about computers than I do! In fact, both groups were represented, and I was happy to see a good-sized crowd, all of whom were eager for more information about how to better utilize this great tool.

Of course, Murphy's law was in effect, too. Dee, Mark, and I had carefully divided the topics for discussion at this seminar, each agreeing to speak on various agenda items. Five minutes  
*(continued on next page)*

after the meeting was to have started, there was still no sign of my fellow committee members! Silently cursing the gods of music, I began the program, while stealing furtive glances at the door every ten seconds or so. Finally, I just gave up and jumped into the talk with both feet. About a half an hour later — after I'd already told all of my best jokes — a large group began to stream into the meeting, including my two errant colleagues. It seems that one of the buses was late returning from an event — something which was to cause me problems more than once during the week! At least Mark and Dee arrived in time to be introduced as members of the committee, and were able to participate in the question and answer session which followed the presentation.

For those interested, the session covered areas such as how to get connected to the Internet, and how to explore the organ-related resources which are found there. I described the basic workings of e-mail, the Usenet News groups, PIPORG-L (the "organ net"), and the World Wide Web. The latter is a particularly exciting byway of the Internet, because of its availability of multi-media resources. In other words, in the "Web," one is not limited to accessing just words on the screen. Pictures — even moving pictures — and recorded sound can also be viewed and heard, from almost anywhere in the world. For obvious reasons, the WWW is expanding at an unbelievable rate, with both providers of information ("home pages") and "browsers" of that information multiplying daily.

One of the projects currently being undertaken by this committee is the creation of an official World Wide Web home page for the American Theatre Organ Society. Home pages already exist for several chapters and home installations. In fact, many other organ-related entities already have home pages up and running, including several organ-building firms, publications such as *The New England Organist*, and famous instruments such as that at the Crystal Cathedral. And, needless to say, PIPORG-L has a home page, thanks to co-owner Ben Chi. All of these organ-related home pages can be "linked" together, so it is

possible for millions of browsers to easily navigate between these various informational home pages. (Perhaps I am being overly optimistic in imagining that millions of web browsers will be interested in the organ?). With this goal in mind, I approached Paul Montague with questions about the creation of such a page for ATOS. Paul agreed to come aboard as a fourth member of the committee, and has taken this home page "ball" and run with it — making my job much easier in the process! We have come up with some interesting ideas, and Paul has incorporated them into a terrific home page draft. If you have ideas for this project, please contact any of us and share them.

Many Detroit conventioners were intrigued by a group of people wearing shirts with an identical blue logo on the front, showing organ pipes, three wavy keyboards, a world globe, and the cryptic message 'PIPORG-L.' No, we weren't escapees from the home for old organists. By now, many readers will be familiar with PIPORG-L, the Internet e-mail organ network. After an enthusiastic discussion "on line," this writer — ever in search of a new project for all those idle hours — went shopping. The results were new shirts (and buttons) imprinted with this fine logo, going out to over a hundred subscribers of the list. Now we can recognize each other at organ events even if we've never met face-to-face! The Detroit Convention demonstrated this beautifully, and many new friendships developed as the PIPORG-L shirts and buttons were admired and discussed.

PIPORG-L is an exciting venue for the exchange of information related to the organ. We are always happy to welcome new subscribers. Whether you want to participate in the discussions or just read what others are "saying," if you are interested in the organ, you will enjoy the "Organ Net." For those new to the world of computers, or just getting on-line for the first time, here is a quick refresher course in subscribing to PIPORG-L: Send a one-line e-mail note to our list server address, which is <listserv@albany.edu>. (Remember, the brackets are not part of the address!) Your one-line note, which

should be the only text in the body of your message, should read as follows: SUBSCRIBE PIPORG-L YOUR NAME. It must read exactly this way, except that you must substitute your real name for "YOUR NAME" in the command. Thus, if your name was Jesse Crawford, your subscribe command would look just like this: SUBSCRIBE PIPORG-L JESSE CRAWFORD.

It's really easier to do than to describe, but if you have any questions or problems, just write to the owner of the list, who happens to be me.

I would also like to use this space in THEATRE ORGAN to answer questions of a general nature relating to computers and their use. With this very knowledgeable committee behind me, I am sure we can provide useful and helpful information about computers and how to use them. Please send any questions you have directly to me, either by e-mail (address below), or by the old-fashioned post office (see the committee listings elsewhere in this issue). And again, we welcome your suggestions and ideas regarding how we can best serve you as a committee. I hope to hear from you!

Here are the e-mail addresses for members of the American Theatre Organ Society Computer Networks Committee:

David C. Kelzenberg, Chairman: <dkelzen@blue.weeg.uiowa.edu>. Mark Renwick: <70431.236@compuserve.com>. Paul Montague: <paul-montague@iowa.edu>

*Keep those digits flying!*

## The YTOE

by Jack Moelmann

*The YTOE — what is it, who is it, what does it do, why do we have it, etc.?*

YTOE stands for "Young Theatre Organ Enthusiasts." This is a group of young people (arbitrarily set at 35 years of age and under) which was first started in 1987 at the Los Angeles ATOS National Convention. Several of the young people got together in Los Angeles and wanted to form a group that could do things together, get better acquainted, and have some activities of their own especially for those

that couldn't participate or didn't want to participate in the cocktail parties and older adult activities. The name YTOE was suggested and Melissa Ambrose was selected by the group to be its first leader.

One of the main purposes of the group was to attract young people to the national conventions knowing that there would be an opportunity for them to get together and do things. It was not the intent to detract from the normal convention activities, but to provide some activities during the extra times available. Some things suggested included open console sessions, social events, perhaps an outing of some type, and the opportunity to work with some of the concerts in providing staging assistance especially during the Young Organist Competition winner concert. During the convention the following year, the YTOE people who attended the Portland convention got together and helped with the Young Organist Competition concert at Benson High School with lighting, staging, and the many things that go into a concert of this type. In Detroit the following year, they got together and helped with the concerts at the Redford Theatre. During the convention in San Francisco, they took a trip to one of the local Pizza Parlors and had the opportunity to play the organ. The same also took place at the Oakland Paramount with the assistance of Jim Riggs.

There are no membership requirements (except for being 35 or under), there are no dues, it is a social group to encourage people to be part of ATOS and its activities. The group is not just a group of organists, but those interested in the technical aspects of the theatre organ, staging, projection, lighting, organ performances, or just plain listening.

A fallout of the YTOE would be similar activities at the local chapter level. Motor City has organized just such a group within their chapter that helps out with activities within the chapter especially those at the Redford Theatre. Your chapter can do the same thing.

*Jack Moelmann is ATOS National Board liaison to the group and provides guidance and assistance as needed. Contact him for more information.*



## A radio program for the king of instruments

### JANUARY

- #9601 **Going On Record** . . . a New Year's review of recent organ recordings on compact disc, a "host's choice."
- #9602 **Let's Be Franck** . . . a journey of enhanced perception, guided by Rollin Smith, author of *Towards an Authentic Interpretation of the Organ Works of Cesar Franck*.
- #9603 **King and Courtiers** . . . selected music by Respighi, Arne, Lucchinetti, Koetsier, Langlais, and Rheinberger, highlighting the organ with diverse accompaniments.
- #9604 **Hans Fagius in America** . . . the well-recorded Swedish recitalist plays at the University of Saint Thomas in St. Paul, MN.
- #9605 **Austin Cities Unlimited** . . . a coast-to-coast tribute to the oldest continuously functional organ-building firm in the United States— Austin Organs of Hartford, Connecticut.

### FEBRUARY

- #9606 **Everything Old is New Again** . . . a selective sampler of theatre organ recordings, with comments from American Theatre Organ Society president Stephen Adams.
- #9607 **A New Rosales Organ for Texas** . . . resident artist Mary Preston inaugurates the organ at King of Glory Lutheran Church in Dallas.
- #9608 **American Master** . . . music by Pulitzer Prize-winning composer Leo Sowerby in celebration of his centennial.
- #9609 **From Newark's Sacred Heart** . . . solo and choral selections feature the 153-rank Schantz instrument at New Jersey's most imposing cathedral church.

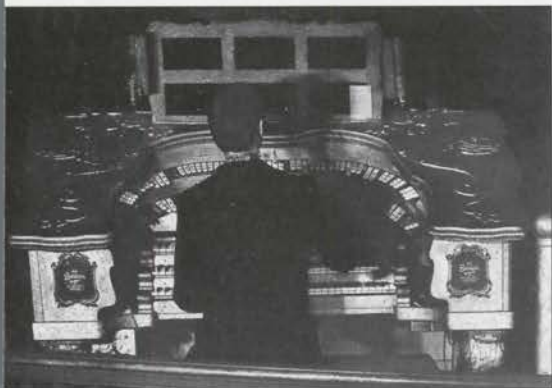
**PIPEDREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, or call APR at 612-338-5000.**

*At the core of any successful organization is its dedication to conducting business in accordance with Roberts Rules of Order. A universally accepted format for business meetings, it assures fair, orderly, and productive results. It has guided our Society from the very beginnings and will continue to do so as stated in our Bylaws.*

*Grace McGinnis has provided ATOS meetings with her remarkable knowledge of Roberts for many years. But with her recent illness it became clear that we should have a stand-by parliamentarian at all times in the future. If you have had experience as a parliamentarian and would like to know more about how you might participate in this manner, please contact me at your earliest convenience:*

STEPHEN L. ADAMS, PRESIDENT  
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# LETTERS TO THE EDITOR



Tommy Ford at age 19 at the Capitol Theatre, Flint, Michigan.

Dear Editor:

It really meant a lot to me to see and hear the Flint, Michigan, Capitol Theatre 3/11 Barton at the Flint Art Institute because it was the very first theatre organ I ever played.

I first played it at age 15 after calling the manager, Mr. Earl Berry. The day I was to play it there was about four feet of snow and sub-zero weather. The buses were not running and Mom did not have a car, so I walked the ten miles in the snow to the theatre to meet the organ technician and his wife. They wondered why I was so stiff looking — I replied "I'm trying to thaw out."

When I saw the Barton this year I recognized the sound of its ranks immediately. Each pipe organ really does have "its own voice."

Sincerely,  
Tommy Ford

Dear Editor:

Just a note ... to ask if the monthly magazine has ever had an ad for a music holder that lowers the music a bit ... or a tall organ lamp. I need a lamp so badly, and a better music holder.

The only lamps I've found have short necks, and they are called piano lamps, but the necks are so short the lamps would still be behind the music rather than over it. I want something that isn't modern in style.

Another subscriber like me sug-

gested I write you and inquire as to whether you know of a company making either of these items. I'm a recent subscriber, and haven't seen any such ads.

Thank you!  
Alva Anderson  
585 Daventry Square  
Palm Harbor, Florida 34683

Dear Editor:

Hats off to Steve Levin for his excellent "Acre of Seats" feature in THEATRE ORGAN. I found the November/December installment especially interesting due to his mentioning a little-known fact concerning Glenn Shelley's involvement with several Wurlitzers in the Pacific Northwest. Mr. Levin comments on Mr. Shelley's affection for Krumets and the resulting inclusion of this distinctive rank on a number of Wurlitzers in the area. For posterity and for the benefit of those who are interested as I am in the production history of the Wurlitzer Unit Orchestra, I would like to list these "Glenn Shelley Signature" organs:

Opus 1003: 3/10 Style H Special — McDonald Theatre, Eugene, Oregon.  
Opus 1257: 3/13 Style 235 Special — Elsinore Theatre, Salem, Oregon (Very unusual).  
Opus 1427: 3/8 3M Special — Capitol Theatre, Salem, Oregon.  
Opus 1679: 3/10 Style H 3M Special — Castle Theatre, Vancouver, Washington.  
Opus 1720: 3/13 Style 235 Special — Oriental Theatre, Portland, Oregon (Vaguely similar to opus 1257).  
Opus 1897: 3/10 Style 205 Special — Pelican Theatre — Klamath Falls, Oregon.

There may be more examples, but this is a complete list as far as I know. All opuses except 1003 and 1427 also contained English Post Horns on 10" wind except opus 1710 which had a 15" set. By the way, does anyone out there know of additional examples where a particular organist's "pet sounds" were included on instruments in those particular organist's

respective areas of influence? The Frank Lanterman/Style 216 story is the only other instance I know of.

Eric Schmiedeberg  
Salem, Oregon

Dear Editor:

The whole world of the theatre organ is a new chapter in my musical history. I've played (some) classical organ, (more) liturgical organ, and for the past 27 years, "cocktail lounge" organ on my Hammond B-3 with Leslie. Since the acquisition of an Allen MDS Theatre III last January, I've been trying to learn all I can about theatre organ styles, registration, etc.

During the latter part of September, I had to be in Malibu, California, for some synods of the international Society of the Holy Cross which I serve as Deputy Master for the Americas. A few weeks before that I had telephoned Shirley Obert, the President of the Los Angeles Chapter of ATOS, to ask if there were any special programs in the world of the theatre organ there on Friday or Saturday evening (since, to avoid paying more than three times the cost for air transportation, I would be staying over until Sunday morning). She told me that she did not believe there were but that she would see what alternatives she could arrange.

From 8:00 a.m. Saturday until nearly nine o'clock that evening, Shirley and her husband, Richard, carted me around Greater LA to see and play four organs, two theatre installations and two in private homes. While they were all wonderful, I am particularly grateful to John Ledwon and Ruth Dresser for opening their homes and consoles to me. While I thoroughly enjoyed both instruments, I was particularly at ease with the one in Ruth's home. When I learned that its installation and voicing had been done under the supervision of my theatre organ idol, Mr. Lyn Larsen, I understood the reasons for that!

My whole point in writing, howev-



er, is to express my most sincere gratitude and appreciation for the acceptance and graciousness shown to me by Shirley and Dick in taking in a total stranger and treating him to a fantastic day in the theatre organ world of LA. I have seldom found that openness and degree of acceptance even in the Christian community.

I trust that other newcomers to the theatre organ world will have such a fantastic welcome as I have had. May there be more Shirleys and Richards in this world!

Sincerely yours,  
Father Gus L. Franklin, SSC

Dear Editor:

I have just returned home from attending the Oregon ATOS regional and would like to share a few observations. To me the high point was the concert by Father Miller. I can well imagine that when he was painting such incredibly beautiful harmonies he at times was completely unaware that he had an audience but was so enthralled with what he was hearing that he forgot about us.

When I was employed as an engineer for an electronic organ manufacturer we had several organists on the staff. One in particular, though he had a fine technique, I never liked to hear play. Why? Because he always seemed to be trying to impress his hearers.

If any organist wants to delight me let him play what will really thrill his own being to its depths and while he is doing that I'd like to sneak in and hear what is going on. I think that some of our veteran organists fall into the trap of trying to play to impress us with how fast, or complicated they can play. I for one am not impressed with such. If you as an organist are really enjoying what you are playing, I am certain that I will enjoy it along with you.

Many thanks to the members of the Oregon ATOS who provided us with such a well run weekend. Many thanks to those who provided us with such excellent organs.

Sincerely,  
Lee M. Sundstrom  
Cave Junction, Oregon

Dear Editor:

May I be allowed a little space in

our magazine to place a few thoughts down on paper regarding the recent Regional Portland Convention.

I think I was the furthest traveled for this Regional Convention and I found the City of Portland and its people to be absolutely charming. The Portland committee obviously worked so very hard to make this such a successful convention and the hotel was first class. The organizing of transport and the "cross-overs" between the Pizza Joints seemed to go off without a hitch and personally I did NOT get fed up with eating pizzas to the sound of lovely organ music. (But then the nearest we can get to this in the UK is having a meal at the famous Plough Inn Pub, Great Munden, Hertfordshire — home of the ex-Gaumont Cinema Finchley, Mighty Compton organ).

I would like to take this opportunity to thank everyone for all the very hard organization work and also to my friends for making me so very welcome. It was so good to be in the company of personal friends such as Lew Williams and his absolutely charming mother; Paul Quarino and Stanley and Persis Garnis; and the indefatigable Marion Flint. Good also to meet up with Kevin King again.

In my opinion most of the organists gave of their very best and perhaps I might give a special mention to Jelani Eddington, Paul Quarino, Donna and Bethany Parker, Jonas Nordwall for their great shows. Lew Williams was absolutely superb and proved to be, once again, a firm favourite at the convention. Such ease of playing and he fully understands that magic word "entertaining." I must give also a special mention to "Uncle Milt" who made me so welcome at his pizza restaurant and daughter Wendy and thank him once again for the gift of the compact disc "as I had journeyed such a distance."

Everything in life is never perfect and I have to say that I did not enjoy Father Jim Miller. A priest in full Holy Orders, clowning around at the theatre organ console is definitely not to my liking, and I found his playing to be very "muzzy." I was also very disappointed, once again, by Walt Strony. Whatever is happening to this obviously very talented organist? I found him to be both pompous and patron-

izing during his concert at the high school. His programme was to my ears, very self indulgent and quite honestly the volume of applause at the end of his concert did NOT merit a 15-minute encore. He boasted to us that he had 13 concerts to play in October. Well back here in England we have a saying "13 — unlucky for some" so I hope he lightens up and plays something a little more entertaining for them all. He is a very talented musician, but seems to have forgotten that magic word "entertaining."

I like to leave a concert feeling good inside and so pleased that I was able to attend, NOT feeling glad that the whole affair was over. I must emphasize this is purely a personal point of view, but talking amongst friends the following day I found several people who felt the same. We all have different tastes in music, but we also have one thing in common — that is to enjoy what we hear and feel really pleased about it afterwards. I long to hear once again the Walt Strony that I heard several years ago in London at the Christie organ of the Granada Cinema, Walthamstow — now that was really something.

It was so very refreshing the following day to go out on the "after-glow" trip and I was thrilled to hear the mighty Wurlitzer in Oaks Park roller skating rink. This really was light-hearted stuff and the two demonstration skaters were so thoughtfully provided for us all to see.

Despite the weather turning cold and a little wet I enjoyed lunch in Silver Falls State Park and it was so good to have the company of our President Steve Adams at the table to exchange views with, and also Marion Flint and other friends who joined us at the table.

The visit to the Elsinore Theatre was an absolute joy and the performances of Patti Simon and Dick Kroeckel were outstanding. This was entertainment at its very best, and I left that theatre with a very warm glow inside me. This duo must surely be booked for a main convention feature spot soon please. Incidentally, I have been listening to the Patti Simon/Dick Kroeckel cassette that I

*(continued next page)*

purchased (on which many of the numbers are performed together as in the concert). This is truly an outstanding recording even if it is a "live" concert, and their professionalism shines through in every track.

Finally can I make a plea to ATOS Committee to invite more British Organists to play at the conventions? As much as I like Simon Gledhill, there are others over here who are true professionals, amongst the younger names are Robert Wolfe, Nicholas Martin, Phil Kelsall, John Mann, Byron Jones. Our senior players such as the outstanding Doreen Chadwick, or Douglas Reeve, Arnold Loxam, Louis Mordish (to name a few) would give such an English style of playing to the conventions. Most of them are still professionally employed but I am sure would love the chance to be invited to play at perhaps a regional convention, which would be outside the traditional summer reason. Simon Gledhill is excellent, but he has a very Americanized style. Surely you would all enjoy hearing the British style again?

Once again, many thanks to everyone for all the hard work put into the Portland convention, both organizers and artists. It was great to be with you all again and I look forward to seeing you all again soon. It was especially good to see you looking so well Grace — long may your improved health continue. Best regards to all my friends in the states.

Jeffrey MacKenzie



Dear Editor:  
Enclosed picture is of Henry T. Appenzeller, organist at the Roxy Theatre in Northampton, Pennsylvania. His stage name is Henry Thomas

and he plays most Saturday nights when the organ is working. It is in the process of being restored. The photo is by Shawn Kelley of Northampton. For information on when the organ is to be played, please call 610/262-7699.

Sincerely,  
Henry L. Appenzeller  
Lebanon, New Jersey

Dear Editor:

I studied theatre-radio organ with Mildred Fitzpatrick in 1937-38. She was a very lovely, energetic, talented lady and was playing a Hammond at noon at the Harding Restaurant in the Fair Store, and evenings in the Walnut Room of the Bismark Hotel, besides teaching. Can you provide me with any more information about her. When she died? Was she married? etc.

Thank you,  
Kenny Jagger  
6340 Monitor Lane  
Indianapolis, Indiana 46220

(Editor's note: Can any of our readers help?)

Dear Editor:

I want to ask for your help in correcting a matter that has come to our attention. There is a saying, "It doesn't matter what they say about you as long as they get your name right," but that isn't exactly true. Continuing to get our type of work depends on people knowing what we have accomplished. On Page 10 of the recent Journal it states Tim Rickman installed the computer system at the Elsinore with technical assistance from me. Tim builds and provides the components of the system, and he programs the software, which entails him sitting at a computer in Reno and putting information onto a computer program. I arrived in Salem on August 13 and worked until September 30, to totally wire and install the system on the organ, and also to electrify the console with stop action magnets (SAMS) and computer output and input boards. It took a total of 410 hours, which is a lot more than technical assistance. Tim flew in for one day, October 12, to perform diagnostic tests just prior to the convention.

I am writing to you at Tim's suggestion as he was surprised to receive credit for installing the system and thought I should "set the record straight." The only way I can expect to receive more relay installation work is to receive credit for the work I have done. Also, I performed considerable tonal finishing and will do more as time and money are available.

The Washington Center computer relay project which I wired from July 5 - August 12 was credited to someone

else and I have also corrected that misinformation with Puget Sound Chapter. I know that the ATOS has many enthusiastic volunteers who need to receive credit for their participation, but those of us who make our living with work on the theatre organ need to be recognized for what we contribute also. Otherwise, how can we hope to continue to get more work?

I would appreciate anything you might be able to do to correct the information in the recent Journal.

Sincerely,  
Ed Zollman

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

Editor, THEATRE ORGAN  
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## Ed Zollman

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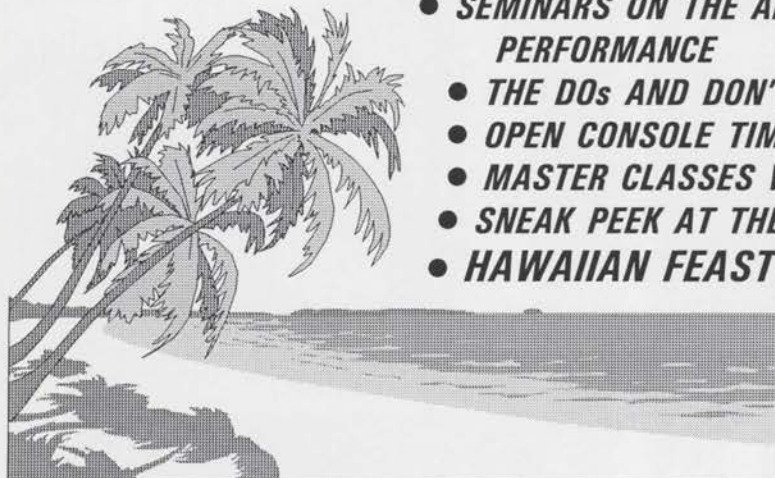


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by Terry Kleven

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# A Contrast In Organs

by Ralph Beaudry



*Above and right:  
Founder's Church Interior  
and the 4/31 Wurlitzer.*

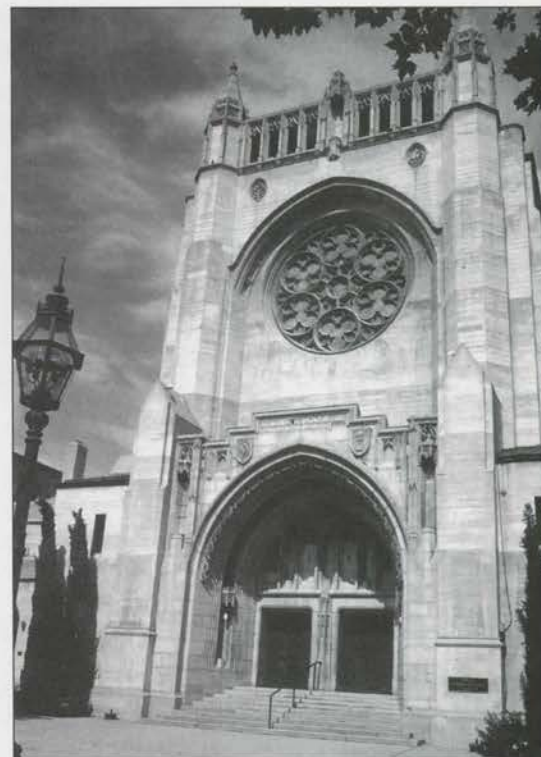
*Floyd Woods photos*

*Far Right:  
First Congregational Church  
of Los Angeles.*

*Below left to right:  
Rose window and Schlicker  
Organ, and one of the Dual  
5/350 consoles at First  
Congregational Church.*



*Bob Ralston and Founder's 4/31 Wurlitzer  
back-scratcher.*



On Tuesday,  
 July 2 this year,  
 ATOS conventioners  
 will have a most unique  
 experience!  
 Within a few short hours,  
 and less than a mile apart,  
 they will hear  
 concerts played on both  
 the world's largest  
 church pipe organ  
 and the largest theatrical  
 Wurlitzer in a church!

### *What a contrast in organs!*

Here are the details. First we'll travel to the First Congregational Church of Los Angeles for a noon time recital by Lloyd Holzgraff now in his 36th year as resident organist, playing the dual console, 5/350 Skinner/Schlicker which was dedicated May 21, 1995. In fact this organ is not only the world's largest church organ but it is the third largest pipe organ in the world! Wanamaker's in Philadelphia has a 6/469 organ containing 30,067 pipes and the Midmer/Losh in Atlantic City's Convention Hall, a 7/452 with 33,112 pipes, are, of course, larger. The Moller in the Cadet Chapel at West Point, a 4/302 with 18,764 pipes is now the fourth largest in the world. (The Crystal Cathedral's Ruffatti/Aeolian Skinner, which was heard during the 1987 Los Angeles Convention, now is a 5/281 with 16,241 pipes.)

First Church is the oldest Protestant church of continuous service in Los Angeles, as it was founded in 1867. The present building was erected in 1930. Ernest M. Skinner, working from the specifications of Dr. William H. Barnes, built the Mudd Memorial Organ in the Chancel. True to Skinner's renowned voicing, this organ features lusty diapasons, lush strings, and romantic flutes and reeds — the organ has been added to but never altered over the years.

In the late 60s the Schlicker Organ Company constructed the Noon Memorial organ in the West Gallery under the magnificent Rose Window. The clean voicing, brilliant ensemble and grand basses make it ideally suited to play the Baroque music of past centuries. More recently the additions of smaller instruments, the Gospel Organ in the North Transept and the Epistle Organ in the South Transept, and the Ethereal and Echo Organs in the West Gallery, have filled out the instrument's tonal resources.

This organ boasts a 64' Gravissima and eight 32' stops: Double Waldhorn, Diapason Bass, Contra Violone, Sub Bourdon, Ophicleide, Principal, Contra Bombarde and Contra Cor Anglais. The percussions include two sets of chimes, two harps, Glockenspiel, Celesta, Cymbelstern and Bass Drum. The two five-manual consoles, one in the Chancel and the other in the West Gallery, are identical and can control any part of the organ (when duets are played) or control the entire instrument!

From this magnificent Gothic church, it's just a few blocks to our next concert featuring Bob Ralston and Stan Kann playing the largest church installed Wurlitzer — the 4/31 John Brown Cook Memorial Wurlitzer in Founder's Church of Religious Science.

The most recent listing in the ATOS Pipe Piper indicates there are 13 theatre organs installed in churches. Of these, six are Wurlitzers and Founder's is the largest. (Founder's is the largest of all the church theatre organs with the notable exception of the hybrid in Florida's Kirk of Dunedin which is a 4/100 behemoth!)

During the 40s and 50s the Founder's Church congregation met in the Wiltern Theatre and Gaylord Carter frequently played the 4/37 Kimball for their services. When the present building was built in 1960, the 1500 seat auditorium had a classical organ installed in chambers on either side of the choir.

In the early 80s organ builder Ken Crome, in consultation with Lyn Larsen, put together a theatre organ of some of the finest parts and ranks from several instruments. This instrument was donated to Founder's by

Marian Miner Cook in memory of her husband John Brown cook. (The story of this installation was published in the May 1987 THEATRE ORGAN).

This 4/31 Wurlitzer was dedicated July 15, 1984 by George Goulding who had served as Music Coordinator for the Church since 1951. Upon his retirement later that year Stan Kann filled in until Chris Elliott was available to assume the full-time role as organist. When Chris left for his current position with the Menlo Park Presbyterian Church, Bob Ralston became Founder's organist. We've asked these three to write about the Founder's Wurlitzer.

### ***From Stan Kann:***

"When Founder's Church first asked me to be their organist, because they had just installed the Wurlitzer and could not find anyone who really knew that type of organ, I said I would do it until they could find a permanent one because I was playing at another Hollywood church at the time. The first Sunday I was at the console we were in the middle of a hymn when suddenly my left foot hit one of the toe pistons and brought on every stop on the organ including the traps and big state Trumpet in the rear gallery. I stopped playing in a state of shock and I said out loud to Dr. Hornaday, 'Did I do that?' He said, looking right at me, 'Well, I didn't.' Everyone laughed! This is one of the most rewarding theatre organs to play that I have ever experienced; with its wonderful Diapason, Flute and String celestes and three wonderful Tibias — What a sound!"

### ***Chris Elliott recalls:***

"Some of the most precious time I ever spent making music occurred during the three plus years I was playing the Founder's Church Wurlitzer. It was heavenly — one of the most satisfying organs I have ever encountered. At Lyn Larsen's urging I was honored to accept the position only a year or so after the organ was installed. It was a privilege to have Ken Crome look after the instrument as he was great to work with. We made some changes to the stop list — we added 5 1/3' and 6 2/5' mutational couplers on the Solo  
*(continued next page)*



Bob Ralston



Stan Kann

manual and a synthetic Mixture on the Great in addition to several other stop changes. We also lowered the Solo Tibia Clausa wind pressure from 15" to 11-1/2 or 12". I had always wanted to record the Founder's organ but somehow the right mix of circumstances never presented itself. Leaving the organist position at Founder's was a difficult decision primarily because of my great affinity for the Wurlitzer."

**And Bob Ralston adds:**

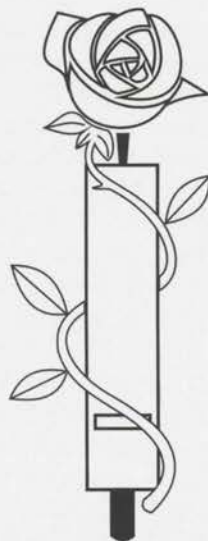
"One of the highlights of the 1987 ATOS Convention was the marvelous concert presented on the 4/31 Wurlitzer at Founder's Church of Religious Science in Los Angeles. Chris Elliott, resident organist then, really knew the instrument backwards and forwards. I leaned over to my wife and said 'What a fine organist and what a fine organ.' She said 'I'd love to hear you play it, Bob.' Well, that prompted me to offer up a silent prayer: 'Dear Lord, I wish all the best for Chris, but if he ever moves on, I pray that I'll be the one selected as his successor.' Sure enough, about one year later, Dr. Wm. H.D. Hornaday telephoned me. He said that Chris had accepted a position with a church in

Northern California and wondered if I would consider taking over as Sunday organist. Would I?!!! I'm now in my eighth year there, and it's the best church job I've ever had - with an excellent choir, versatile choir director, five outstanding paid soloists, and one of the world's finest and best maintained theatre pipe organs. My friend and colleague Stan Kann is Wednesday organist at Founder's. In addition to being a great performing artist, Stan can also fix things (including vacuum cleaners and pipe organs,) so the Wurlitzer is always in perfect condition when I arrive on Sunday mornings. Founder's organ boasts a rank of Trumpets in the balcony, three gorgeously-voiced ranks of Tibias, and a nice selection of very soft strings and color reeds for background. In addition, the maker thoughtfully provided a removable piece of the console, which can be used as a back scratcher during performance (see photo on previous page)."

*What a contrast!*

*The world's largest  
classical church organ and  
the world's largest Wurlitzer  
church organ ...*

*You won't want to miss  
this one!*



*It is part of this year's  
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We missed some of the Motor City Worker Bees in the Convention Coverage so we are including them in this issue.  
 -- Editor



Our members really enjoyed the hospitality of Roger and Sue Mumbrue. L to R: Bob Markworth, Jack Moelmann, David Ambory, John Lauter, Jeff Cushing, Alden Stockebrand  
 RVS photo



The Chairmen of the banquet, Melissa and Chris Eidson. They not only made all the arrangements for the dinner but they made all the flower arrangements and decorated the banquet hall. RVS photo



Our transportation chairman, Ray Van Steenkiste, did a wonderful job.  
 Layton Fordham photo



Russell Holmes at Roger Mumbrue's Organ. RVS photo



Dorothy Van Steenkiste and our emcee, Ken Double, who kept the convention moving smoothly. Bo Hanley photo



After the concert at Church of Today in Warren, Michigan (L to R): Pierre Fracalanza, Laurie Meeker, Steve Schlesing, Dan Madlanka, Ken Double. RVS photo



These are our friends from Preservation Wayne that arranged the Historic Theatre Tour (L to R): Ray Van Steenkiste, Katherine Clarkson, Rebecca Binno, Michael Hauser, Dorothy Van Steenkiste and Margaret Tapler who was the Secretary for the Convention and also our Ticket Chairman.  
 Layton Fordham photo



Our Young Theatre Organists: Russell Holmes, Jeff Cushing (back), Susan Lewandowski, Sean Henderson, Andrea Welc, Bob Brousse (back).  
 RVS photo



Scott Foppiano, Steve Schlesing, Dorothy Van Steenkiste, Melissa Ambrose-Eidson at the banquet. RVS photo



Members of Motor City Theatre Organ Society. RVS photos



# THIS FALL PORTLAND DID HAVE IT ALL

by Tom DeLay

Portland has always been a fun ATOS convention city. Sadly, one by one its many great movie palaces and their instruments have disappeared. However, much has come along to supplant what was lost. Largely thanks to the effort of the Oregon Chapter, the former Benson High School Kimball has been resurrected in Cleveland High School. The "pizza" organs, Oaks Park, and the Salem Elsinore Theatre are all transplants or created instruments. All encompass the various haunts of theatre organs through the years; theatres, pizza parlors, skating rinks, schools, to name the basics. Thus, Portland (and environs) DO have it all — a bit for all.

## Friday, October 13

The last time we heard the Benson High School Kimball, it was a mellow, buried-sounding instrument with a piano that nearly obliterated the rest of the organ. In its new creation at Cleveland High, it is vastly changed. The ensemble is decidedly Kimball-esque. Opening night artist Jelani Eddington obviously had the instrument at his command.



Jelani Eddington played the opening concert at Cleveland High School. MF



Paul Quarino at the Organ Grinder. MF



President Steve Adams with Loren Minear who takes care of the Kimball at Cleveland High School.



Kevin King, Don Feely, Paul Quarino, Craig Peterson. MLV



MF



Jack Moelman and Doris Erbe. MLV



Alice Ehlers, Pat Seitz, Freeman Andress. MLV





Alden Stockebrand was his usual efficient, helpful bus "manager."

JC

Lew Williams at Uncle Milt's in Vancouver. MF



## Saturday, October 14

Saturday morning found us split into the usual Groups A and B. We started with Lew Williams at Uncle Milt's in Vancouver, Washington. Lew was at his always musical best, if a bit early in the a.m. for both artist and audience. The two groups swapped locations with our clan now at the Organ Grinder for lunch. Paul Quarino played a superb program along with his usual bits of inside and outside humor. "The Object of My Affection" was a highlight that was not abrupt, and had much the style of the late "Tiny" James — true blue theatre organ.



Carol Brown selling recordings at Scottish Rite. MLV

Donna Parker's program on the Portland Scottish Rite Cathedral Wurlitzer was very tastefully performed. The 3/16 Wurlitzer has also changed greatly since we last heard it in 1988. A two-manual console has been added and is located on the main floor of the auditorium. Donna had a few surprises for the concert. Fellow Trio Con Brio member Jonas Nordwall joined her for a couple of dual console duets. Jonas then accompanied Donna's daughter Bethany in a rousing arrangement of Joplin's "Maple Leaf Rag."



Donna and Bethany Parker and Jonas Nordwall. MF



Father Jim Miller at Cleveland High School. MF

Saturday evening provided what promised to be a jazzy, fun, evening. Father Jim Miller was out from Michigan for a rare West Coast appearance. Sadly, the evening seemed to develop into a major miscommunication between artist and audience. Father Miller's humor was alive, roaring, and educational in describing various forms of ethnic music. Audience reaction seemed to not be what the artist was expecting. The audience flatly refused to rhythm clap to a jazzy, modern version of a

familiar Christmas carol. Could it possibly be the audience simply wanted to listen to the interpretation without the racket and noise of rhythm clapping?



Jonas Nordwall at the Organ Grinder. MF

## Sunday, October 15

Jonas Nordwall opened the morning at the Organ Grinder. This was to be an exciting reunion between artist and instrument. The early morning listeners were not disappointed. When Jonas assumes control of an instrument, the collective audience interpretation level must rise several degrees. Jonas chose to play many pieces he recorded over the last "few" years. "Organ Grinder Boogie," that great rip-off of "Pine Top Boogie," led off the morning wake-up call. The lushness of this great organ is often forgotten in the minds of pizza chomper. Where else can you hear 14 ranks of strings and celestes along with 7 ranks of Vox Humanas (including a rare 4 rank Vox chorus at 16', 8', 8', 4')? This organ is a legacy to Dennis Hedberg and should be preserved for future generations, regardless of the parentage of various ranks in the organ.



Mrs. Williams, Lew Williams, Shirley and Jim Clausen, Max Brown. CB



Andy Crow at Uncle Milt's 3/18 Wurlitzer. MF

For an artist, following a Jonas Nordwall concert must be an experience not to be envied. Yet, for Group B, this is what Andy Crow had to face as he played Uncle Milt's 3/18 Wurlitzer. Andy proved the old idiom that the theatre organ does truly contain every musical note ever written. Andy proved this over and over during his program. Andy also played an all-too-brief selection on Uncle Milt's fine piano.

The rest of the afternoon was free unless you desired to hear Jonas Nordwall at the new Rodgers theatre organ. Who wouldn't want to hear this? It also provided a pleasant social time to gather and chat (quietly).

The finale for the evening and convention was Walt Strony at Cleveland High. Walt played a powerful program on the Kimball. Though he has played it before, his concert arrangement of "Victory at Sea" is always a rousing event. As usual, the audience was electrified.



Walter Strony and the Cleveland High School Kimball. MF

## Jam Sessions

Late Friday found the ATOS night owls converging on The Organ Grinder. Our musical host, Don Feely, played a brief concert and accompanied a short silent film. Other participating artists included Patti Simon, Kevin King, Jelani Eddington, and Jack Moelmann.

True insomniacs stayed up Saturday night to attend the jam session at Uncle Milt's. Uncle Milt Kieffer treated the late night attendees with the usual grace and savoir-faire for which he is well-known. Milt's daughter, Wendy Kieffer Patrick opened and closed the jam session in fine style. Those heard during the remainder of the session were Jelani Eddington, Lew Williams, Dean Lemire, Skip O'Donnell, and Jinny Vanore. Skip O'Donnell had the Hammond B-3 smoking with some great Hammond jazz. Jinny tore the house apart — with Lew Williams hand registering the Wurlitzer, the lady was a formidable force to reckon with!



Don Feely chats with Steve Adams. JC



"Corky" Thurmond, Patti Simon, Barbara Mignery at Uncle Milt's. MLV



Jim and Jan Challender. MLV



Lew Williams and Jinny Vanore at Uncle Milt's Jam Session. JC



Milt Kieffer and his daughter, Wendy Kieffer Patrick. MF



Getting ready for the Rodgers theatre organ concert by Jonas Nordwall. MF



Dairyland's Bill Campbell (left) and Tom DeLay during an Organ Grinder Jam Session. JC



Warren York at the Organ Grinder. JC

## Monday, October 16 The Afterglow

The name of Don Simmons is nearly synonymous with the roller skating rink pipe organ of the Northwest. Sadly, Don passed on several years ago, however, his mantle lives on in the present Oaks Park Roller Rink organists Jerry Jorgenson and Keith Fortune. The style and registrations required to play successful rink organ "breaks" traditional theatre organ "rules" many times over — yet to the theatre organ's versatile credit, it is very musical and great fun. The Oaks Park 4/18 Wurlitzer is entirely unenclosed and has all the subtlety of a sledge hammer. The slamming left hand English Horn and 8' Tibia provide a solid, constant beat. It must be heard and experienced to be understood. Sadly, the entire country is down to its last 2 or 3 theatre organ equipped skating/roller rinks. It requires a special organ installation and musical style to be successful. Thanks to the gang at the Oaks Park, this style, and Don Simmons are yet very much alive.

The lunch break at Silver Falls State Park gobbled much time which would have been more fun to spend at the Oaks Park. The late lunch hour downpour did not help matters. The extra long walk to the actual falls precluded any of us from viewing the phenomenon. What was visible caused one wag to comment that he had seen more water overflowing from the bathtub.

The trip in to Salem's Elsinore Theatre seemed extra long. However, the trip was well worth the effort. The Parks Family has done a fine job placing their now donated 3/18 Wurlitzer in the theatre. The Elsinore is one of those over-the-proscenium-arch installations. Yet, due to the intimate, double balcony nature of the theatre, the organ is very satisfying. Patti Simon and Dick Kroeckel provided a program which was developed around the Ragtime era of American music. Dick Kroeckel has a wicked, dry sense of humor which greatly complemented the program. Hopefully these two will be heard at future ATOS events! The Elsinore Theatre fine acoustic environment also provided an inexcusable by-product; to the young man

insisting on whispering loudly through each number, next time stay home! This clod's noise was audible over the entire back of the house, causing one lady to get up and tell this jerk to keep quiet. Hopefully, this was not one of our members!



*Jerry Jorgenson and guest skaters. MF*



*Patti Simon and Dick Kroeckel at the Elsinore Theatre in Salem, Oregon. MF*



*Shirley Palmer, Dan Parks and Alva James. CB*



*Paul Van Der Molen with Dick Kroeckel.*

JC



*Patti Simon with husband Ed, and Shirley Clausen. JC*

■  
Thanks to photographers:  
Madeline LiVolsi (MLV),  
Marion Flint (MF), Jim Clausen (JC),  
and Carol Brown (CB).  
■

*The Oregon Chapter is to be cheered for the job put forth on this event. Smaller conclaves such as this are great fun as it is not difficult to find and visit with friends. As with the 1988 National Convention, the Red Lion Hotel was a fine choice as convention headquarters. It also provided the many trolley enthusiasts a chance to ride the system.*

*To the entire convention committee, our thanks for a fun time in Portland.*

# NOTES & NOTABLES

## Rodgers' Newest

Is it possible for an instrument to go out of style? It may seem so when an instrument's identity and use is tied to a particular function that is no longer required. When silent movies went out and talking pictures came in, the theatre organ "went out of style." Except for entertaining audiences in the movie houses before the show and during intermission, which was another original function of the theatre organ, there was no real need or use.

The saving grace of this instrument was the formation of the American Theatre Organ Enthusiasts in the 1950s. These grand music makers were not treasured, preserved and saved from complete obliteration, yet they received appreciation without having a specific purpose in society. In other words, they had no real job or regular exposure to the larger audience of the general public. This limited the knowledge and chance for most to experience and appreciate theatre organs to a privileged few.

Enter pizza parlors and family restaurants starting with Ye Olde Pizza Joynt in Hayward, California, and once again theatre organs were in vogue with a viable function. Few other instruments I can think of have experienced a threatened demise like the theatre organ. Can you imagine the violin or tuba going through such a fight for survival?

Rodgers had enjoyed a booming electronic theatre organ business for years due to the interest of the general organ-buying public. Then due to a decline in interest and sales, they ceased to build them in 1983. Many requests were made for a new generation of theatre organ, but the time wasn't right. On one hand there were



*Jonas Nordwall, Donna Parker and George Kirkwood with Rodgers' newest.*

the aficionados impatiently waiting for a new model of theatre organ to be built, while others asked why in the world we would build a replica of an antique of a bygone era.

The job of a manufacturer of musical instruments like Rodgers is not just to build fine instruments, but to look at the trends of music-making and the musicians ever changing needs. The challenge is to stay on the cutting edge of technology and application. MIDI has been a focal point of both the serious and recreational musician, to which Rodgers responded by creating organs with ultra-sophisticated MIDI control capabilities. Since an important function of MIDI-controlled keyboards is to provide the player with orchestral sound resources, it was a natural for the theatre organ, known also as the unit orchestra, to now reappear in an updated form.

The Rodgers Theatre 360 was created by a team headed by George Kirkwood, Chief Engineer, as a study combining the best of the traditional theatre organ with several new musical innovations. With a tenure of nearly thirty years and a great love for theatre organ, George had designed circuitry for Rodgers' custom theatre organs including the Bob Powers' residence organ, the Century 340 and the Olympic 333 series.

Last year, just prior to the 1994 Home Organ Festival at Asilomar, a prototype was reviewed by Rodgers' executive management. With the



*Designer George Kirkwood at work.*

blessings of Ikutaro Kakehashi, Chairman of the Board, Roland Japan, and Dennis Houlihan, President of Rodgers and Roland US — both true theatre organ fans, the project was finally underway.

Creating this new instrument especially delighted Paul Sharp, Chief Engineer, who had wisely looked into the future a few years ago and cleverly created a software platform that controls a unified theatre organ as well as the straight classical organ. Paul's longtime association with theatre organ includes assisting George Wright with his Pasadena studio organ and working with Dick Peterson at Gulbransen.

With a goal of public release of September 1995, much work had to be accomplished. The project core team consisted of John McFerran, George Kirkwood, Jonas Nordwall, Donna Parker and Dave Hackney. After several spirited discussions between Donna and Jonas regarding specifica-

tions, peppered with catalytic remarks from veteran pot stirmeister George, final specifications were completed.

After recording theatre organ pipe samples in digital stereo, the tedious task began of processing stereo samples into Rodgers' proprietary Parallel Digital Imaging® (PDI™) system. Tom Goodapple, Sound Engineer and Tonal Finisher, was responsible for this conversion process, aided by Jonas' ears.

Parameters like that found in a real theatre pipe organ were built into the 360 including adjustable tremulants (both depth and speed), note by note, rank by rank voicing, and rank chamber placement if desired. Newer ideas from theatre organ development done in the pizza parlor days for convenience and ease of use include selectable traps, Voice Palette™, a rhythm unit, and a transposer. A brand new idea is the Mood Enhancement, which includes selections of sounds of the seashore, a thunderstorm, and a tropical paradise among others.

One unique feature Rodgers pioneered over twenty years ago is the ability to play real wind-blown pipes from the electronic organ console. Larry Hawkins, Research Engineer and ace pipe voicer, wrote the complex console software control data for the Theatre 360. Dave Hackney served as George's project manager, keeping eyes and hands on all aspects of the project.

As with any project of this manufacturing magnitude, high level supervision and hands-on guidance are required by people with higher visibility. The real success of the 360, however, is due to the entire Rodgers production team, the people behind the scenes who breathe life into the product and who make musical magic happen every day. Without their faithful work, the 360 would still be on the drawing board.

In September of 1995, the Rodgers Theatre 360 debuted on schedule and made history with an unprecedented ten consoles sold during the Home Organ Festival at Asilomar. Encouraged by this level of response, it is our hope that not only Rodgers, but the entire theatre organ movement will benefit from the arrival of the latest entry into a distinguished musical

arena. True to their corporate belief, Rodgers is indeed celebrating tradition while creating the future.

## The Wyton Wurlitzer

by Ted Crampton

### THERE IS ONLY ONE WORD TO DESCRIBE THE WYTON HOUSE WURLITZER ... FABULOUS!

Its arrival on the cinema organ concert scene was heralded in public concerts on September 2 and 3 by Nigel Ogden and Simon Gledhill.

For the past 14 years, Elizabeth and Peter Palmer have been presenting



Simon Gledhill and Nigel Ogden at the Inauguration of the Wyton House Wurlitzer.

concerts on their 4c/16 Compton with its Bechstein grand piano attachment, installed in their 120-seat concert room. But it has long been their dream to have a large Wurlitzer installed at the other end of the room — and the dream has now been realized.

The Ritz Luton was opened on 11 October 1937, with a full film and stage programme, including Robinson Cleaver at the 3/8 Wurlitzer; and for the next 35 years the cinema provided the town's citizens with first-class entertainment. Sadly, its doors closed in 1972; the Wurlitzer was purchased by Peter Palmer and its parts were distributed in almost every room of his handsome home.

In 1986, Peter decided that it was time to put it all together again. Two huge chambers, measuring 25' by 15' by 12' high, were constructed at the other end of the building to contain the original 8 ranks from the Ritz plus another 10 Wurlitzer ranks that Peter had accumulated. Two years ago, Spalding organ-builder Chris Booth was called in to reorder the installa-

tion. This included major relocation of the ranks and percussions within the chambers; alterations to the wind supplies; complete resiting of the console stopkeys and the installation of a larger blower. The sound of the organ was transformed, and sang out fabulously at the opening concerts.

The complimentary but contrasting styles of Nigel Ogden and Simon Gledhill did full justice to the years of frustration and hard work. Their performances were dazzling as they filled the gabled room (with its generous acoustics) with glorious sound, culminating in a duet on both organs. With 34 ranks available, their duet of the overture "Orpheus in the Underworld" was probably heard in Cambridge! The encore of "Hot Dog" on the piano was a dazzling digital duet and sent everyone homebound and spellbound at their virtuosity. Elizabeth and Peter propose to feature both instruments at future concerts, the next being by Robert Wolfe on Sunday, October 29, at 2:30 p.m.

## News From Allen Organ



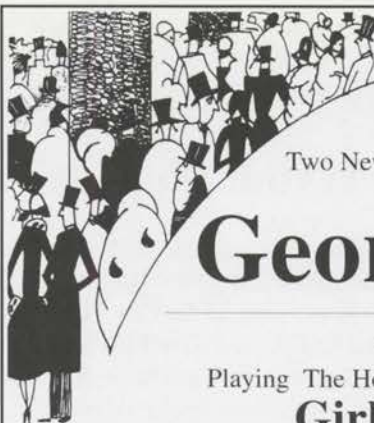
St. Andrew's Presbyterian Church in Calgary, Alberta, Canada, had some interesting challenges as it attempted to upgrade its organ and musical program recently. The final result: a mid-  
*(continued on next page)*

sized three-manual Allen MDS organ that offered the best of all worlds.

The old organ chamber was in the extreme left-hand side, and spoke through a small opening facing across the front of the church. Musical balance between the organist and choir was a difficult task, with minimal sound managing to get down the nave of the church. James Christie, a leading Canadian architect and member of the church congregation, helped design an "organ case" across the front of the church, behind the communion table. With 13 speaker cabinets including an antiphonal division at the back of the church, the end result was just what the congregation desired.

"Each Sunday is a delight to share in worship and hear the great variety of sounds that this organ can produce," says the Reverend Karl English, St. Andrew's minister. "Joyfully we sing to its accompaniment and appreciate its extended features. Its 'pipe organ sound' adds a whole new depth to the music of our church."

St. Andrew's Presbyterian is one of thousands of Canadian churches that have discovered the realistic pipe organ sounds of Allen digital organs.



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By

# George Wright

George Wright

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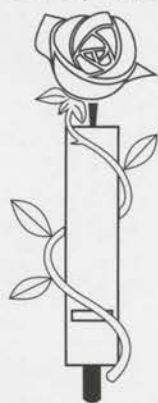
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# THE ETONES

## Electronic Theatre Organ Owner/Enthusiasts

by Jack Moelmann

In the September/October 1995 issue of THEATRE ORGAN, ATOS member Bob Miller from Saudi Arabia wrote a wonderful article entitled "Pan Pipes to Microchips: A Look at the Evolution of Organ Building." ATOS member Wilfred Hosteland of Norway wrote to me and provided the following comments:

"Mr. Robert Miller named the old and very large Telharmonium, and says that it was made and used in Berlin, Germany. This is not correct. The Telharmonium (there were a small number of them) were primarily set up and played in New York City. The history is very wide, but very much of it could be found in newspapers and magazines at that time. I have the patent documents too, and many pictures. The inventor was Thaddeus Cahill, who also invented the electric typewriter. The Telharmonium was the forerunner to the Hammond organ. It used the same system for tone generation, but its size was of "another world" — filling a large room.

"The first electric pipeless organs were based on various electro-mechanical systems, and started with the Telharmonium. The next known complete instrument was the Choralcelo (USA), 1918, and the very first to be commercial was the Canadian Wave Organ which was invented by Frank Morse Robb in Belleville, Ontario, 1927. One of the most known in the early thirties

(USA) was Richard H. Ranger's Rangertone organ and Ivan Eremeeff's Photona organ, an electro-mechanical photo-electric organ (USA). There was also made several complete instruments in Europe at that time. Since the Telharmonium was patented in the late 1890's, the electric pipeless organs now have a story covering 100 years!"

In response to Mr. Hosteland's letter, Bob Miller provided this reply:

"I am grateful for Mr. Hosteland's knowledgeable input, and yes, he is quite correct: the "Telharmonium" instruments were indeed built and demonstrated in New York around the turn of the century. The technology was described by Thaddeus Cahill in "Electrical World" magazine in 1906. I had the name Telharmonium and (the German built) Trautonium confused."

So now you have the "rest of the story" and we are always thankful to provide complete and accurate information, both in this column and others throughout this Journal. Hope you enjoyed Bob Miller's article, and now with an update.

Theatre Organ on the Internet: For those of you who are one of the ever expanding network of computer users and have a modem (a device to connect your computer to a telephone line) to explore the Internet, and the WorldWide Web, here is some good news. Jerrell Kautz, a member of ATOS, has created a page/site on the WorldWide Web which can be

accessed and provides a "show and tell" about theatre organs. It is called "The Theatre Organ Home Page" and can be accessed with a "browser" at: <http://wcbi.com/organs>.

It is quite interesting and if you have this capability, try it out. If you don't have the capability, why don't you get it and explore the computer networks — just like microwave ovens, it is the "wave" of the present and the future. I sent Jerrell a photo and complete spec list of my organ here at home so if you explore, you can read all about what I have here. There are a growing number of theatre organs on the page, both pipe and electronic, located in theatres, auditoriums, as well as home installations. There is also information about ATOS and information about organ special interest groups on the Internet and how to get involved with them. He has done a wonderful job of putting that Home Page together.

The ETONES are constantly growing. We have around 535 ATOS members, 33 of whom live outside the US. If you want to join the group, just drop me a note. If you would like to have some particular topic discussed or have something you would like to add to this column, send that to me also. Remember, ATOS is alive and well because of the theatre organ, both pipe and electronic.

Jack Moelmann, P.O. Box 25165, Scott Air Force Base, Illinois 62225-0165. 618/632-8455; FAX 618/632-8456.



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

## ORPHEUM - LOS ANGELES, CALIFORNIA

Opened: February 15, 1926

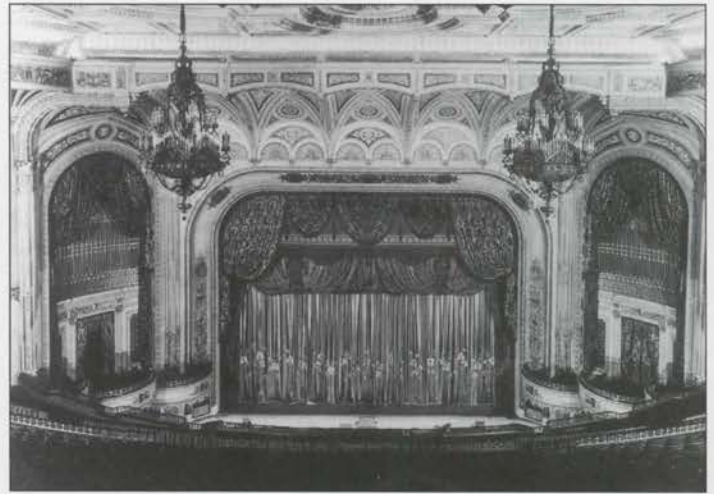
Architect: G. Albert Lansburgh

Capacity: 2300

Organ: Wurlitzer 3/13 Style 240, Opus 1821 (Installed in 1928)

From Chicago to the Pacific, "Big-Time" Vaudeville in the early decades of the century meant the Orpheum Circuit. Here played the top acts, on a two-a-day policy, in theatres of restrained and scholarly elegance. Still, by the late 'teens, no manager was safe ignoring the enormous popularity of the movies. To get its share of the action, Orpheum developed a "Junior" circuit of large single-balcony houses for movies and Vaudeville on continuous performance. (The State-Lake, Chicago and Golden Gate, San Francisco, are examples of this genre.)

Whatever their size or policy, nearly all Orpheums opened between 1909 and 1926 were designed by a single architect, G. Albert Lansburgh of San Francisco, a 1906 graduate of the Ecole des Beaux Arts in Paris. This turned out to be the last of them; a dispute during its construction led to the contracts for the Seattle and Vancouver Orpheums going to his arch-rival on the Coast, B. Marcus Priteca.



Like Thomas Lamb's theatres of Loew's, Lansburgh's Orpheums reflected a conservative architect with a conservative client. The Los Angeles Orpheum would have been no less plausible a dozen years before. Collection, THS - Terry Helgesen photos



Lansburgh's usually unerring eye for scale and proportion deserted him on the marquee: it's too small and set too high. The present neon trapezoid is far more effective. Note the Wurlitzer Building up the street.

Replacing an earlier Lansburgh house, which survives as the Palace, this was the last Orpheum to open as a two-a-day operation. Its design, however, was more like a Junior Orpheum, with one balcony, and Lansburgh's inevitable stepped boxes beneath organ chambers, vacant for two years. It has enjoyed both a long and successful career and a minimum of tampering: above the boxes, most of the original decorations, fixtures and draperies are intact. Used occasionally in films, it appeared recently in Ed Wood as the Hollywood Pantages, a theatre it in no way resembles. (In *The Benny Goodman Story*, the nearby United Artists was asked to be the New York Paramount, an equally improbably charade.)

The Style 240 was a 235 with a Brass Trumpet and Horn Diapason, but no piano. Early editions are listed as "Style 235-Special;" after opus 1545, it got its own number. Orpheum liked the 240: they bought nearly a dozen for new installations and to replace older, less theatrical instruments. The Los Angeles Orpheum organ is still on duty. The opportunity to enjoy an original installation in a nearly original theatre is one becoming less available all the time. Cherish it.

Steve Levin

For membership information:  
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## ORGAN-IZING POPULAR MUSIC

by  
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Many classical music reviewers took pleasure in pointing out that most theatre patrons preferred the poor sound of the early sound systems to the unmusical efforts of local theatre organists.

The ability to play a recognizable tune on a keyboard is not quite enough. The best Theatre Organists were masters of variety and contrast in registration. Both registration and style of playing must be appropriate to the songs being played.

When planning a program to be played for any audience, select songs which will require noticeably different registrations. No song should sound the same as the one before it or after it. Introductions and modulations should not sound the same as the songs they precede. OPERATING THE TONE CONTROLS IS EVERY BIT AS IMPORTANT TO THE MUSIC AS PLAYING ON THE KEYS.



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# The Chicago Stadium is Gone, but the Barton Theatre Pipe Organ Lives!

by Hal Pritchard

Despite several years of letter-writing campaigns, phone calls, soliciting aid from preservation groups, attending Landmark Commission Meetings and speaking with so-called "connected" persons, the Chicago Stadium site is just another asphalt-covered parking lot. No plaque, marker or any other clue has been left to mark the spot where the stadium once stood. Another part of Chicago's golden history has vanished; replaced with a money-maker center that has the personality of a wet noodle.

The Chicago Stadium opened on March 17, 1929 — a grand art deco arena that sported its very own Barton Grande theatre pipe organ, specifically designed for the building by Dan Barton & Associates.

The February 1929 issue of *The Diapason* described that organ in detail and listed all of the stops. To quote a few lines from that *Diapason* ... "The organ is theatrical in style and will have 51 sets of pipes, seventeen

sets of percussions, a drum section, which consists of six bass drums, six cymbals and twelve snare drums ... The cathedral chimes have been adapted from Deagan church tower bells and are struck with nine pound hammers operating on fifty inches wind pressure ... The console is of large size and is to be played from six manuals with 828 stopkeys on the console. There is a double arrangement of combination pistons and combination tablets ... The installation will be made in the roof of the building in five specifically built concrete organ lofts, the sound being distributed throughout the building by special deflectors.

The Chicago Stadium became a focal point for Chicagoans who went there in droves to hear Presidents speak, watch ice shows, Hollywood stars, the Black Hawks, the Bulls, and a myriad of other events.

The position of Mr. William Wirtz, the owner of the Chicago Stadium was publicly stated only once: in response to a question on a local TV program asking if he wanted landmark status for the stadium, he responded, No! Not once during the campaign to save the stadium and the Barton was there any response from either Mr. Wirtz or any spokesman for the stadium.

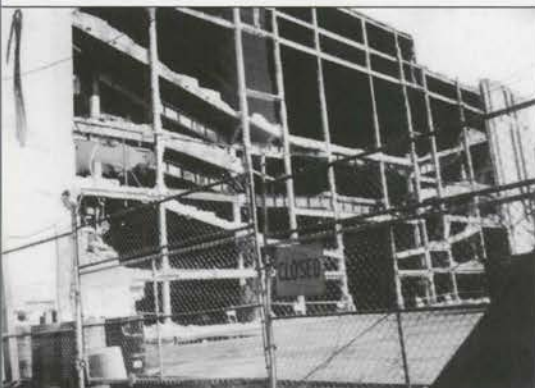


However, a persistent Bobby Roppolo negotiated the purchase of the Barton through stadium representatives. He and a syndicate he formed were able to purchase the Barton. With the help of friends, some hired hands and CATOE

volunteers he removed the Barton to place it in storage until a suitable location could be found where it would play intact.

At the present time the console is on display at The 19th Hole in Lyons, Illinois, in Bob's popular dance establishment. If anybody is interested in placing this fabulous instrument in a suitable venue, they can contact Bob at the The 19th Hole, 7905 Ogden Avenue, Lyons, Illinois 60534. Phone 708/442-5694.

To all who mailed letters and postcards and made phone calls asking for landmark status, many thanks ... although we lost the battle for the Chicago Stadium, we paved the way for the saving of the Barton by Roppolo.



*The demolished west wall of the stadium. Notice "Closed" sign.*



*Looking east to west through hole in the stadium. Hal Pritchard photos*

# State Of The State — A Postscript

by Tom DeLay



*Tom Hazleton hoping to get away from photographers and have some Greek wine next door at the Epsilon Restaurant.*

In September/October 1994 THEATRE ORGAN we chronicled the newly installed Wurlitzer in Monterey, California's State Theatre. Since the sold-out grand opening of the organ by home-town artist, Tom Hazleton, much more installation work has been accomplished.

Originally a 2/8 Style 200-Special, the organ was enlarged to 13-ranks in its previous church home. These additions, while not of Wurlitzer manufacture, were carefully added and unified into the organ's original relay. There was no question upon installation of the organ in the State Theatre, all non-Wurlitzer material would be removed and replaced with Wurlitzer parts. Much torture was endured as to leave the organ an original 2/8, not using the added unification or thoughtfully add to the organ along the lines of a Style 216, or follow a specification designated as "Special."

We chose to follow a "Special" while attempting to hold to some form of Wurlitzer practicality. Thus for the opening of the organ in September, 1994 the organ stood at 10-ranks following a Style 216 choice of ranks. The next addition was a typical Wurlitzer Kinura keeping within the basic styles 205, H, and 215. The twelfth rank added by suggestion of Tom Hazleton, was an Oboe Horn. This was also justified by Wurlitzer standards in that the ancient Wurlitzer Styles 4 and V also contained Oboe Horn sets as standard equipment. Both the Style 4 and V were 8-rank units. The single deviation from Wurlitzer standards is the thirteenth rank, a Flute Celeste.

Now, without arguing the "dictates" of controlling more than 10-ranks from a 2-manual console, the instrument is remarkably flexible. Also added to the organ were more tremulants. Often the fall of small theatre organs, the Style 200 was provided with 4-tremulants as original equipment. We chose to add separate tremulants for the Main Clarinet/Oboe Horn, Solo English Horn, and Solo

Kinura/Orchestral Oboe. This provides the organist with much more control and tremulant versatility to say nothing of musical thinking.

We were also fortunate to find a Wurlitzer Harp to add to the specification. This harp had one thing going for it — Wurlitzer action manufacture. However, the unit was one of the early beasts with the leaky push rod assembly. While the unit had been pneumatically rebuilt when purchased, it was otherwise original. We adapted the miserable push-rod assembly with modifications according to Allen Miller's "The Taming of Niagara Falls" THEATRE ORGAN January/February 1991. It worked without fault. The other problem was the harp was old enough to have been tuned by Deagan at A=435. Also, diatonically, the top seven bars of the C-side were long gone. Trying to find an adequate source of Honduran Nagaed Rosewood was an interesting process, but many saw blades and sanding belts later the new bars were made. The entire set was retuned to A=440 and went flawlessly. New endboards and airtrunk were required and built to Wurlitzer configurations copied from opus 1871 (El Capitan Theatre San Francisco). Over the years modifications had been made to the newer harps, but worked out very well.

From the beginning the Chrysoglott/Vibraphone was installed in the Main Chamber on its original bearers. Even with the percussion directly behind the shutters, it was disgustingly soft and easily lost. Thus, along with the harp, the vibraphone now stands unenclosed 4-stories above the orchestra seats, two-stories above the Main Chamber. Both percussions are now crystal clear, yet do not overpower or dominate. We have similarly placed the Chimes in a position above the Solo Chamber.

In the year since the "completion" of its initial installa-



*Organ crew members relax after the opening concert by Tom Hazleton. L to R: Bert Robinson, Tom DeLay, Peter Mungrides (owner of Epsilon Restuarant), and Ernie Smith.*

*(continued on next page)*

**STATE OF THE STATE cont.**

tion the organ has been used by United Artists for weekend films. NorCal sponsored a hastily prepared concert by Ron Rhode, when his planned concert on the ex- (FOX) Oakland Theatre Wurlitzer was washed out in a flash flood. Considering the short period to promote the program, attendance was better than expected. The organ's use was enhanced by being booked as part of the annual Dixieland Monterey held each first weekend in March. The organ is booked to be used in the 1996 festival as well. Tom Hazleton will be returning to the Monterey Peninsula in September with Dennis James in October. NorCal plans to have Kevin King play the Wurlitzer in November.



Bob Sanders works on the guidance system for the console lift.

At left: Tom DeLay before being lynched by the crew after announcing the Vibraphone was to be taken down and moved up two more stories. All that work to install, and now to have to take it down ... ugh!



Martin Schmidt hands up an English Horn during the organ installation.

*The organ's specification as it stands now and for the future follows:*

**MAIN**

Flute	97 pipes	original organ opus 1887
Violin	85 pipes	original organ
Diaph. Diapason	85 pipes	original organ
Violin Celeste	73 pipes	original organ
Clarinet	61 pipes	original organ
Oboe Horn	61 pipes (from Echo Organ)	opus 534 Metropolitan Theatre, Los Angeles
Flute Celeste	61 pipes	opus 1036 Grand Theatre, Beloit, Kansas
Unenclosed above Main		
Harp	49 notes	bars: opus 140 State Theatre, San Francisco
Vibraphone	49 notes	opus 2082 Murdock Residence

**SOLO**

Orchestral Oboe	61 pipes	opus d' jour
Kinura	61 pipes	opus 585 Hippodrome Theatre, Buffalo, New York
English Horn	61 pipes	Moller - new for organ 1975
Vox Humana	61 pipes	original organ
Tibia Clausa	85 pipes	original organ
Harmonic Tuba	85 pipes	original organ
Glockenspiel	37 notes	opus 2082
Xylophone	37 notes	opus 2082
Traps	12 effects	opus 2082
Unenclosed above Solo		
Chimes	25 notes	original organ
Unenclosed in orchestra pit		
Piano	85 notes	Wurlitzer

New 7-1/2 horsepower Spencer blower replaced original 5 hp machine in 1978. Except for the 61 Moller pipes, the entire organ is composed of Wurlitzer chests, shutters, regulators and tremulants.

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# FOR THE RECORDS

RALPH BEAUDRY, EDITOR

Please send recordings, videos and books for review to: Ralph Beaudry, 12931 Haynes Street, North Hollywood, California 91606.

## Video Review:



## Debut Concert — Juan Cardona, Jr.

Twice first-place winner of the "ATOS Home Organists Competition" (1994 and 1995), twenty-three year old Juan Cardona, Jr. starts his recording career with a videotaped performance of his first concert on the outstanding 3/15 Marr & Colton organ in Connecticut's Thomaston Opera House!

The Opera House is a National Historic Landmark for it dates back to 1884. Although not constructed with chambers, the Connecticut Valley Chapter, owners of the original 3/10 organ from Danbury's Palace Theatre, made arrangements to install their instrument in specially built side-of-stage chambers and the dedication program took place October 15, 1971. (See the December 1971 THEATRE ORGAN for full details on the installation.) In the intervening years the

organ has been enlarged to a 3/15. When the building underwent a fire-safety upgrade in the late 1980s, the 600-seat auditorium's acoustics were substantially improved by the removal of the damask wall coverings so today the organ speaks out even more brilliantly than before.

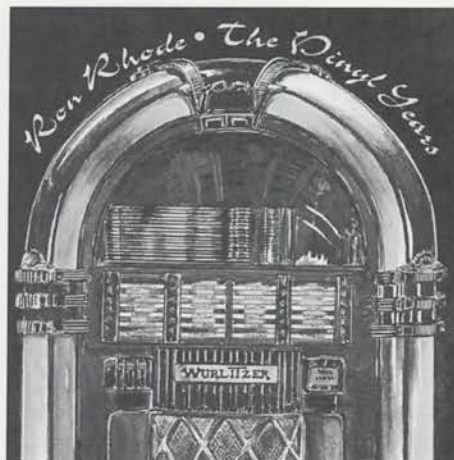
Over the past two years, while Juan has been studying classical organ at the University of Connecticut, our CVTOS Chapter has enlisted him as their staff organist playing overtures and intermissions for the many non-organ events held in the venerable Opera House. This beautifully filmed video, using three cameras, captures the entire two hour debut performance which also features the lovely voice of coloratura soprano Nina Wolk.

Juan's program includes a wide variety of mostly familiar favorites ranging from his first and second half opening selections, "From This Moment On" and "Strike Up the Band," to the pensive ballads "So In Love" and "Memories of You." Nina sings two Webber ballads from *Phantom of The Opera* in the first half and "Someone to Watch Over Me," "Dream" and "Love Is Where You Find It" in the second half and, in the Grand Finale, leads the audience in "God Bless America."

There are 26 selections in Juan's concert including, among others, an interesting Crawford arrangement of "My Love Song," a ricky-tick "Shakin' the Blues Away," "Granada" and a Disney medley which includes "Never Smile at a Crocodile."

Since this program is on video and performed before a live audience of enthusiastic and appreciative friends and supporters, it's proper to note that the camera work and editing are quite professional with long shots alternating with close-ups of hands and feet and an occasional audience-reaction view.

Congratulations to the Connecticut Valley Chapter for their support of such an obviously dedicated and serious young artist as Juan. We look forward to his even greater success in the future. VHS only at \$22.95 postpaid from Sunrise Sound and Video, 66 Main Street, Thomaston, CT 06787.



## The Vinyl Years — Ron Rhode

Ron's theatre organ career kicked off in June 1973, when he was hired by Bill Brown to be associate organist at the Phoenix Seventh Street Organ Stop. With the opening of the Mesa Organ Stop, Ron became the senior staff organist at the new location and played the "dedicatory" concert there on May 2, 1976.

The Mesa organ, heard on 17 of this album's 22 selections, was a 3/23 instrument from Denver's Fox Theatre (opus 1726, a Style 260) with additions from Mesa's Nile Theatre (Wurlitzer opus 0841) and several other instruments. (In 1984 the new four-manual art deco console was installed and there have been a substantial number of new ranks added since then.)

Within a year of the Mesa opening Ron's first LP was released and *Journal* reviewer Stu Green wrote: "His first record hits the spot ... With this recording Ron demonstrates a musicianship far in advance of his years ... (and he) is his own stylist." A few months later, in 1977, Ron's second LP, this time on Bill Brown's residence 5/22 Wurlitzer (the famous "HiFi Records" opus 1942 with an added Krumet) was issued and received a review stating "His tune list and stylings were aimed straight at the preferences of dyed-in-the-wool pipe organ fans, and he was on target."

Selections from these albums, and from *Who?* (1980) and *The Best of Times* (1984), both also recorded on the Mesa organ, are found on *The Vinyl Years*. Doing an A-B comparison with the original LPs again proves the remas-

*(continued on next page)*

tering now reveals the full range of the organs without the sound compression required for the earlier vinyl disc production.

This 69-minute album opens with a rousing "Strike Up the Band" followed by a bump and grind arrangement of "(I Wish I Could Shimmy Like My) Sister Kate," and a lush "I Left My Heart in San Francisco." Next up is E.T. Paull's rambunctious "Midnight Fire Alarm" (complete with fire bells galore but, mercifully, no siren!). A reverent "Nobody Knows the Trouble I've Seen" and the brisk "National Emblem March" complete the selections from Ron's first disc.

Switching to the Bill Brown residence organ (virtually the same size so there is not a jarringly noticeable difference between the two instruments) is a wonderfully ricky-tick "Some of These Days" followed by a romantic, Tibia rich "Wonderful One" and the cute novelty, "Nobody to Love." Victor Herbert's "Thine Alone" receives a full blown theatrical arrangement as does "Deep Purple" which Ron presents in its rarely heard complete 6-1/2 minute version.

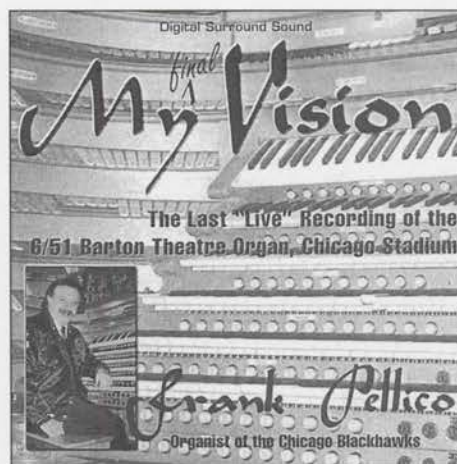
Now it's back to the Mesa Organ Stop for six selections from the *Who?* album including two pizza parlor favorites, "Chattanooga Choo-Choo" and "New York, New York" along with the delightfully breezy "Peg of My Heart" and lush "Ramona." Two of the most outstanding numbers from that album are also included; a magnificent "Malaguena" and an outstanding arrangement, based on Ethel Waters' original recording, of "Am I Blue?" (Listen for the organ's rare Serpent rank on the bridge!)

From Ron's fifth album (selections from his fourth, a Christmas LP, are not included on *The Vinyl Years*) we first hear the title number, "The Best of Times" from *La Cage* and then a country flavored "Can I Have This Dance" followed by a Trumpet, Serpent and cymbal-laden "When the Roll is Called Up Yonder." The toy counter gets a workout on "Take Me Out to the Ballgame" and the album closes with a bright and bouncy "Josephine."

Although the album obviously contains a generous number of "standards," the careful listener will reveal

in the subtleties of counter melodies, phrasing and rhythmic treatments that turn them into fresh delights. More good news is that, in response to a question about the wonderful numbers on the original discs which are omitted from this album, Ron revealed he is planning a Volume Two and it will contain the "missing" selections!

Recommended for absolutely delightful listening. Cassettes are \$14 and CDs \$20 (both postpaid) from Roxy Productions, P.O. Box 41570, Mesa, AZ 85274-1570.



## My Final Vision — Frank Pellico

It has six manuals, 828 stop keys, 11 tremos controlling 24 separate tremolos, 7 swell shoes, 140 pistons, 51 ranks totaling almost 4,000 pipes including 6 Tibia ranks, 3 Kinura ranks and a 3 rank Tuba Celeste, is housed in four chambers suspended from the ceiling 100 feet above the floor, has a total weight of 70 tons (the console alone weighing 7-1/2 tons), with wind pressures from 15" to 50", a 100 horsepower blower over 16 feet long and plays into a 25,000 seat "theatre." Of course this could only be the Chicago Stadium Barton organ which filled 14 boxcars on its trip from Oshkosh, Wisconsin, took 36 men three months to install and cost \$250,000 — in 1929 dollars!

Junchen's *Encyclopedia Vol. 1* (in addition to having a complete stoplist) describes the somewhat hilarious but fascinating details of why Barton won the contract over 11 other organ firms. As Dan Barton wrote "... we don't want a church-like organ or a concert

organ or a theatre organ ... This must be a special organ, the like of which has never been built before." Dave Junchen noted, "The word 'loud' doesn't do it justice: 'thrilling' comes a little closer."

Although Al Melgard rightly is credited with being the official Stadium organist from 1929 until his retirement in 1973 (isn't this the record for length of service at one instrument?) due to a prior contract commitment, he did not play the dedicatory concert on August 1, 1929. According to a *Diapason* article at the time, that honor went to Ralph Waldo Emerson who shared the console with his wife, Elsie Mae Emerson.

In 1991 Frank Pellico became the resident artist at the heroic-size instrument. On July 7, 1993, as a part of the ATOS Convention in Chicago, Frank followed Walt Strony (both were students of the legendary Al Melgard) at the massive console. This 49-1/2 minute album comes from an excellent DAT recording of Frank's part of that memorable event. The THEATRE ORGAN review stated, "As an added treat, house organist Frank Pellico played ... performing popular music of today in an entertaining manner ... An accomplished (baritone) vocalist, Frank also accompanied himself with superb command over his voice, the organ, and the acoustics."

Following Jack Moelmann's reverberant introduction Frank begins with a smooth, sonorous yet up-beat "Love's Theme." "This Moment in Time" is Frank's first vocal selection and he follows that with a fiery yet sensual "Begin the Beguine" and haunting "Memory" (from *Cats*) which features the Barton's stately chimes.

"Amor," like most Latin numbers, comes off unusually well on the Barton and Frank uses some light creamy Tibia registrations along with the tuned percussions. "When I Fall in Love" is another excellent vocal selection but be aware he did not bring his synthesizer in for backup; that's the Barton's ethereal Voxes! a medley of "Naughty Waltz" and "Artist's Life" segues into "Las Chiapanecas" (the Mexican Hand-Clapping Song) with the audience joining in for the fun of trying to clap to an ever changing

tempo. An all-stops-out Bach "Toccata" leads into the *Phantom of The Opera* theme.

Another medley of "Mona Lisa," and "Blue Moon," with Frank vocalizing on "Unforgettable," precedes what must be one of the Stadium's most frequently played tunes, "Beer Barrel Polka." Probably this album's single most outstanding selection is the closing nine-minute medley of "Forever Friends" and "My Way," both featuring Frank's excellent voice. For an encore it's "Here Come the Hawks" featuring all the organ's drums and cymbals!

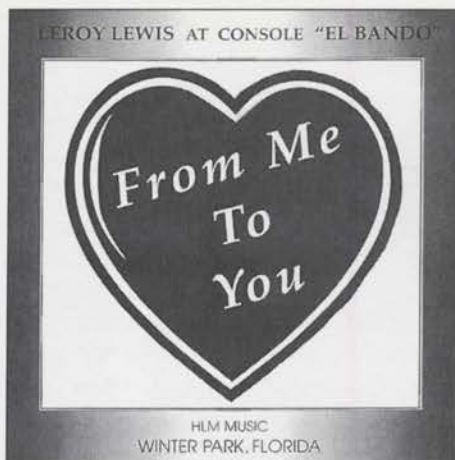
A critical listener, doing an A-B comparison with a tape of Hazleton's performance on the Barton during the '85 Convention, will note how much the organ has deteriorated since Dave Junchen worked his magic on the instrument for the earlier event. But this is not to diminish the value of this recording for Pellico obviously knows the organ well and has such a love for the instrument that he shows it off to the best of its ability.

Conventioneers who attended the '93 event will surely want this album and, if you weren't there, we highly recommend "My Final Vision" for this behemoth of an organ, when it finds a new home, can hardly be expected to sound as it does here in the now demolished Chicago Stadium! (The album's title refers to one of Melgard's many compositions, "My Vision," which he wrote for Sonja Henie, whose skating extravaganzas frequently played the Stadium in the 30s.)

This album has been produced in Surround Sound in cassettes at \$13 and CDs at \$23 (both postpaid) from Pelter Corp., 9045 Prado Drive, Palos Hills, IL 60465.

## From Me To You — Leroy Lewis

Throughout most of his professional career, aside from occasional pipe concerts, Leroy Lewis has been an entertainment organist appearing in many of the East Coast's most popular resort hotels and restaurants. Although this recording is on his own unique electronic organ, Leroy's asso-



ciation with and love for pipes goes back many years. At age 14, after years of piano training, Leroy switched to pipes when he discovered a funeral parlor's 2/3 Moller!

In the late 50s Leroy, who had been playing a Hammond at New Jersey's Surf City Hotel, with partner Ted Campbell, moved Hoboken's Fabian Theatre 3/16 Wurlitzer, opus 1905, into the hotel. To add some visual pizzazz to his performance, glass was installed under the swell shades — making it the world's first "visual" organ — this was four years *before* the opening of the first organ-ized pizzeria!

A few years later Lewis and Campbell were asked to do the same for the Canal Zone's Panama Hilton Hotel. That instrument, again "under glass," opened in 1962 with Leroy at the console of the former Atlantic City Warner Theatre's 3/27 Wurlitzer, opus 2043. (In 1975, after engagements featuring Leroy and other famous organists, including Lyn Larsen, the organ was removed to storage only to be reinstalled several years later by Lewis and Campbell across the street in the El Continental Hotel!)

Between these pipe engagements, and because of the seasonal nature of playing for the resort trade, Leroy put together an organ composed of several electronic instruments which he could move about. Due to its size and weight it was affectionately dubbed "Godzilla." But with the many electronic improvements over the years, a lighter more manageable instrument, which Leroy calls "El Bando," was developed and that is the organ heard on this album.

It's made up of a Hammond B3000,

plus Allen and Yamaha keyboards and other components, and a Roland U-20, all interconnected by MIDI circuitry. The results are musically satisfying and with Leroy's artistry, should appeal to most organ buffs, certainly to any who enjoy hearing new sounds along with the traditional theatre voices. Most of the selections are quite reminiscent of "The Organ, The Dance Band and Me," "The Tree Suns" album done with Ray Bohr, or the Lyn Larsen-Jack Bethards collaborations.

Throughout the 20 selections, most played in medleys, on this 58-minute CD there is a wonderful string bass and "almost live" drummer establishing the very danceable beat with the rich theatrical sounds of Tibias, Flues and strings supporting the many varying orchestral solo voices. Along with the realistic orchestral instruments are some tastefully created, never before heard instruments such as delightful percussive and chuffy Flutes, heard on "The Candy Man," "Toot, Toot Tootsie" and "Zip-a-Dee Doo Dah" and a vibraharp-like grand piano on "Wichita Lineman" and "I Don't Want to Set the World on Fire."

Realistic Saxes carry the melody line on "Oh Babe What Would You Say," "I Could Be Happy With You" and "Don't Blame Me" while the Oboe solos on "The Boy Next Door" and "All the Things You Are." Muted Trumpets are heard on "You Made Me Love You" and "Someday You'll Want Me to Love You." One of the most unusual voices of all-time, the Theremin, is featured on "I Need to Be in Love."

The other selections on this refreshingly different, toe-tapping and danceable album feature full-blown theatrical pipe arrangements and registrations. Outstanding among these is a dramatic medley of Dick Leibert's "You Were a Dream" and "Come Dance With Me."

It's all thoroughly enjoyable feel good music and recommended! Compact disc only at \$20 (post paid - overseas add \$3.00) from HLM Music, P.O. Box 2563, Goldenrod, FL 32733-2563.

Kenneth L. Rosen, Esq., concurs.

(continued next page)

## A Trinity Farewell — Simon Gledhill



Prolific Simon has been at it again and his latest release is, once again, an absolute delight! Most of Simon's previous recordings, however, have been made on large instruments — here he is on one of

the smallest organs ever recorded, a three-manual Wurlitzer of just eight ranks.

But what a Wurlitzer it is! First, it's one of the very last ever built; opus 2208 (out of 2238) was originally installed in the Gaumont Theatre, Oldham, England, in 1937. Only two of this model were ever built and it contains a rare Wurlitzer French Trumpet. After being removed from the theatre it was installed in the Trinity Arts Center, Pudsey where this recording was made.

This album is a "Farewell" for it is moving once again, this time to a new home in the Ritz Ballroom (a former theatre) at Brighthouse. This album is being issued as a fund-raiser to help cover the costs of installing the instrument in its new home. Once again, Simon has waived his fee to assist this worthy effort.

At Trinity the acoustics are wonderful and the organ, in perfect tune and regulation, has an unusually warm, intimate sound. An A-B comparison of one selection, Gordon Jenkin's dramatic ballad "This Is All I Ask," with the same selection on Simon's Detroit Fox album, reveals the eight-ranker, with Simon's artful registrations, to be a surprisingly close match to the much larger instrument!

Only a couple of the 22 individual selections on this 57-minute cassette have been recorded previously by Simon. His breezy opener, "I'm in Love for the Very First Time" is followed by a jazzy, mostly untremmed brass delight, "Midnight in Mayfair." Next up is a 13-minute medley of eight Harry Warren tunes featuring such movie musical favorites as

"We're in the Money," "Jeepers Creepers," "Remember Me?" and "Serenade in Blue." Side one closes with a subtle novelty, "The Boulevardier" and the hauntingly romantic "Here's That Rainy Day."

The second half opener is the sunny "All Over the Place." "This is All I Ask" is next followed by another sprightly novelty tune, "Pierrette." This side's medley contains the wonderful Rodgers and Hart tunes from the movie version of *Pal Joey*. We emphasize it's the movie version as only two of the six numbers, "Bewitched" and "I Could Write a Book," come from the Broadway original while "The Lady is A Tramp" and "My Funny Valentine" are from *Babes in Arms*, "There's a Small Hotel" is from *On Your Toes*, and "I Didn't Know What Time It Was" came from *Too Many Girls*.

The sentimental closer is "For All We Know (we may never meet again)." We sincerely hope that will not be the case for this beautiful instrument, so well shown off here by both the artist and recording engineer, deserves the very finest new home!

Highly recommended — cassette only for \$12.00 (and additional donations are encouraged!) They can accept US checks (or Mastercard/Visa charges) made payable to C.O.S. Ritz Wurlitzer. Send your order to Geoff Day, 105, Highview, Vigo Village, MEOPHAM, Kent, DA13 OTQ, England.

## More Gospel According To Paul — Paul Quarino



Wurlitzer. From the pizzeria's opening in 1973 this instrument has grown

Since 1985 Portland's Organ Grinder has featured "Old Time Gospel Music" every Sunday afternoon with Paul Quarino at the console of the one-of-a-kind 4 manual, now 51 rank

substantially and now boasts at least one of almost every rank of pipes ever made by Wurlitzer, four honest 32' ranks (Tuba Horn, Diaphonic Diapason, Tibia Clausa and Cor Anglais) as well as double sets of tuned percussions (one enclosed in the Main Chamber and one exposed) and one of the few rhythm units playing the real percussions.

Paul, now in his 22nd year as Musical Director and staff organist at the Grinder, regrettably, has made only a few recordings: his San Francisco Orpheum 4/22 Robert-Morton LP, "shared" Organ Grinder staff organists' albums, and his previous "Gospel According To Paul" are all long out of print.

This album is a joyous sampler of a typical Sunday afternoon session. In his review of Paul's earlier gospel album, Walter Beaupre (THEATRE ORGAN, November 1986) wrote: "... what Paul does is basically theatre style but it also has the conviction and serious commitment we expect from religious music. No tongue-in-cheek in these performances. The artist genuinely respects what he plays — and it shows ... if Paul Quarino plays this brilliantly every Sunday afternoon the engagement may last well into the next millennium."

He does and surely is now well on his way to the next millennium. While there are hand-clapping foot stompers throughout the album, like "Are You Washed in The Blood?" "Pass Me Not," and "The Old Time Religion," there also are sweetly swinging and gently jazzy selections, as in his waltzing arrangement of "The Old Rugged Cross," his Sunday School Medley, "Sweet, Sweet Spirit" and "In the Sweet Bye and Bye," along with dramatic full trem treatments of "Great Is Thy Faithfulness," "Ivory Palaces," "Look to the Lamb of God" and "Some Golden Daybreak."

We've not listed all the selections on this 55-minute cassette which contains 17 "cuts" including two medleys. Definitely something different, beautifully performed on one of the finest Wurlitzers anywhere. Cassette only at \$13.00, postpaid from Paul Quarino, 3141 S.E. 90th Place, Portland, OR 97266.



# The Sounds of Rhy's Wurlitzer, Vol. 1 & 2

## — 6 Artists

Ken Rosen, Guest Reviewer



Wurlitzer built more Style D six rank organs than any other single model. Yet, it is remarkable how few recordings there are of these once plentiful stalwarts of the neighborhood theatres in

America and England. Here is almost two hours of well-recorded and well played theatre organ on one of the few remaining unaltered, intact, playable Style D's in the world! The Rye Wurlitzer is presently in Thomas Peacocke Community College, having come from its original home in the Palace Cinema, Tottenham. It's opus 999, probably built just a few days, if not hours, before this reviewer's opus 1009, a Style D Special!

Listening to this organ is a trip back through time. While larger, multi-rank organs afford a lushness and grandeur of sound that small ones cannot hope to duplicate, smaller organs have a clarity and delineation of melody line and left hand, promptness of response and ease of playing that results in an almost Chamber music elegance. Precisely because of the lack of gush, snapping reeds or bombast, this music falls easily on the ears and after two hours does not wear out its welcome.

Heard first is **Peggy Weber** who played for the Union, later ABC, Cinemas in the 30s, broadcast for the BBC on its Compton and Foort Moller, and came out of retirement to perform on the Rye Wurlitzer in February 1991. A portion of that concert is heard here. An excellent old-school organist, she does an intermission style medley of "On a Clear Day," "Give Me the Simple Life," and "The Lady Is a Tramp," among others. Her portion concludes with the complete "Orpheus In the Underworld" overture, ambitious and well-played. Although her performance is toe-tapping and upbeat, I was overwhelmed

a moment of nostalgia that Ms. Weber's relaxed, authentic pre-pizza style, once heard in open console sessions played by so many veteran organists, is also practically extinct.

**Peter Hayward**, a professional organist for 28 years, on both pipes and electronics, performs the descriptive salon novelty "Grasshopper's Dance," "Misty" (with a tasteful modern feel) and "The Shadow of Your Smile."

Next up is **George Blackmore**, well known to American audiences from his many recordings and concert tours during the 60s and 70s. He was one of the best and, since his recent death, is greatly missed. He starts his November 1991 concert with "Phoenix March" and "Dambusters March" in suitable parade style. He takes "Butterflies in The Rain" at a much slower pace than the Sydney Torch 78, and the smooth but bright Style D Trumpet is heard in solo for the first time. His *Franz Lehar Medley* shows us how much a fine organist can coax out of six ranks in terms of pacing and variety. "Moonlight Serenade," "Sunshine of Your Smile," and "Smoke Gets In Your Eyes" are relaxed treatments that illustrate the clear and intimate sound of a good small instrument.

**Brian Sharp** is well known in England for both theatre and ballroom playing. Among the pieces from his April 1991 program we have "Carousel Waltz" in a big band treatment while "All in an April Evening" is a sentimental light classic, "Stardust" features the sweet small scale Tibia and Trumpet, and "Sweet Georgia Brown" is both cute and virtuosic with hot choruses that push the limits of the small organ. "Kidding Mr. Hitler" is a good old vaudeville (make that music hall) romp that must have brought smiles to blitz-plagued Londoners.

**Richard Hills**, the recent overall winner of the ATOS Young Organists Competition, was 13 when his July 1994 concert was recorded. His opening "Her Name is Mary" is one of the best herein, a smooth sensitively phrased and registered fox trot. "Crazy Pirouette" is authoritative and virtuosic, a light novelty in which the squawky reeds are not missed. His

other selections, "Good Ship Lollypop," "Teddy Bears' Picnic" and "Play a Simple Melody" are all bright and bouncy while "Twilight Time" is smooth yet rhythmic with skilled use of counter melody. His playing is already polished and insightful and there is not a note here to suggest the playing of anyone other than a sophisticated, poised and experienced adult organist. This talented young man will be featured in concert at the 1996 ATOS Convention.

**William Davies** is known to American listeners from his many excellent imported recordings and this reviewer has been a Davis fan for years. He always plays with taste and total technical mastery and that is evident in these selections from his July 1994 concert at Rye. "Jesu, Joy of Man's Desiring" turns a small Wurlitzer into a romantic classic organ with its untremmed Flutes. He also does "Phoenix March" in an interesting contrast to the Blackmore version heard earlier. His other selections are "The Lark in Clear Air," "Waltz in Water Colors" and a *Jerome Kern Medley* which is sprightly when appropriate, pensive when called for, has beautifully conceived bridges between tunes, "soft shoe" left hand rhythms and a good *Vox Humana* which finally makes an appearance here!

All proceeds from the sale of this two cassette album will go to the continuing restoration and maintenance of the organ, but don't buy it just for that reason. Add it to your collection because it is a well recorded original Style D played by six excellent organists and a lot of good music (over 40 selections) for the price.

This two cassette set, is available for \$20.00 postpaid. Because of the high cost of converting checks in US funds, please sent US currency (a \$20 bill or two \$20s). Address your orders to Richard Moore, F.O.R.W., Thomas Peacocke Community College, RYE, East Sussex, TN32 7NQ, England.

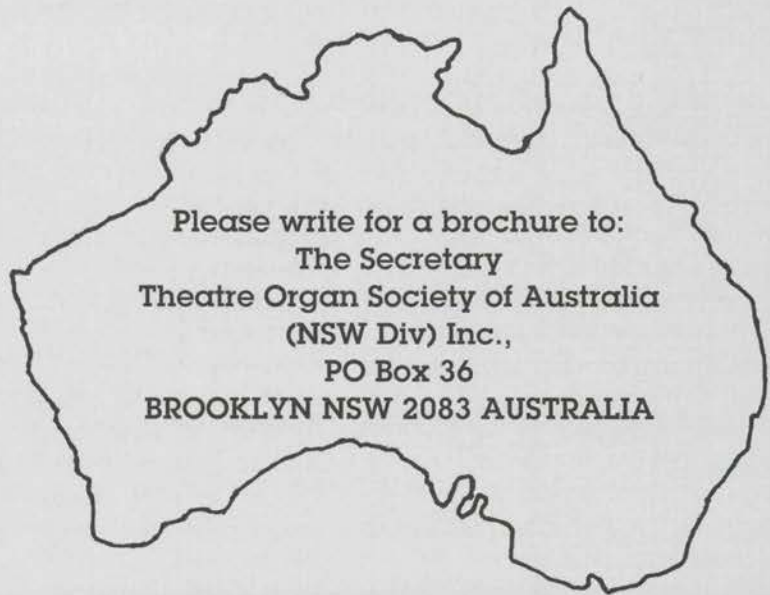


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June 29 - July 6

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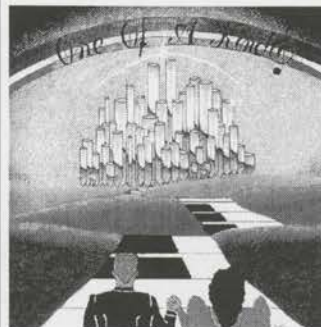
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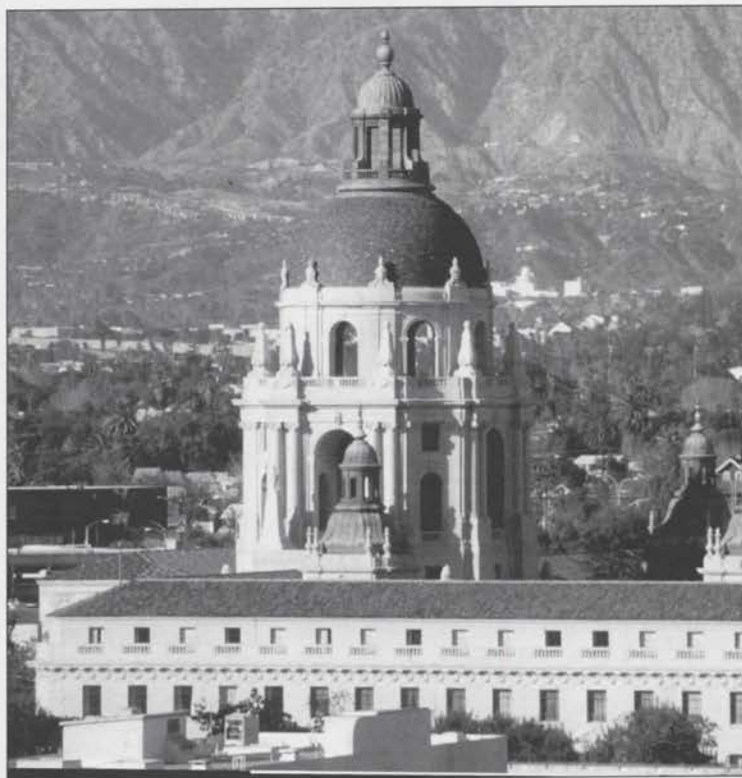
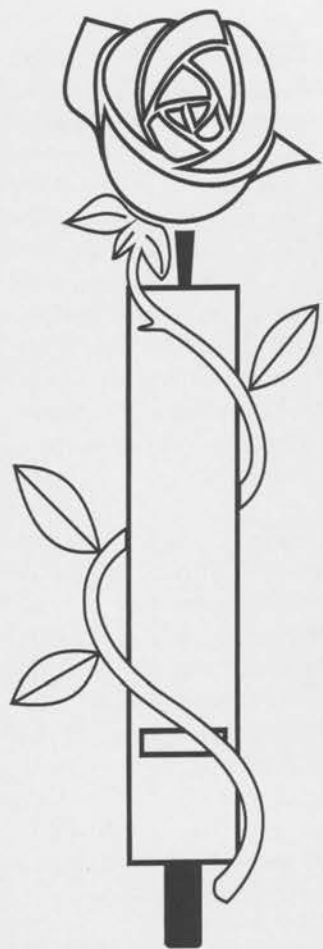
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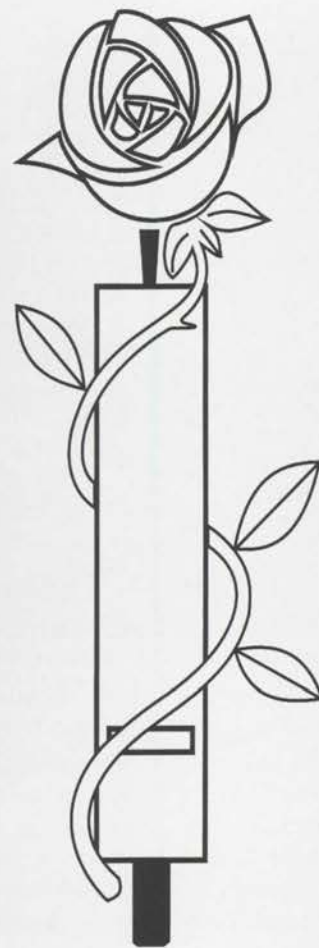


WELCOME TO THE  
“DAYS OF PIPES AND ROSES”  
1996 AMERICAN THEATRE ORGAN SOCIETY’S  
41ST CONVENTION

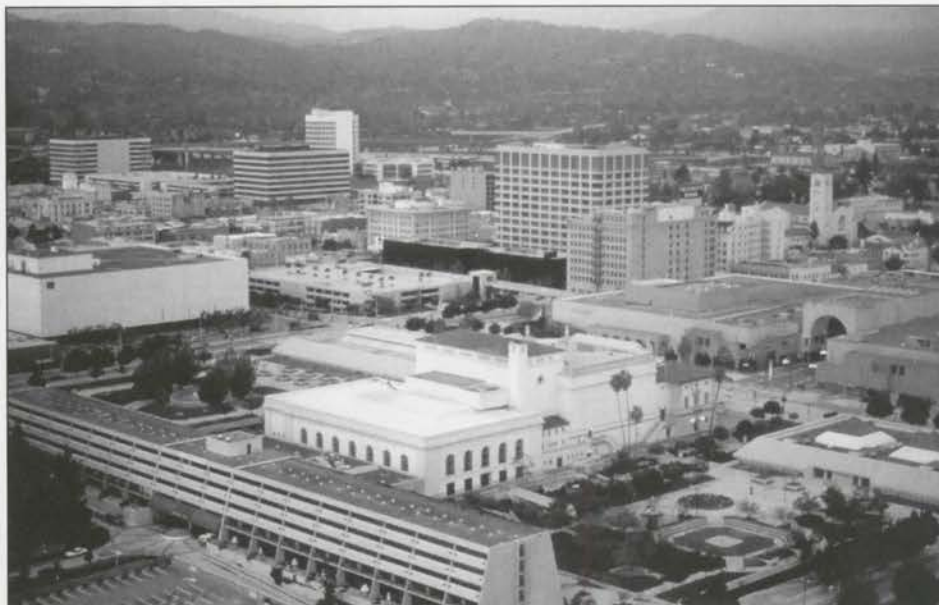
PASADENA, CALIFORNIA  
JUNE 29 TO JULY 6



*Pasadena's Ormate City Hall*



THE  
LOS ANGELES THEATRE ORGAN SOCIETY  
WILL WELCOME  
THE ATOS 1996 CONVENTION  
JUNE 29 TO JULY 6



*Downtown Pasadena with Civic Auditorium in center of photo.*

In February 1955 thirty some theatre pipe organ lovers from all over the United States were invited to the Southern California home of Richard and Helena Simonton in North Hollywood to form what is now known as the American Theatre Organ Society. We've come a long way since then with our membership now over 6,000 and 69 chapters throughout North America and in England and the Lands Down Under! So it is with great pride that we invite you to the 41st Annual ATOS Convention in Southern California!

Since music is a great part of what we are about, we paraphrased a famous song to call this great event "The Days of Pipes and Roses" for we will be headquartered in the beautiful city of Pasadena, host to millions each New Year's Day for the famed Rose Parade and Rose Bowl football game. Not only will you be able to enjoy the many attractions Southern California has to offer but also see and hear 11 superlative theatre organs played by 15 outstanding artists!

The city of Pasadena was established more than 100 years ago when a group, led by an Indianapolis man named Daniel Berry, came west to find a place to escape the snows and freezing temperatures of midwest winters. What they found was the

13,000 acre Rancho San Pasqual set against the majestic backdrop of the San Gabriel mountains. They decided to name it Pasadena, a Chippewa Indian word meaning "Crown of the Valley," and officially incorporated the city in 1886. Soon thereafter stories of Pasadena's fine climate and beautiful scenery were attracting wealthy Chicagoans and New Yorkers to the area. Pasadena became their winter playground and they built magnificent homes, gardens and museums to add to their pleasures.

Today, Pasadena is a world apart, yet it's within the heart of metropolitan Southern California, just 10 miles north of downtown Los Angeles and within an easy drive of all the major airports and attractions. Airport shuttle limos provide frequent service from LAX, Burbank and Ontario Airports directly to the hotels while Prime Time Shuttle (1-800-RED-VANS) offer immediate pick-up service at Amtrak's Union Station.



*A pipe organ theme Rose Parade float.*

# To get you ready for your week of musical entertainment, LATOS is hosting an Overture Day ...

On Saturday, June 29 we will present two of the largest and most spectacular private installations in Southern California.

*(Please note: These events are independent of each other — there is NO busing between the two! So that you can attend both, if you wish, the morning concert will be repeated in the afternoon at each venue!)*



## John Ledwon and his 4/52 Residence Wurlitzer.

This spectacular installation, in a modern-day Victorian style mansion, is perched on a hilltop in the beautiful Medea Valley — the location, home and organ will knock your socks off! (Maximum of 150 at each concert.)



*John Ledwon and the 4/52 Wurlitzer.*



*Lyn Larsen and the 4/70 Wurlitzer.*

## Lyn Larsen at the 4/70 Wurlitzer at San Sylmar's Nethercutt Collection.

Created by J.B. and Dorothy Nethercutt, the Collection includes the finest private assemblage of antique and classic cars, fabulous mechanical musical instruments and the newly expanded Wurlitzer in a setting second to none. (Maximum of 200 at each concert.)



*The Auto Salon at San Sylmar.*

# *And Now the Convention Begins ...*

You will be thrilled by these world class organists!



*Left to Right:*

DAN BELLOMY  
Orpheum Theatre

CHRIS ELLIOTT  
Fullerton High School

SIMON GLEDHILL  
Pasadena Civic Auditorium

*Left to Right:*

RICHARD HILLS, JR.  
San Gabriel Civic  
Auditorium

LLOYD HOLZGRAFF  
First Congregational Church

STAN KANN  
Founder's Church



*Left to Right:*

DAVID PECKHAM  
San Gabriel Civic  
Auditorium

BOB RALSTON  
Founder's Church

WALT STRONY  
Pasadena Civic Auditorium



*Left to Right:*

BILL VLASAK  
Pasadena City College

LEW WILLIAMS  
Pasadena City College

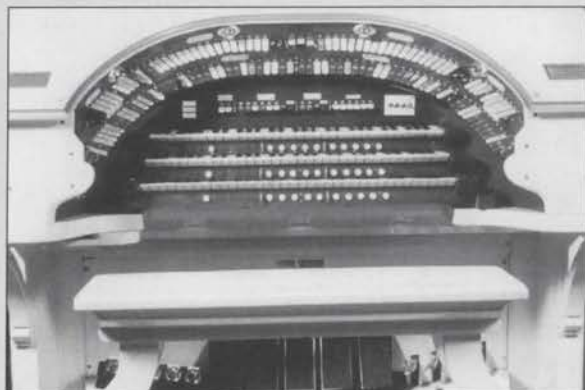
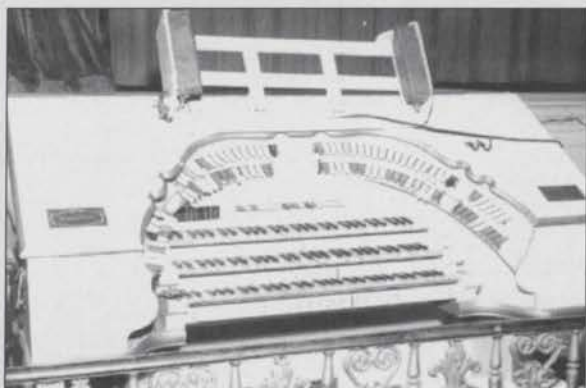
RALPH WOLF  
Cocktail Party Entertainment



# Playing these outstanding instruments ...

*Left to Right:*

3/13 WURLITZER  
Orpheum Theatre  
4/31 WURLITZER  
Founder's Church



3/16 WURLITZER - San Gabriel Civic Auditorium



5/28 MOLLER - Pasadena Civic Auditorium



5/350 SKINNER/SCHLICKER - First Congregational Church

*Left to Right:*

4/35 WURLITZER  
Fullerton High  
School  
3/23 WURLITZER  
Pasadena City  
College



And to continue your musical enjoyment, on Friday, July 5 the Santa Barbara Theatre Organ Society will host an Encore Day ...

*We'll depart Pasadena in the morning for a beautiful ride in air-conditioned highway cruisers along the scenic Southern California coastline with the rolling Pacific on one side and towering mountains on the other as we travel to the Mediterranean-styled seaside city of Santa Barbara. Our destination is the unique atmospheric Arlington Theatre, with its magnificent 4/24 Wonder Morton for a concert by Scott Foppiano. In addition to the concert, there will be time for you to take a leisurely stroll about this charming city and have lunch, do some shopping and visit some of the many historic and picturesque sights. In the late afternoon the coaches will whisk you back to Pasadena in time for dinner.*

SCOTT FOPPIANO



*Santa Barbara's Landmark Arlington Theatre.*



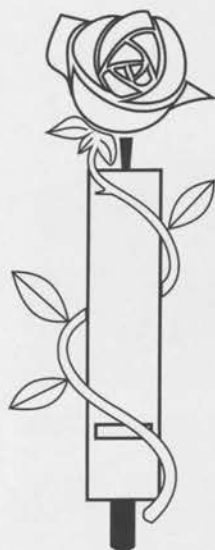
*The Spanish Courtyard Interior of the Arlington Theatre.*

*The "Wonder Morton" in the Arlington. George Ferrand photo*



# Continuing your musical pleasure on Saturday, July 6 Dick Loderhose will host a "Double Encore Day" at his Bay Theatre in Seal Beach.

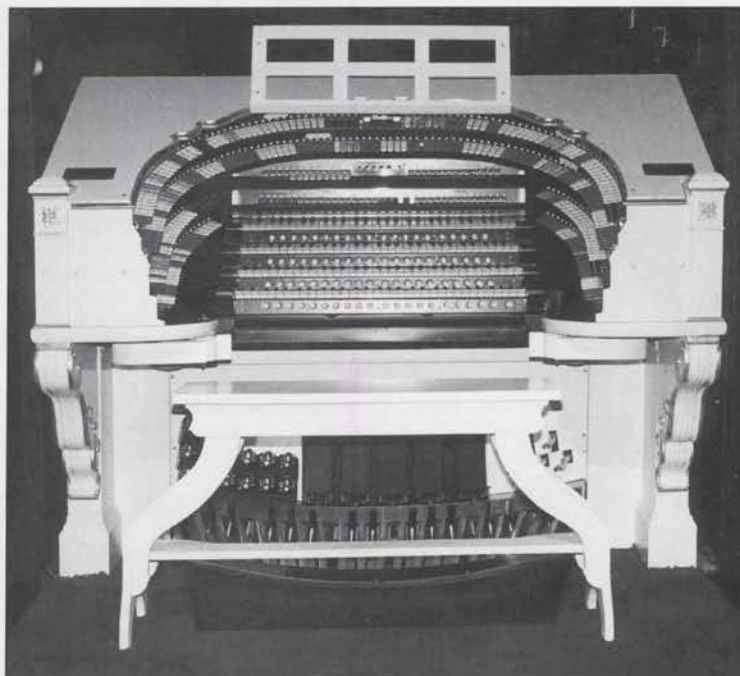
*At the console of the 4/42 Wurlitzer will be theatre organ greats Ashley Miller and Tom Hazleton in a duo-program — and there will be both morning and afternoon show times! The former New York City Paramount Studio Organ, on which this instrument is based and upon which Jesse Crawford made many of his most famous recordings, now boasts a completely rebuilt console and new computer relay system. You certainly won't want to miss this extraordinary event!*



ASHLEY MILLER



TOM HAZLETON



*The Bay Theatre's 4/42 Wurlitzer.*

*Logo artwork by Christina Rose*

# More information about "The Days of Pipes and Roses" ...



Main Entrance to Pasadena City Hall.

## Hotel Information

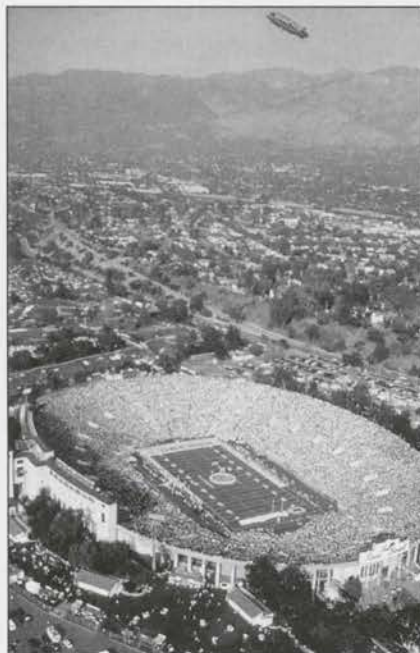
Because of the anticipated attendance at this convention, two hotels are being used — the Pasadena Hilton and Holiday Inn. These hotels are but one short block apart from each other and there will be events and activities at both. Seminars will be held in each hotel while organ display rooms (featuring both Allen and Rodgers), Marion Flint's exhibit of world-wide organ activities, and the Convention Emporium (formerly known as the Record Shop but who sells records anymore?) will be at one or the other. The hotels are in downtown Pasadena within a block of the Civic Auditorium where two convention concerts will be presented.

## Dining & Shopping

Directly across the street from the Auditorium is one of the largest enclosed shopping malls in Southern California where you'll find two major department stores, dozens of specialty shops and fast food stands as well as two fine restaurants! Nearby is Pasadena's trendy Old Town area which boasts some of the most diverse shops and fine restaurants that Southern California has to offer. The area is busy day and night and a convenient free shuttle travels throughout the downtown and Old Town, as well as South Lake Streets, shopping areas.

## General Information

Pasadena is definitely a visitor-friendly city! With a population of 134,000 and its strategic location in the center of Southern California, it is small enough to be personable, yet large enough to offer the unique diversity of things to see and do which makes the area so famous as a tourist destination. Summertime will bring warm 80 degree days and cool evenings so plan for relaxation and casual, comfortable attire.



Aerial view of the Rose Bowl.



The Pasadena Hilton and The Holiday Inn where we will meet for our convention.



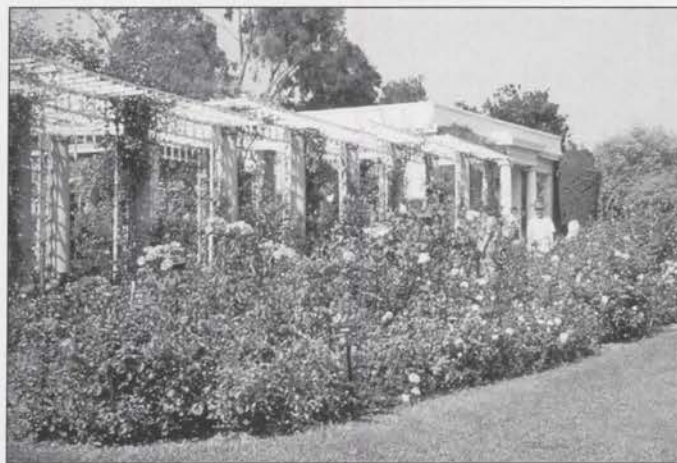


*Plaza Pasadena Shopping Mall.*

## Sightseeing

Of course, there are numerous other attractions nearby including the renowned Huntington Library, formerly the estate of railroad magnate Henry E. Huntington, with its 150 acre botanical garden, rare book repository and museum which contains some of the finest collections of British and French 18th Century art in America. Also the Norton Simon Museum houses the industrialists' outstanding collection of Old Masters and Modern art. And there are beautiful historic homes to visit such as the Wrigley Mansion (now home of the Tournament of Roses) and the Gamble House, an outstanding example of architecture from the California Craftsman era. Information about these and many other note worthy sites will be provided in your convention packet. And we've planned free time in the convention schedule so you'll have the opportunity to fully enjoy the ambiance of Pasadena. To fulfill any of your travel or sightseeing needs, we refer you to our official convention travel agent, Margaret Simonton Mitchell. Note: there is a special place on the Convention Registration Form where you can request her to call you and have her arrange not only your travel to Pasadena but also your sightseeing in Southern California.

*Dining at one of  
Old Town  
Pasadena's many  
restaurants.*



*Rose Garden at the  
Huntington Library.*

*William Wrigley  
Mansion (home of the  
Tournament of Roses).*



## In Conclusion

There is so much to see and experience in Southern California — we're looking forward to meeting you this summer — and do bring a hearty appetite!

# "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 Bay Theatre, Seal Beach	"2nd Encore" Repeat of morning program	Free Time

# CLOSING CHORD



Dale Boring at Lutheran Medical Center.

## Dale Boring

Dale Boring was called to his Heavenly Home on Friday, October 13, after suffering from Leukemia.

I visited with Dale every few days and spent time with him on the evening of October 12 before leaving for the Regional Convention the following morning.

Dale was generous with his musical talent. At my request, he played the organ every week at Lansdowne Manor. In addition he planted flowers and vegetables for the residents to enjoy.

Dale was a staunch supporter of ATOS and SLTOS; he had been a member of the Valley of the Sun chapter some years ago. He had many friends in many places. As a Regional Claims Manager for Mutual of Omaha, Dale was able to play many organs across the country.

Beginning March 12, 1990, and terminating June 30, 1995, Dale had accumulated 7,346 hours of volunteer service at Lutheran Medical Center. He was also honored for 20 years of volunteer work at our Missouri Botanical Garden.

My various collections were, indeed, enhanced by gifts from Dale.

He was a special friend. I'll miss his cheery telephone calls and visits.

Dale's funeral service was at his beloved Christ Memorial Lutheran Church with interment in Jefferson Barracks National Cemetery.

Dale will be remembered as an intelligent, energetic person always ready and willing to help where he was needed.

*Doris Erbe*

## Norwood "Marty" Martin

March 21, 1921 - November 14, 1995



*Bo Hanley photo*

A member of the Motor City Theatre Organ Society for twenty-five years, Marty loved, protected and cared for our Barton 3/10 Theatre Organ like a child hovers over his favorite toy. Marty worked on the organ with Larry Perry for years until Larry moved out of state. At that time Marty became the "Chief" of our Barton.

After any show or concert Marty reveled in taking groups on a tour of the theatre, which always was highlighted by a long stop at the organ chambers. Here, he not only educated them regarding the operation of a theatre organ, he delighted in demonstrating the toy counter and other ranks which always got a happy response from those on the tour.

As booking agent for our film series, Marty established a good rapport with all the film distributors and the shipping people. During our Saturday matinee performances Marty handled the concession counter.

hardly a day passed that you didn't find Marty at the theatre working at something. He was very devoted to

his wife Enid (our Treasurer) and their three sons, supporting them in every way. He was also an avid worker for the Muscular Dystrophy Association.

Although the Redford kept Marty well occupied, he managed to spend long hours with the organ crews at both the Fox Theatre in Detroit and the Michigan Theatre in Ann Arbor. At the time of the restoration at the Fox, he helped disconnect both consoles and move them into storage under the stage.

Marty served with the 605 Battalion Tank Destroyer during World War II until he was wounded and then transferred to the Air Corps. He loved flying, traveling with his family cross country and also loved horse back riding. In 1983 he retired from the National Twist Drill Company, where he had worked as a Precision Machinist for forty years.

We miss him — his constant teasing — and his always "Being There."

*Dorothy Van Steenkiste*

## George H. Robinson 1910 - 1995



*George Robinson at Grant Union High School, North Sacramento, California.*

*Dave Schutt photo*

Many of you have met George Robinson at recent ATOS Conventions. That's why many of us consider his death another step in the passing of an era. George's health has been in a state of decline during 1995. However, it seemed to take a big turn for the worse in early November. He fell on November 16, and the paramedics took him to the hospital. It seemed like he was getting better, but then his kidneys and heart gave out,

*(continued on next page)*

and he essentially couldn't communicate for a couple of days before he died. I'm happy to say that he was not in pain. He died in his sleep at 10:20 p.m. on November 27, at age 85.

I wish my memory and THEATRE ORGAN magazine had the resources to document the countless stories that I heard from Uncle George over the thirteen years I knew him. His was a varied career, but the theatre organ years were particularly fascinating.

Uncle George was born in New Haven, Connecticut (the home of Yale University). He was always attracted to the organ. As a youth he held notes when Harry Hall (the early organ-builder from New Haven) tuned organs. At age 14, George put his musical talent to work. He began by playing for silent pictures on a small Robert-Morton in the Strand Theatre in Wallingford, Connecticut. About this time, George heard a "much older" young man, Eddie Weaver, play for song slides. George admired the way Eddie got the audience to sing, and George adopted some of those same techniques. Much to the disdain of his fellow music students at Yale, George was supporting himself playing for silent pictures on various organs in New Haven.

George decided that he needed to give some serious study to the Art of Theatre Organ. So he went to New York to visit the many organ teaching studios that were there then. He chose to study with Emil Velazco, a friend and student of Leo Sowerby, of Chicago. Velazco was a wonderful organist, a gifted composer, and a successful teacher. Another student of Velazco's at this time was Fred Feibel. Velazco was also a friend of Rudolf Friml, and Friml orchestrated an organ part for his operetta, *Rosemarie*.

When Velazco was named chief organist at the brand-new Roxy Theatre, it was only natural that he would bring along his student, George Robinson, to assist him. George did not do organ solos there, he accompanied silent films and played with the orchestra under the direction of Erno Rapée. George vividly recalled the Kimball organ installation in the Roxy. Most of the organ was under the stage

to augment the orchestra. However there was a loud fanfare division over the proscenium. When playing with the orchestra, Rapée forbade the use of the fanfare division because it drowned out the orchestra. On the other hand, when the orchestra pit was raised, it mostly covered the swell openings of the understage chambers. Consequently, Rapée yelled at the organist, "More organ, more organ!" Since the console was lowered below the level of the orchestra pit, the full blast of the organ deafened the organist (although it still wasn't loud enough for Rapée).

Emil Velazco left the Roxy after one year and returned to the Mastbaum Theatre in Philadelphia. Lew White was named chief organist. Previously, White's main claim to fame was playing the lobby organ at the Roxy (right outside Roxy's office). Naturally, White's students replaced Velazco's students as assistants. George went with the Loew's theatre chain to play organs throughout New England. His favorite organs were the Wonder Mortons in the New York/New Jersey area. He also went on a tour that took him to the Paradise Theatre in Chicago and the Paramount Theatre in Toledo, Ohio. By this time, talkies were displacing theatre organists right and left.

George's bookings were under the management of the Music Corporation of America (CM). He told them he would play any organs except Mollers (Loew's State in New York) or Esteys (Capitol). Eventually he got a job at the Music Corporation of America's radio station, WMCA.

A staff organist in a radio station was extremely busy. George played over many different network connections and under many different names. Once he played the organ there with Fats Waller at the piano. Franklin Roosevelt's first "Fireside Chat" had George playing the organ introduction. The WMCA organ was a 2/7 Wurlitzer with some unusual additions. It had Tibia mutations and a 16' String in the pedal. This organ had originally been in the Wurlitzer showroom in New York. The organ was maintained in perfect condition

by the Wurlitzer factory staff in New York. They took great delight in trying to explain the inner-workings of the organ to George.

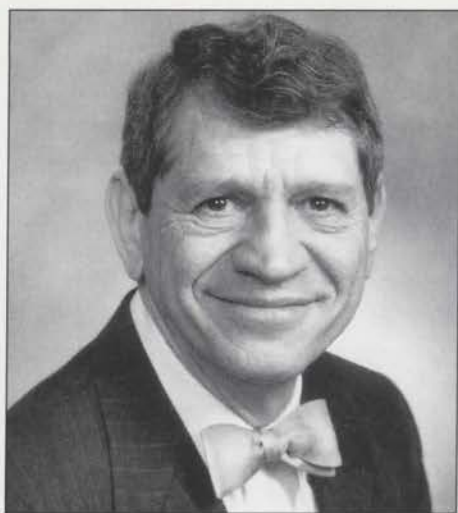
During this time, these factory people were installing the organ in the Radio City Music Hall. After it was playing, they invited George to come over and try it out. This was before the "sunburst" plaster-work was in place. George said the organ sounded magnificent. The installers encouraged George to try out for the job of chief organist at the Music Hall. He already knew that "Kammenoi-Ostrow" was Roxy's favorite song, and George had a great arrangement of it. As fate would have it, he had the flu on the day of the audition and couldn't get out of bed. Who knows what would have happened if George had gotten that job?

However, George saw the handwriting on the wall. Theatre organ jobs were getting hard to find. George played the Hammond a little bit, but never could get excited about it. He took a piano job as accompanist to the vaudeville chanteuse, Padulla. He also worked with Rudy Vallee's band for a while. However after his marriage, he decided that the music business was a precarious way to raise a family. That's when he went with the aircraft industry and retired from Lockheed Missiles & Space in 1975.

He never lost his love for the theatre organ. There was nothing he loved more than to talk about the theatre days or about music in general. Uncle George was never reluctant to offer his opinion on many subjects. Not many of us heard George play the organ. Because he had forgotten most of his old arrangements, he was very reluctant to play. However, I have heard him, and there is no question in my mind that he was one of the best when he was in his prime.

When his wife died in 1982, he moved into an apartment just around the corner from me here in San Jose. I consider myself blessed to have known him. I know I'm not alone when I say, "there will never be another Uncle George." Whenever I have a little drink of Scotch, I know I'll think of him.

*Dave Schutt*



## Cornell Candea

On November 11, 1994 the Motor City Chapter lost Cornell Candea to a sudden massive heart attack which he suffered getting into his car to return home from work. Candy, as he was affectionately known, was a long-time member of Motor City. He served in many capacities including as chairman of finance, human resources, energy audit and membership committees as well as several terms on the Board of Directors, including time as vice chairman of the chapter. In his role as chairman of the Royal Oak committee he oversaw the maintenance of the instrument, regular Fourth Sunday concerts and special organ programs. Finally, he oversaw the dismantling and removal of the Barton from the Royal Oak Theatre. Candy also served wherever he saw his talents would be useful. While members sometimes disagreed with Cornell's details no one ever doubted his dedication to theatre organ, the Redford Theatre and young people. Candy's goals were to involve more young people in playing and belonging, bringing more people into our theatre and making the chapter a better organization. While we have begun filling the positions that Cornell held we will never fill the void in our hearts caused by his passing. To Audrey, his wife, and three daughters we offer our sincerest sympathies and a promise to continue with Candy's goals.

Brian Carmody

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# CHAPTER NOTES

## AUSTRALIA FELIX

**BRIAN PEARSON: INT. + 61 8 298 6201**

You may wonder at our name, how this chapter is constituted and what are its activities. Australia Felix is a national chapter, as we have relatively few members scattered over a continent as large as the 48 contiguous states of the USA. 'Felix' comes from Latin, and literally means 'happy,' but is perhaps better translated as 'Beautiful and Bountiful.' The name was originally given by an early explorer to a very attractive and fertile region in the west of what is now the state of Victoria. It has nothing to do with Felix the Cat, who incidentally is an Australian who appeared in many animated features in this country before making a successful migration to America.

Australia has six independent state divisions of the Theatre Organ Society of Australia (TOSA), which are in a loose federation. Each owns at least one theatre organ, and several have more, ranging in size from South Australia's 4/30 Wurlitzer hybrid installed in the division's own operating cinema in suburban Adelaide to Tasmania's 3c/8 in Hobart. Most of the organs are 3/15, with some 4/21 and one fine 2/12 — all Wurlitzers. ATOS has no organs, and because of distance constraints, only one meeting a year, held in conjunction with the annual TOSA Easter Convention by courtesy of the host division.

TOSA and ATOS are entirely separate organizations, though they obviously have the same interests, and almost all of the Australia Felix members are also active in their local division of TOSA.

Visitors this year from the United States have included John Seng, Jim and Shirley Clausen, Daniel Parks,

Rudy and Gail Frey and Dr. Edward Mullins who were all at the TOSA convention in Melbourne at Easter, Jonas Nordwall, with Nancy and son Chris, and John Ledwon. Walter Strony and Ed Zollman and Patti are due to return to Australia in November to put the finishing touches to the tonal balancing of the Capri 4/30 in Adelaide. All of them have made fast friends here. Any member of ATOS who is thinking of visiting Australia is invited to make contact with me on the above telephone number. We, as members both of ATOS and TOSA, will do our best to make sure that organs, both theatre and classical, can be visited, and that you will be shown around all of the places of interest.

Australians are grateful for the dedicated work of people like Dorothy Van Steenkiste who have made possible the generous scholarships and Young Organists' competition prizes which have been won by our talented young organists. Though our youngsters thoroughly deserved their awards, we are nevertheless keenly conscious of the generosity of our American friends who have made this financially possible, and we thank you all for it.

Australia is a varied and beautiful land, with unique flora and fauna, but in other ways it is very like your country. Our mainland capital cities range from over a million to about four million inhabitants each, and have all the amenities that you would expect, including many very familiar American institutions, even if we do drive on the wrong side of the road. You will feel at home here — we actually speak English! Come and visit us sometime.

## BUFFALO AREA

**ROBERT ALLEN: 716/649-2761**

During the month of August, the Buffalo Area Chapter traveled to Chautauqua Institution to hear Clark Wilson accompany the all time favorite silent movie, *The Hunchback of Notre Dame* starring Lon Chaney. Mr. Wilson accompanied the movie on the 4/94 Massey Memorial Organ, built by Warren Organ Co. back in 1907. This is one of the few outdoor organs installed in an amphitheater left in the

world. In 1991, Fischer Organs of Erie, Pennsylvania, restored the instrument after years of neglect to its original glory so it can be enjoyed for years to come.



*Simon Gledhill seated at Shea's Buffalo 4/28 Wurlitzer. Joe McCabe photo*



*The 5/147 Moller pipe organ in Holy Trinity Lutheran Church. Joe McCabe photo*

On September 24, many chapter members went to Holy Trinity Lutheran Church where Robert McDonald played the 5/147 Moller pipe organ. Of the pieces that were played, Mr. McDonald played a unique piece written by Billy Nalle, "Trio Sonata in the Style of J.S. Bach" which was based on the song "All Things You Are." Other notable works were "A Song of Sunshine" which demonstrated the flutes of the organ and a *Phantom of The Opera* medley.

As many concert goers attended the Simon Gledhill concert on October 29, they got to see the fully completed Shea's Buffalo Marquee which is a replica of the original 1926 Marquee except for the use of electronic sign boards. Simon Gledhill brought the



console up with Cole Porter's "It's De-Lovely." Other pieces in the first half were "If Love Were Old," Jerome Kern medley, the "Ace of Hearts" and "Ace of Clubs" from the English work "Four Aces." Next up was a medley from *Pal Joey* by Richard Rodgers and after a short intermission a rousing "King Kong March." Others were such pieces as "Be My Love," Klive Richardson's "Melody on The Move," and a collection of songs from Rodgers & Hammerstein's *Carousel*. Finally the concert was brought to a close with a very stunning and colorful work, Mikhail Glink's "Russian & Ludmilla Overture." *Joseph McCabe*



Fifth grade students in Paramount Theatre Hall of Mirrors.

## CEDAR RAPIDS AREA

IOWA

**WILLIAM PECK: 319/393-4645**

We have had a busy fall season. On September 24, a membership meeting was held in the Paramount Theatre for the Performing Arts to which we had invited sixty-five local church organists, teachers and their students of piano and/or organ. Each had been contacted individually at an early date with a good percentage of them most enthusiastic as to their having been asked to attend. The meeting was enjoyable with Mrs. Betty Debban, organist at St. Paula's Methodist Church here in Cedar Rapids, entertaining on the mighty Wurlitzer with a mini-concert and demonstration of the many voices of the organ. This was followed by open console for any who wished to try his or her skill on the instrument. The number of invited special guests attending was rather disappointing after the efforts expended by some of our members making personal calls to offer them the opportunity to hear and play a theatre organ. However, the members and guests who did attend certainly



L to R: Bill Peck, George Baldwin, Paul Montague and Walt Strony at Amana, Iowa.

enjoyed themselves listening to or playing the instrument and appreciated the large assortment of refreshments served by a fine social committee.

October was our Spectacular Month. Walt Strony arrived Thursday, October 19. At 7:00 a.m. on Friday (rather early for Walt!) he was picked up at the motel and taken to the Paramount for a short rehearsal and advised of the agenda for the "Old Time Theatre Festival" given for all the local and surrounding-town fifth grade students later that morning. Two identical shows were necessary as there were 2,500 students in attendance with the Paramount capacity

seating of 1,913. This marks the eighth year we have done this event in conjunction with the Cedar Rapids Community School district. Walt did a superb job entertaining them with great tunes ("Nola" as an example), a "trip through the organ" with colored slides, a sing-along of tunes of the 1920s and a short comedy silent movie featuring

Laurel and Hardy. The fifth graders were excited and thrilled when the organ rose to stage level and were kept in suspense and intrigue until the 45-minute show had finished and the Wurlitzer descended again down to the pit.

Friday evening the board of directors took Walt out for dinner and all had a good visit with subjects ranging from his other performances here to his suggestions regarding maintenance and improvements on the Wurlitzer. After rehearsal time and a view of the silent movie he would accompany at the Spectacular, members from the chapter and other guests including out-of-town friends of



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## CEDAR RAPIDS cont.

Walt's met for dinner at Amana, Iowa. Conversations with various attendees — some known before and some met for the first time at dinner made it a most interesting evening.

Approximately 600 were in attendance at our Spectacular on Sunday afternoon. As always, his concert was very well received. As I have mentioned before, his first concert away from the Chicago area was when we asked him, as a high school student, to play a membership meeting. His parents drove him to Cedar Rapids for that performance. Through the years we've enjoyed his playing for our chapter meetings, spectaculars and student programs. Walt left on Monday morning to return to Phoenix after a full, long weekend. Thanks, Walt, for your concert, expertise and friendship. We look forward to another return engagement in the not-too-distant future.

Our thanks go to Bill Peck, Renee Zeman, Larry Krusie and Jim Olver for having the organ in great shape, both tuning and mechanical, prior to the performances. The organ was also used in October for the Barbershoppers Regional six-state competition when I played a half-hour prelude prior to the quartet contests.

We will now start working on our Spring Spectacular featuring Tom Hazleton which will occur on May 19. Looking forward to again hearing Tom's artistry. *George K. Baldwin*

# Bill Blasak

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## CENTRAL FLORIDA

TAMPA/ST. PETERSBURG

EDGAR ALTHOUSE: 904/686-6388

Summer went by fast. It has been one of the hottest summers in many years although we were fortunate to have more rain which was appreciated by Floridians. Our central west gulf coast chapter members were not in too much danger of the hurricanes that mostly devastated the gulf coast in the Panhandle area. Some areas around here had some flood problems with our heavy rains. We were in California the first part of October when hurricane Opal was headed for Florida again and were relieved to hear that it didn't damage our area.

Quite a few of our members attended the Annual 1995 Convention in Detroit, Michigan. The convention kept members extremely active, up early and to bed late while enjoying all the various sessions, organ programs and social activities. Some remarked it turned quite chilly which must have been a blessing after the hot Florida weather.

This is the second summer our members voted not to have meetings in July and August. The Board and a few other members met on August 9 at the home of Joe and Peggy Mayer. It was an exceptionally long planning session which hopefully will help resolve various concerns regarding: fund raising; completion and maintenance of our CFTOS Wurlitzer; methods of gaining new members; how to

influence young people to acquire interest in theatre organs which will be needed in the years to come for enjoyment of future generations; working with other nearby chapters to sponsor a concert at the Tampa Theatre with a top professional organist.

Our September 10 meeting was at the home of John and Sandy Hobbis with 30 members and four guests present. President Ed Althouse greeted all after a long hot summer and thanked John and Sandy for their hospitality. The business meeting lasted quite long with members being informed about the August Board Meeting.

John played a recording of highlights from the ATOS National Convention. Then Sandy entertained us on their Gulbransen 600 console equipped with MIDI. Goodies were enjoyed by all during the social hours.

Russell and I were sorry we were still on our vacation when the October 8 meeting was held in Pinellas Park City Auditorium where our CFTOS Wurlitzer is installed. President Althouse greeted 39 members and 11 guests, opened the short meeting — then introduced Al Hermanns. Al demonstrated what has been accomplished on the organ by the devoted work crew. This was the second time members and guests could play on our chapter's theatre organ. As usual at all of our get-togethers, delicious finger food and beverages were enjoyed during open console.

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Jeff Weiler at Tampa Theatre in August.

Alex Zeman photo

The special performance by the accomplished organist, Jeff Weiler, at the Tampa Theatre in August for "The Best of Buster Keaton" which included the silent films *Sherlock Junior*, *Playhouse*, and *The Navigator* were enjoyed.

On Sunday, October 21, the Mighty Wurlitzer theatre organ roared to life for the 1921 classic silent horror film *Nosferatu*, the first interpretation of *Dracula*. It gave people the heebie-jeebies with the live musical accompaniment, played and composed by Jeff Weiler.

Another exciting event took place on October 30 for Halloween which the Tampa Theatre has presented for about six years. About 1,000 people and children enjoyed the inside and outside of the theatre which was decorated with expressive haunted spiritualistic Halloween. The show in the theatre was Spook Tacular. Halloween dressed CFTOS members, Doug Pennoyer and Cliff Shaffer, entertained all on the decorated Mighty Wurlitzer.

The Mighty Wurlitzer was in excellent playing condition for all these events. Our dedicated crew, Richard Gleason, Robert Hill and John Otterson work many hours to make sure the organ performs well.

Anyone traveling or visiting the Tampa Bay area who would like to have a tour of the Tampa Theatre should call our President, Edgar Althouse, who will contact one of our members to make arrangements.

Dolores Lambert

## CENTRAL INDIANA

INDIANAPOLIS

CARLTON SMITH: 317/356-1240

September 9 saw a varied show at Lafayette's Long Center for the Performing Arts with Ken Double at the 3/21 (my apologies for incorrect specification in earlier notes) Wurlitzer, Terry Blaine, jazz vocalist, and Mark Shane on piano. CIC members joined the Long Center audience for an enjoyable evening.

We were joined by the Indianapolis chapter of the AGO for our September meeting at Manual High School. Dwight Thomas did a fine job of playing and demonstrating the 3/26 Wurlitzer for both groups. It had been nearly eight months since most of us had the opportunity to hear Dwight play, the Paramount Music Palace having closed in January, and we were not disappointed. "I Got Rhythm" brought the console up, and Dwight followed with a history of Manual's installation, discussed organs in theatres, and demonstrated the orchestral sounds of the theatre organ, primarily for the AGO members who were interested in the differences between classical and theatre organs. The silent film was *Angora Love* with Laurel and Hardy, and its pure slapstick had us laughing as Dwight accompanied it expertly. He played several orchestral transcriptions, including "Vienna Forever" and Liszt's "Hungarian Rhapsody #2." Demonstration of unification, tremulants, second touch, and sostenuto rounded out the discussion of the differences between theatre and classical organs.

The following weekend, Walter Strony, twice named ATOS Artist of the Year, played rings around Manual High's Wurlitzer. "From This Moment On" brought the console up, and from that moment, Walter entertained us very well. He must have used every sound and combination of sounds for selections from *My Fair Lady* — especially notable was the contrast between the end of "Show Me" and "The Rain in Spain." Ketelbey's "In a Monastery Garden" provided a good contrast, with its introspective melodies, minor keys, and much slower tempo. A medley from *Miss Saigon* was included the first half, along with Camille Saint-Saen's'

"French Military March," a classical march with some incredible pedal work, which was very well accomplished. Walter's notorious "more key changes than a two dollar motel" were evident in "Nola," along with the wide variety of registrations, percussions, tempi, and other changes throughout every selection he played. The second half opened with "Puttin' on the Ritz," incorporating a bit of Mozart's "Rondo Alla Turca." "September Song" was in keeping with the season, and ended with a lovely glissando. Strony's final, unidentified selection was "Tico, Tico," followed by the inevitably-requested encore, "Oscar Mayer Wiener Variations."

Our October meeting was held at the Hedback Theatre, Indianapolis, and Mazel Holliday, long-time artist at the Spa Restaurant and Lounge in Anderson, Indiana, played an all-request program at the 2/11 Page hybrid. Much of Mazel's style shows evidence of the many years she has played the Hammond instrument. This provided us with a refreshingly different sound on the pipe organ. She opened with a medley which included "Star Dust," "In the Mood," and "Misty." "Old Man River" followed, along with medleys of other ballads such as "Smoke Gets in Your Eyes" and "I'll Be Seeing You." Other upbeat selections included "Alexander's Ragtime Band," the "Too Fat Polka," and "Jada."

Jelani Eddington, one of Central Indiana Chapter's extremely talented young members, opened this fall's Regional convention on the Kimball at Portland, Oregon's Cleveland High

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## CENTRAL INDIANA cont.

School. He played a wonderful program, providing a perfect opener to a wonderful convention. Those who made the trip west were treated to GREAT weather, lots of pizza, and extremely enjoyable music. Thanks to the artists, the venues, and all of Portland for having us. It was delightful.

## CENTRAL OHIO

STAN KRIDER: 614/837-2096

September 9 turned out to be a beautiful day for Worthington Ohio's Arts and Crafts Festival and COTOS went right on line with a display. We're out to let local people know we have a one-of-a-kind in their fair town — our 3/16 Wurlitzer in the Thomas Worthington High School. Thanks to the ingenuity of member John Adams we had a bonafide wind driven pipe organ on display — albeit diminutive it was not the less the real thing. It attracted a lot of interest by visitors and not a few pipes from broken ranks were purchased by passersby as souvenirs.

Pushing that heavy console in and out of its cage was getting to be a drag. The chapter's Wurlitzer 260 key desk was being tugged too often; its side panels had begun to creak and couldn't take the strain of being pushed and shoved — so the organ crew did something about it. Looking at the angle iron under girding of the platform on which it was mounted,



Van Jones entertains us at the home of Dennis and Carol Werkmeister. J. Polsley photo

the organ crew devised a disconnect push rail for both ends. The handle bar is welded to two sturdy pipe supports that slant away from the console and at their base, slip into two cylindrical sleeves bolted to the angle iron frame of the platform. The result: no more console cabinet contact — the push rails make it much easier to overcome inertia and steer the platform. We've got to hand it to our crew; there's some real engineering talent out there. But the crew had other priorities; preparation for our September 15 concert.

With their usual dedication they set about identifying dead notes and tuning the chapter's 3/16 Wurlitzer organ — in anticipation of the arrival of Father Jim Miller. Kudos go to our president, Stan Krider, who is also crew chief; his meticulous tuning and tenaciousness made the evening's performance all the more enjoyable. After introduction, Father Jim, in his clergy

black, complete with rainbow colored suspenders, opened his program with "The Best Things in Life are Free" and his traditional "Ain't Misbehavin." We're not going to give away his repertoire but we've got to comment on some of his numbers: the delicate use of reed and violin choruses, the sobbing Tibias and the Tuba solo in his rendition of "Stars In The Window of

Heaven" were lush — which is not to neglect his gorgeous arrangement of Hoagy Carmichael's "Stardust." We can't feature the friar leaving out "Take the 'A' Train" and he didn't disappoint us. But we were positively enthralled with his concluding number — the reverent "How Great Thou Art." His gradual recruitment of stops, the rising crescendo of voices as he approached the final chorus of this endearing hymn were simply indescribable. It was as if one were disembodied and transcended into a spiritual world — caught up in an awesome religious experience. One thing's for sure: You'll never hear it played that way in your church pew.

On the following Sunday, September 17, we relaxed in Dennis Werkmeister's famed cabaret — atop his carriage house behind his Dayton residence. Dennis and his wife Carol graciously agreed to host the club for our monthly meeting.

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The organ crew finally got a "handle" on the thing. Neil Grover, Stan Krider, Herman Thompson. J. Polesley photo



Alberta Doan tries out our demonstration pipe organ at Worthington Craft Show. J. Polesley photo

His theatre organ, described in the May/June 1993 issue of THEATRE ORGAN, has recently been expanded to a 4/30 instrument by the addition of four more ranks. Van Jones, former organist at the Shady Nook Restaurant and how house organist for Dennis, presented a 45-minute program which explored the almost infinite tonal resources of this formidable instrument. His renditions of "You And The Night And The Music," "Harlem Nocturne" and Victor Herbert's "Indian Summer" were especially delightful. After concluding with the beautiful selection "What I Did For Love," which he dedicated to his wife, he graciously stood by to assist others at open console in setting up registrations. With 40 members and guests some of whom are accomplished organists, we kept that key desk occupied for over two hours. Reuniting with our friends, partaking of delicious finger foods, regaled with music, made it all an entertaining afternoon and one we truly appreciated in the wake of the stress of presenting a concert.

John Polesley

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**CONNECTICUT VALLEY**

**GORDON LEWIS: 203/929-4822**

Our members do love a party! 35 came to the Bates' home on June 10 to enjoy open console, a wiener roast and a very entertaining concert by Greg Taylor. On August 12 twenty-five members braved the August heat to attend a meeting/cookout at the home of Al Kaufman in Bridgeport. A retired electronic parts distributor, Al has ten organs in his home, several small keyboards, a marimba, vibes, glockenspiel and a snare drum. When he is not playing one of the organs, he keeps busy assembling custom-made lamps (using various old instruments as the base) or operating his HAM radio.

Those attending enjoyed trying out each of the organs during open console. Following dinner a concert was presented by member Joe Sweet. Joe has directed the New Canaan (Connecticut) Band for 25 years and has presented workshops and concerts throughout New England and the Mid-Atlantic area during his musical career. He presented his program on a Conn, a Hammond and a Yamaha to name but a few. His program included many "oldies," fea-

tured a variety of the sounds unique to each instrument and concluded with a sing-along, always popular with our crowd.




Joe Sweet entertains at the Kaufman residence.

Our first public concert for the 1995-1996 concert season took place on Sunday afternoon, September 24 at Thomaston Opera House. Billed as a Theatre Pipe Organ Jamboree, the five artists played to an almost-full opera house. The artists included Wade Bray, Juan Cardona, Jr., Scott Foppiano, Allen Miller and Ralph Ringstad. Bob Miloche was emcee.

Each artist was warmly received

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## CONNECTICUT VALLEY cont.

but it was Juan Cordona, Jr. who brought down the house just before intermission when he swung into a low-down arrangement of "Let Me Entertain You" and two young dancers came out from behind the stage curtain to dance and perform a make-believe strip-tease.

This was a benefit concert for CVTOS that we'd like to see become an annual event. We are most grateful to the artists and all those who helped to make it such a success. *Jane Bates*

## CUMBERLAND VALLEY

CHAMBERSBURG, PENNSYLVANIA

ROBERT EYER, JR.: 717/264-7886

A Chambersburg organ crawl for chapter members and friends was held on a pleasant Sunday afternoon in September, and featured three M.P. Moller instruments. First on the tour was a 4/62 Moller concert pipe organ at Wilson College's Frank Thomson Music Hall on campus, hosted by member David Erickson. This organ was designed by Virgil Fox, who also played the dedicatory concert in 1938. Following David's demonstration of the organ and open console, the group traveled to Trinity Lutheran Church, where director of music and chapter president Bob Eyer, Jr. demonstrated the 3/39 Moller. After open console, the final stop of the day was the Capitol Theatre and the chapter's 4/28 Moller theatre pipe organ, a ter-



L to R: Ralph Ringstad, Juan Cordona, Jr., Scott Foppiano, Wade Bray and Allen Miller -- artists for the Theatre Pipe Organ Jamboree at Thomaston Opera House, September 24, 1995.

rific way to end a day of good music and good company. *Bob Maney*

## DELAWARE VALLEY

HARRY LINN: 610/566-1764

Things were very quiet in the Delaware Valley this past summer as all those interested in a special pipe organ awaited with bated breath the outcome of the future of the John Wanamaker store and of course, the great organ in the Grand Court. Everybody felt a relaxation of concern when Federated Department Stores (Macy's et al), who refused to express support for the ongoing restoration of the organ, was outbid for the acquisition of the Woodward and Lathrop units in the Federal Bankruptcy Court.

The successful bidder, The May Company, operator of Hecht Stores confirmed their support for the organ program as well as the Christmas Light Show. The daily concerts were resumed when the store reopened as Hecht's on Labor Day, Monday, September 4.

October 27, 1995: The Philadelphia Organ Quartet, friends of the chapter, ventured to the Fox Theatre in Atlanta, Georgia, for their first concert away from their base here. While this reporter attended, we will defer to the Atlanta Chapter to report on the performance.

November 5, 1995: The fall season got off to a belated but great start with a Sunday Brunch at the Sunnybrook

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November 18, 1995: The annual business meeting of the society was held on this Saturday afternoon at the home of Bruce and Jean Williams in Flemington, New Jersey, where Bruce is completing the final year of construction on his Great American Railway. Featuring the world's largest operating HO railroad layout, it will incorporate a theatre (approximately 250-300 capacity) and a 5 manual pipe organ under erection. After a brief business meeting Jean provided a delightful variety of refreshments in the residence within the building to the expressed appreciation of the membership. *Al Derr*

## **EASTERN MASSACHUSETTS**

**DONALD PHIPPS: 508/990-1214**

While not a chapter event, it was great exposure of our now 3/18 Wurlitzer as member Chad Weirick played for forty minutes prior to Babson's Opening Ceremony on September 7. We received good applause from the students, parents and faculty. The academic procession with President William F. Glavin and others of his staff plus 106 flag bearers representing every nation in the Babson community, marched in as Chad played, and the organ was heard again at the conclusion. What an appropriate time for our enlarged instrument to be heard for the first time!

On September 24, at Richard Knight Auditorium our chapter had its first fall meeting with the South Eastern New England Theatre Organ

Society (SENETOS) present in good numbers as their member, Dr. Alan Goodnow, was the afternoon's artist.

Plaques were presented to Duncan Kreamer, Marjorie Bell and Dennis Shaw as well as to a family representative of the late Bob Blanchard for their substantial contribution to our Trivo brass saxophone rank. Certificates of appreciation were given members and others who worked so hard this past summer installing the new three ranks of pipes, console work, wiring, windlines, new lighting and other necessary tasks associated therewith. Hearty applause followed as well as a standing ovation to President Donald Phipps for his dedication and leadership.

Don and Treasurer Dave Marden outlined what has been done and what lies ahead such as releathering three regulators, purchasing pipework for ranks loaned by our President, the new, four manual console to be built, etc. With 100% participation by the executive staff and board members, an appeal was made to the membership for funds.

We have lost another member since last meeting with Myron Bigelow's unfortunate passing. He and his son, Michael, played for us on February 26 as our "team" of organists for that meeting. *Tempus Fugit.*

Dr. Goodnow's program was a long medley opening with "Who Could Ask For Anything More" and closing with "I've Got to Be Me," all well played. A good applause had Alan give us "Stairway to The Stars." John Cook then demonstrated the new ranks with two rather loud and a couple of soft, quiet numbers. Chamber tours were then given as open console and edibles were enjoyed.

For the first time in over 39 years we had an artist for a public concert twice the same year in the person of Dick Smith on October 21. With flight delays caused by heavy rain and low ceiling at Logan International Airport, our artist arrived at Babson about one hour prior to concert time. Combination piston settings had been given our organ crew in advance so all Dick had to do was check them and get the levels of our electronic piano. Some of his audience were already in the hall when he arrived and you can

imagine some elevated blood pressures among our concert staff.

Despite weather conditions, Dick had a large audience, most of whom were also present at his January 7 concert. Our Secretary, Carolyn Wilcox, kindly supplied an outline of the evening's concert to the writer as he was in Seattle, Washington that date. The adjectives used in describing Mr. Smith's earlier performance in the May/June issue of THEATRE ORGAN would apply in the same abundance again. To sum up his console skill — it was electrifying.

His initial offering was most appropriate with "This is The Start of Something Big" followed by a nice Gospel Hymn, "Because He Lives." In keeping with that day's high winds and rain, a number befitting it was "Stormy Weather" complete with good use of the organ's effects. His version of "Mumbo Jumbo" brought even more vigorous applause as did the enduring "Charmaine" before its completion. In the percussion solo portion of "Jersey Bounce" audience approval was evident with applause in the middle. Among Dick's first half was a nice "A Wink and A Smile" from *Sleepless in Seattle* and it ended with a great song, "The World is Waiting for The Sunrise" which earned a standing ovation. "Patricia" began the second half's parade of great variety of selections, such as "The Maple Leaf Rag," another Gospel Hymn favorite, "There's Something About That Name," a medley from *Girl Crazy*, the everlasting "Smoke Gets in Your Eyes," a samba, "Andante" from Rachmaninoff's piano concerto (using new electronic piano stop), the popular hymn, "How Great Thou Art" (good applause), "Mood Indigo" and ending with "I'm Getting Sentimental Over You." Dick deserved the long standing ovation.

Our artist was most generous in his willingness to play a "third half" and we even had a "fourth half," as he termed it. Many in his audience stayed until 12:30 a.m. as Mr. Smith requested songs until housekeeping arrived to set up for another event. Every good thing must come to an end, but Dick played while the console was being pushed into its enclosure. It's a near certainty that he will

**EASTERN MASSACHUSETTS cont.**  
again perform for EMCATOS and on a four manual console!

Sarah and Garret Shanklin again invited our club on October 29 to their spacious home in Groton for a special concert by Ron Rhode who came all the way from Mesa, Arizona. Ron, named Organist of the Year in 1989 by ATOS, played to a full house. President Don Phipps welcomed all, then our host introduced the artist.

The program opened with "On a Wonderful Day Like Today," just like the weather. "Cry, Baby, Cry" followed with a fine mix of selections, utilizing the Mason and Hamlin grand piano and the 3/17 mostly Wurlitzer. "Trees" was beautifully played as the setting outside with the colorful oaks, evergreens, etc. inspired Mr. Rhode. Two well-liked hymns were included "When the Roll is Called Up Yonder" (with piano and clapping) and "Bless This House." A Crawford style "Nobody to Love" was heard as well as a march, fox trot, waltz, rag and a medley of three oriental-flavored selections. A medley from *The New Moon* formally ended his program, but a standing ovation was rewarded with a short medley of requested tunes.

Garrett's instrument performed beautifully and its many tone colors were extracted by Ron, veteran that he is. I termed this organ as a "gentle king of instruments" as it is so refined.

An abundant and varied supply of delicious munchies along with coffee and local sweet cider was provided during open console and chamber tours. These gracious hosts always do things completely first class and with this world-wide known organist, a great organ, enlarged home, eats, etc., who can refuse such hospitality. Thanks Sarah and Garrett!

Stanley C. Garniss



Ron Rhode entertaining the kids on Kids Day, Saenger Theatre, 4/25 Robert-Morton, Pensacola.

## GULF COAST

PENSACOLA, FLORIDA

DOROTHY STANLEY: 904/433-4683

We are still basking in the sounds of Ron Rhode playing for us and also his splendid performance on Kids Day. This, plus his evening performance for the general public, plus giving us the edge on haring his new release of Sigmund Romberg at the Sanfilippo organ, led to many melodious memories. Thanks again, Ron.

Next, we just have to mention our hurricanes. You will notice the plural of the word. Not one, but two and praying not for a third one. The first knocked us for a loop. You never saw such wreckage. It is estimated well over 100,000 trees were lost. (Three came from our own yard.) The streets were so strewn with downed trees it was impossible to travel many of the main thoroughfares. Took five days before I could get out of my drive and had electricity restored. Then, as if this was not sufficient, Opal came and finished it all off. Devastation was not the right word. Total wreckage would be better. However, now to work all this in with organ news, I must add

that our console rode out the storm in perfect condition. The last bad hurricane to hit Pensacola was in 1926 and the entire downtown area, where our Saenger Theatre is located was totally under water. The floor plain at the Saenger is 5+ feet. When we were ordered to evacuate this last hurricane, the last thought in my mind as I locked up my house, never expecting to see it again, was to see that the console of the organ was raised. Fortunately, this was not necessary. Whatever powers that be, our downtown locale was not flooded. Excess water, yes, but not flooding. Ten miles east of the theatre was under 16 feet of water. Some organ deity was looking after us!

We were to have our meeting with our lawyers and the power-tower of the city on the day Hurricane Opal struck. Needless to say, the meeting was postponed, to be scheduled at a later date. We are patiently waiting for this organ to be declared OURS! And the lift, too!

Nationally known composer Allen Pote and his talented wife Susan, organizers and producers of the Pensacola Children's Chorus, have again asked to use our organ as part of their Christmas program. Needless to say we are delighted. This year their plans include two performances; one in the morning for school children and another in the evening for the general public. When they used our organ last year with the Children's Chorus, it was a smash hit. Coming up out of the pit with "Jingle Bells" couldn't be beat for a Christmas encore. We had one small problem after their performance. Part of the show was a shower of confetti (designated snow) and I think every tiny bit of it settled down between the keys and interfered with the contacts. This is where our super-

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technician, Jimmy Scoggins came to the fore. It fell to him to get it all out to get ready for Ron Rhode's concert.

Our capable Bob Ireland continues to improve and we hope to keep him on his feet and off the ailing list for a long time. We need him on so many projects.

At our last board of directors meeting we decided to send letters to all organizations in the area who have music with, or as part of, their programs, to consider using our organ as a prelude to their performances, an intermission entertainment or part of the show where feasible. We hope to reach more people this way. We don't want to compete with them; only "help" out with organ music to enhance their own productions. We'll see.

*Dorothy Standley*

## HUDSON-MOHAWK

SCHENECTADY, NEW YORK

FRANK HACKERT: 518/355-4523

A major genre event happened in the Hudson-Mohawk region on October 8 when Hector Olivera performed in concert at the Proctor's Theatre in Schenectady. Fans from the Capital District, Rochester, New York City and as far away as Philadelphia made up an appreciative audience who were treated by Mr. Olivera to two excellent but very dissimilar sessions. In the first half of the concert, Mr. Olivera performed on Goldie, Proctor's Mighty Wurlitzer, dazzling the audience with his artistic dexterity and interpretive skills. The second half was performed on his own instrument, a traveling Yamaha synthesizer which brought the sounds of a symphony hall or Big Band concert to life on the stage. After the concert, which featured both classics and popular pieces, Mr. Olivera greeted members of the audience on the Proctor's stage.



*Hector Olivera greets the audience in an informal moment after the concert.*

His friendliness and charm added to the afternoon's enjoyment.

The 1995-96 season of the Hudson-Mohawk Chapter got off to a fine start with our traditional September banquet on the stage of Proctor's Theatre. Beautiful floral arrangements, crisp linens and a sumptuous dinner catered by a favorite local business contributed to the festivities in which the upcoming year's events were announced and officers sworn in. Other highlights of the evening included a sing-along with music provided by Ned Spain, open console and door prizes. Upcoming chapter meetings will spotlight the Radio City Music Hall organ, silent movie basics and piano adaptations for the theatre organ. At the banquet, a new custom designed cover for Goldie was presented to Proctor's by New York Chapter member Ned Spain in memory of Robert (Gus) Pratt who passed away in early September. Gus was a founding member of Hudson-Mohawk Chapter and served as technical consultant for Goldie. He was very active in chapter events and traditionally hosted our annual Halloween party at his home in Voorheesville, New York. Gus was a valued member of the chapter and a

good friend to its members. He will be greatly missed.

Our Halloween party was held on October 23 at the music studio of member Bob Waller in Hoosick. The Waller studio boasts two pipe organs, an Allen theatre organ, a Yamaha keyboard and a Steinway grand piano. After a wonderful concert performed and sung by

Bob, members had the opportunity to indulge themselves on the various musical instruments. Halloween-ish treats included traditional donuts and cider as well as cake, cupcakes and cookies.

Member David Lester was the featured performer at the chapter sponsored noon time concert at Proctor's Theatre on October 10. His program, including autumn-theme songs and show tunes as well as other popular music, was well received by a highly appreciative audience. Future artists for the series include: Gene Zilkin, Ned Spain, Marian Jones, Bob Frederick, John Wiesner and Jinny Vanore.



*"The Phantom" (aka Norene Grose) at the chapter Halloween Party.*

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## KANSAS CITY

**BOB MAES: 816/471-6316**

Greetings from the heartland! Many of our members attended the national convention in July and returned with many compliments about the organs, artists, and theatres.

We are very blessed in Kansas City to have two fine organs in theatres. The Granada Theatre in Kansas City, Kansas, has a very fine 3/21 Barton organ which began its life in 1931 as a 3/10 organ in the Paramount Theatre in Newport News, Virginia, and happens to be the last Barton theatre organ built. The organ is equipped with a Devtronix Multi-Action Computer and was installed by the late Dave Junchen. It has been recorded several times by artists such as Bob Ralston, Jim Riggs, Chris Gorsuch, Tom Gnaster, and Father Jim Miller.

The other organ is a 4/27 Robert-Morton originally installed in Kansas City's Loew's Midland Theatre. This organ has been a ten year project from start to finish. The organ had its first presentation on September 16, 1995, with Dennis James at the console playing for the movie *La Boheme*, this happened to be part of the William Jewel College Fine Arts Series. Our dedication concert for this organ will be on December 2, 1995, with Lyn Larsen at the console. The organ is also equipped with a Devtronix Computer and has been professionally voiced by Terry Clevin, Bob Swaney, Lyn Larsen and Chris Gorsuch. The organ is installed in the Music Hall in downtown Kansas City, Missouri, which is a beautiful art deco hall finished in 1939.

We were very lucky on the publicity that we received for the Dennis James concert. Our local critic for the Kansas City Star newspaper Scott Cantrel came down to the Music Hall and took pictures of the crew, organ and chambers and wrote a very nice article about the organ and some of its history and placed it on the front page of Sunday's Arts Section. We also received publicity from the local public broadcasting station KCPT, who did a five minute spot about the organ, and talked with the organ crew chief and Dennis James.

Some of our upcoming events are going to be as follows: Ron Rhode -

Granada Theatre (Workshop), February 22, 23, 24, 1996; Russell Holmes - Music Hall, 8:00 p.m., May 17, 1996; ATOS Regional Convention - October 11, 12, 13, 1996.

As you see by the date above we are planning a regional convention here next October. We are busy preparing for it and are looking forward to seeing you in Kansas City next year. *Karl Stratemeyer*

## LAND O'LAKES

**MINNEAPOLIS/ST. PAUL**

**ROGER R. DALZIEL: 715/262-5086**

In the slightly-altered words of the poet, Fall is "icumen in," and by the time these chapter notes find their way into print, the Upper Midwest will be deep in the heart of winter and its concomitant snowdrifts.

It was reported recently that the owners of the shut-down Cafesjian Carousel (one of the extra attractions in our regional Twin Cities Spree in '93) have considered but rejected a re-opening based on the prospect of overflow patronage from the new Minnesota Children's Museum in St. Paul. The physical size of the carousel prevents moving it into the museum itself.

LO'LTOS regulars are delighted to learn that chapter member Bill Eden, emcee of the Twin Cities Spree, is making satisfactory recovery at Walker Medical Center in Minneapolis, after being very seriously injured last May in a hit and run traffic accident in New York City. With the prospect of his release from the Walker Center in two to three weeks, it is our hope that his return to the console in the near future will be the next step in his recovery progress.

We greatly enjoyed visiting artist Lew Williams' October pipe organ concert on the 3/16 Wurlitzer at nearby Phipps Center for The Arts. Now there will be no more theatre organ performances at the Phipps until December, when Paul Quarino is scheduled to appear.

The Organaires, our home organ guild, met at Fred and Thelma Nagel's home in Hudson, Wisconsin, (October), and plan a November gathering at Verna Mae Wilson's place in St. Paul. It's a pleasure to report that Verna Mae, former chapter reporter

for LO'LTOS, has made substantial steps to solve her vision problems with the acquisition of a special scanner which projects images on her TV screen. She looks forward to again hearing from her ATOS correspondents, whose letters and cards she is now able to read once more.

We congratulate Lance Johnson and the neighboring Red River Valley Chapter on the recent restoration of the Mighty Wurlitzer in the Fergus Theatre, Fergus Falls, Minnesota. It was reported at the end of September that Johnson had put together the console and an elaborate array of pipes in twin lofts on the second floor of the theatre, with the console on a hydraulic lift rising from the basement on command.

With the onset of cold weather, chapter treasurer Mike Erie has moved the more delicate flowering plants in his prize-winning garden indoors for the winter, where they will occupy the balcony in his and partner Roger Dalziel's converted chapel and 3/17 hybrid organ. *John Webster*



*Tom Hazleton at Pasadena Civic Auditorium. Zimfoto*

## LOS ANGELES

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

On Sunday, September 17, the Los Angeles Theatre Organ Society had the pleasure and good fortune to present Tom Hazleton in a sensational concert at the Pasadena Civic Auditorium on the famous five-manual Reginald Foort "traveling" Moller, where it was permanently installed by the late Dave Junchen in 1980. This was a return engagement for Tom to an old friend, having played the original dedication concert of the organ

and also on the occasion of the 50th anniversary of the auditorium itself. He is also the first artist to record this instrument. Mr. Hazleton performed a splendid program with much variety. Music from the movies, Broadway, and the Big Band sounds of the 30s and 40s, as well as a bit of classical, were all included in his eclectic program. The organ sounded great even though Tom did encounter some problems during the rehearsal, which prompted him to ask the members of the audience to all write letters to the City of Pasadena urging that the maintenance and much needed refurbishing of the instrument be given a high priority to preserve this very fine historical treasure!

The artist for the October concert was the outstanding young organist, Barry Baker, currently house organist at the Shady Nook Restaurant in Cincinnati. Mr. Baker put the LATOS maintained 3/16 Wurlitzer at the San Gabriel Civic Auditorium through its paces with a program that included many movie and show tunes from the 50s and 60s, as well as the 90s. His unique arrangements and his ability to play classical, as well as theatre organ and piano, proves him to be another one of our many up-and-coming young artists! An intriguing "Aba Daba Honeymoon" with a wedding march intro got the program off on a light-hearted start. This was followed by a variety of movie tunes including "The Way You Look Tonight" from a Fred Astair/Ginger Rogers film, "Tarentella" from *The Godfather*, and the Madonna tune "Now I'm Following You" from *Dick Tracy*. Two movements from Chopin's Piano Sonata in B flat minor were well adapted to the organ, but the real highlight and surprise was a composition by the artist himself — a delightful ballad called "Silboet." a rousing rendition of Shostakovitch's "Festival Overture" brought a splendid concert to a delightful conclusion.

In addition to LATOS-sponsored theatre organ, Los Angelenos had other opportunities to enjoy live theatre pipe organ performances and we are happy to include note of them!

The Orange County Theatre Organ Society presented former ATOS President John Ledwon on the four-

manual Wurlitzer organ in Plummer Auditorium at Fullerton High School. The vocal ensemble of Fullerton Joint Union High School Academy of the Arts was on the program and John joined them on their closing number. It was an entertaining and fun afternoon for those in attendance.

The First Congregational Church of Long Beach presented its annual Halloween show, which has traditionally been played by Gaylord Carter. This year, because Gaylord has retired from playing, Chris Elliott was on the bench at the mighty Moller to play a number of film shorts. But Gaylord was present on the stage at Chris' right side to reminisce with Chris between the film shorts about his "million dollar" life. This event was yet another in the ongoing celebrations of Gaylord's 90th birthday this year.

"Days of Pipes and Roses," the 1996 ATOS National Convention in Pasadena, California, June 29 through July 5, continues to shape up. Thirteen organists playing at nine or ten venues (including the overture and encore) should make a full week of great organ music on some of the world's finest organs. And, as it currently stands, it will be one of the lowest priced conventions in recent history! If you haven't had your fill of organ music by the end of this exciting

week-long event, keep in mind that the Spreckels 4/72 Austin outdoor organ in Balboa Park in San Diego, just a short distance "down the road," is played every Sunday afternoon and there is also a summer Monday evening series.

Wayne Flottman

## MOTOR CITY

DAVID AMBORY: 810/792-5899

We presented "100 Years of Broadway" with John Steele at the 3/10 Barton organ and the Ford Motor Company Chorus at the Redford Theatre on Sunday afternoon, September 10. Having just returned from a concert tour to Europe, the 60-voice chorus, under the direction of Dale Olmstead, brought back a flood of memories of some of Broadway's most enduring musicals. Celebrating their 50th anniversary, the chorus is composed of employees, retirees and members of their immediate families. John Steele, who had just returned from a concert tour to Washington D.C., and Baltimore, showed us why he is in such great demand throughout the country with his renditions of some of our favorite musical selections.

In our continuing educational endeavor, we presented an introduction to the world of theatre pipe organ for the Gibson Elementary School at the Redford Theatre on October 10.

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**MOTOR CITY cont.**

The daytime program showed all the excitement of a school field trip, but this one was a little different. It featured Chris Kreipke, a Wayne State University student, at the Barton pipe organ in a 1928 movie palace where he played a short concert, accompanied a silent film and a sing-along and explained what a theatre pipe organ is and does.

Stan Kann, made famous, perhaps, by his record number of appearances on *The Tonight Show*, with Johnny Carson, as well as on the Mike Douglas and Merv Griffin Shows with what were intended to be serious demonstrations of antique vacuum cleaners and household gadgets, appeared at the Redford Theatre in concert on October 14. Stan's musical expertise at the Barton theatre pipe organ delighted the audience as did an early kinescope of an appearance on *The Tonight Show*. It's no wonder why he was so popular with St. Louis audiences when he reintroduced the 4/36 Wurlitzer in the St. Louis Fox Theatre in 1952, silent for 15 years, and performed at the instrument four times each day for the next 22 years.

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

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

*Don Lockwood*



*Stan Kann poses with a young vacuum cleaner enthusiast who shares Stan's lifelong fascination.*

*Bo Hanley photo*

*Chris Kreipke talks to students from the Gibson Elementary School at the Redford Theatre.*

*Dorothy Van Steenkiste photo*



*The Ford Motor Company Chorus performs at the Redford Theatre. Dorothy Van Steenkiste photo*



*Greg Bellamy, operations manager of the Detroit Fox, with organist Stan Kann and Roger Mumbrue and son Dan of the Fox organ crew during an impromptu visit by Stan to the twin of his beloved St. Louis Fox. Dorothy Van Steenkiste photo*



*Randy Blouse, accompanist, and organist John Steele with Dale Olmstead, director, and Tom Morgan, president of the Ford Chorus. Dorothy Van Steenkiste photo*



*Chris Kreipke with Gil Francis, educational chairman at the Redford.*



*Stan Kann at the Redford Barton organ. Bo Hanley photo*



## NEW YORK

DAVID KOPP: 201/335-0961

Autumn in New York got off to a great start with a fine October 1 concert by Lew Williams at the 4/26 Long Island University/Brooklyn Paramount Mighty Wurlitzer. Lew took full advantage of the big, brassy sound of the LIU Wurlitzer to feature several Big Band jazz and swing numbers, opening with Ellington's "Take the 'A' Train." Other toe-tappers included the Glenn Miller favorites, "In The Mood," "Opus One," and "String of Pearls." On the soft romantic side, Lew rendered a beautiful, dreamy "Star Dust," making very effective use of the chrysoglott, vibraphone, lush strings, and the unique LIU resonant acoustics. The New York audience obviously appreciated Lew's medley of local favorites, "New York, New York" and "Autumn in New York." Selections from *Show Boat*, followed by Lew's encore, "Sabre Dance," brought the afternoon of wonderful theatre organ music to a close. Thanks as always to Bob Walker and crew, Keith Gramlich, Warren Laliberte and Bob Martin, the Mighty Wurlitzer was in top form.

The following Sunday, October 8, we continued our autumn theme with a fall foliage bus tour through the Hudson Highlands, stopping for an open console session at the Bardavon Theatre in Poughkeepsie, and then heading on to Schenectady and a Hector Olivera concert at Proctor's

Theatre. Brisk fall air, bright sunshine and the beautiful colors of autumn provided the perfect atmosphere as our bus made its way through the scenic Hudson Valley. Members got a chance to play and enjoy the chapter's own 2/7 Wurlitzer along with refreshments and the company of fellow theatre organ enthusiasts at the Bardavon. We were treated to mini-concerts by organists Larry Hazard and Dave Kopp before heading on to Hector's 2:00 p.m. performance at Proctor's. Hector presented an extraordinary concert, the first half played on Proctor's 3/18 Wurlitzer, and the second half on his Yamaha HX electronic system. An exciting highlight came in the second half when he combined the two instruments to recreate the Buddy Cole Big Band and theatre organ arrangement of "Moonlight Serenade" with incredible authenticity. Following Hector's concert and a stop for dinner, our long but enjoyable day of theatre organ activities drew to a close as we boarded the bus and headed back to New York. Many thanks to John Vanderlee for organizing this delightful trip.

Tom Stehle, 914/457-5393



Lew Williams at the LIU/Brooklyn Paramount 4/26 Wurlitzer.

## NORTH FLORIDA

JACKSONVILLE

ELMER OSTEEN: 904/724-0694

Last summer was not without a public appearance of our chapter's "Mighty Magical Music Machine." Gene Stroble, with the help of Rosemary Sikes, loaded Gene's "Mighty Allen" theatre organ onto a trailer, and hauled it to the concert site at the Southside Christian Church where President Elmer Osteen's AARP chapter was to hold a meeting and listen to Gene. Gene played a varied program in theatre organ style to an audience of some forty retirees. It was very well received. This program was the first of a series of theatre organ programs which the chapter is planning to present to the public, especially to young children.

The turn-out at our first meeting of

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## NORTH FLORIDA cont.

the fall season in September was the largest in some time. At the invitation of Parish Musician Stephen Tappe of the Good Shepherd Episcopal Church, twenty-three members and friends gathered at the church on a rainy Saturday afternoon. Host Steve Tappe played a brief concert on the recently restored 1929 E.M. Skinner organ, and then opened the console to the members who wanted to play. Mark Renwick and Gene Stroble each had a field day, each playing his brand of music in a more popular vein. Steve, like a proud parent, showed off the beautiful workmanship in one of the chambers. The meeting ended with delicious refreshments provided by Dianne Meadows and Irma Osteen. This meeting was a milestone event in the life of this chapter.

In October we met at Kelly's Piano and Organ store in Orange Park where hostess Verdie Frampton entertained on a Lowrey "Coronation." This writer found difficulty in adjusting to the modern age in which a perfectly capable theatre organist sat at the console of a modern version of a theatre organ, and appeared to be taking a siesta while the organ was on automatic, doing most of the work. Well, continuing to editorialize, Verdie did select a beautiful Tibia and other fine theatre organ sounds, and performed her job perfectly as a "machine operator," but her side men did the bulk of the playing. I guess

there is nothing wrong with this approach to playing the theatre organ — it's the only way some of us can play like a "pro" — but to this old-timer, it takes some personal adjustment. The organ sounded great, by the way.

Verdie and her compatriot, Bill Peters, contrived to impress this "sophisticated" group of theatre organ buffs. For the final selection in her program, we heard the all-consuming and exciting sound of a mysterious organ sounding majestically as if it were in a cathedral, and a grand piano both playing along with Verdie at the Lowrey keyboards. What a sound it was! We were hearing the sounds of three instruments, Verdie at the Lowrey, Bill Peters at the Kawaii grand and Bill Peters, by digital recording, at the console of an Allen church organ in the rear of the store — just the ticket for theatre organ buffs.

After the concert everyone was treated to punch and sandwiches. This was a memorable afternoon which everyone enjoyed immensely.

*Erle Renwick*

## NORTH TEXAS

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

NTC member Kathleen MacDonald graciously offered her home and its 352 Conn theatre style organ for our October meeting. Kathleen's Conn has been enhanced with external speakers and two sets of "electronic pipes," which give it a very rich theatre



*Kathleen MacDonald hosted the October meeting of NTC in her residence.*

sound, particularly for the reeds and strings. It is always a pleasure to hear it played, especially when played by someone as knowledgeable about theatre organs and how they sound as our October artist, Glen Swope. Glen began with a bright, up-tempo arrangement of "It's A Most Unusual Day" and closed with a Crawford style, "When Day Is Done." In between, was a richly varied program that included lots of ballads, a sprinkling of Big Band and some Latin rhythm. If you didn't hear some of your favorite music, you just weren't paying attention (and we all were!). Beautiful music, artistically played on a fine instrument — who could ask for anything more?

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Glen Swope played for North Texas October meeting.

Glen hails from Pennsylvania but came West to play theatre pipe organs in the pizza parlors then flourishing in the Southwest. This included engagements in Phoenix, Houston and Dallas. Fortunately for us in Dallas, Glen rode out the pizza pipe organ's last days here, playing the Mighty Wurlitzer in the Richardson Pipe Organ Pizza restaurant. While playing there, Glen developed a following of devotees and made many friends with his music and great personality. Glen stayed on in Dallas and has continued to share his music with our chapter and the organ clubs of the area. Glen is an active member of NTC and has frequently played the chapter's 3/8 Robert-Morton in the Lakewood Theatre for chapter meetings and for intermission music at movie performances. Glen, we're awfully glad you stayed, y'all.

Preceding Glen's program, we prevailed upon our host, Kathleen MacDonald, to play a few selections for us on her "pride and joy" Conn organ. Kathleen favored us with her fine playing, including arrangements of "Moon River" and excerpts from *The Student Prince*. Kathleen has been studying organ with Charles Evans who is a very accomplished theatre organist and arranger. Charles is also a member of the NTC and has played for our chapter many times including playing our Robert-Morton. Mr. Evans can boast of having played (in his youth) the organs in the many beautiful theatres in downtown Dallas

before they went the route of the wrecking ball, in the name of progress.

The escrow on the sale of the Lakewood Theatre, where our 3/8 Robert-Morton is housed, has been extended another thirty days, to November 15. Though we believe that the new owners plan to reopen the theatre to patrons and that they are interested in the organ, we haven't been privileged to talk directly with them until the sale is completed. We remain hopeful that we may continue to have pipe organ music in this beautiful neighborhood theatre.

Irving Light

## OREGON

DENNIS HEDBERG: 503/245-2759

Can he still entertain royally after all these years? Yes, Stan certainly Kann! And he does it in his own inimitable style with a great sense of humor and no less expertise on the organ!

About 60 of us gathered together at Uncle Milt's Pizza Parlor in Vancouver on a Saturday morning to hear Stan regale us with a wide variety of music from a medley of Jesse Crawford arrangements to Leroy Anderson's lively "Fingerfling" and a lush version of "All The Things You Are!"

No vacuum cleaners this time, but he introduced us to several other mechanical wonders which somehow never managed to work right, and he had us all roaring with laughter.

Our thanks go to Uncle Milt Kieffer who welcomed us to his wonderful 3/18 Wurlitzer and a great venue for a club event. This proved to be a fitting



Dennis Hedberg, Milt Kieffer, Stan Kann. Clausen photo



Stan Kann at Uncle Milt's. Clausen photo

"After-the-after-glow" from the ATOS Regional Convention here in Portland in October. The pressure was off, the successful weekend still warm in our memories, and we could relax and enjoy Stan's magic. Shirley Clausen

## ORLANDO AREA

ORLANDO, FLORIDA

WAYNE TILSCHNER: 407/331-4271

September opened up a new season for our chapter after the summer hiatus. Our President began this meeting with an apology for omitting Arlene Brown's name from the list of OATOS representatives attending the ATOS National Convention in Detroit; and I must add my apology for the same omission in my last article in the Journal. Sorry Arlene! We'll try to keep this from happening again. We really appreciate the efforts of all those members who represent the chapter at the conventions each year.

At this meeting, Warren Thomas presented a very impressive and enjoyable video with sound which depicted the outstanding organs seen and heard at the Convention. He had condensed 16 hours of dramatic music into two and one-half hours, and presented the video on the large stage screen in the auditorium. Following this, Warren showed a video of work-in-progress on the DON BAKER WURLITZER and work accomplished over the summer months by our Organ and Electronics Crew. This presentation engendered much enthusiasm and started the season off with a bang.

On October 1, our chapter held a benefit open house at the home of Leroy Lewis

**ORLANDO cont.**

and Ted Campbell. Leroy, Doris Ferrar, and Walter Kimble were the artists featured to play Leroy's fabulous EL BANDO. Leroy and Ted have spent untold hours perfecting this amazing, one-of-a-kind musical complexity, which contains unbelievably beautiful and unique instrumental sounds voiced to Leroy's specifications. After the stellar performances of our featured artists, the console was declared open for anyone wishing to try out this special instrument. Among those who accepted the challenge were Warren Thomas, Dorothy Bethune, Chris Walsh, and Frank Norris; followed by scrumptious refreshments masterminded and served by Hazel Hensing which were enjoyed by all.

We are pleased to report that Leroy's newly released CD, entitled *From Me To You*, performed on EL BANDO, is being greeted with great enthusiasm. We wish him success in this endeavor. For further information, see the ad contained elsewhere in this issue.

Our October meeting began with a status report on the progress made on the DON BAKER project since September. We are now beginning to see the light at the end of that long proverbial tunnel. The Solo Chamber has three ranks of pipes wired to the console: the Tibias, Brass Sax, and Vox

Humana. The crew had worked all weekend, well into the night, to accomplish this task so that we could be privileged to hear them speak on this evening. Each month now, we are expecting to have a demonstration of something new until the organ is completed. After the Solo chamber is completed, work will begin on the Main Chamber.

Following the status report, Leroy Lewis very effectively demonstrated three operating ranks of pipes. This caused a great deal of excitement. Everyone was enthralled to hear the wonderful tones of the Tibias and other working pipes. It didn't matter that work on them was not 100% complete or that the pedals were not yet working. At this point, we were all feeling very emotional at the thought that "it won't be long now!"

The console was then declared open to the membership for a try-out. Everyone felt that Jackie Laval, our primary and major benefactor, should be the first to have the thrill of making the DON BAKER WURLITZER speak. Without Jackie's generosity we would still be at square one. Jackie was followed by Doris Ferrar, Hazel Hensing, Chris Walsh, Lois Thomson, Frank Norris, and Wayne Tilschner. Leroy thanked everyone for being such good sports and noodling with the organ in its present condition.

President Tilschner announced that



*Jackie Laval trying out the Don Baker Wurlitzer for the first time.*



*Leroy Lewis acknowledging applause (note rats, etc., on Wurlitzer).*

Susan Cole's mother, Mrs. Arleen Bearse, was in the audience and was celebrating her 82nd birthday. With that, Leroy played "The Birthday Song" in her honor. Mrs. Bearse now has the distinct honor of being the first person to have had "Happy Birthday" played for her on the DON BAKER WURLITZER.

At this point, our electronics expert and head of the "relay" team, Ed Nielsen, gave the members a brief but explicit explanation of the relay computer and its relationship to the console and the chambers. The members appreciated this very understandable depiction of how these components work together to make the organ play.

It is gratifying at this juncture to be able to give a positive response to inquiries from interested teachers at the Lake Brantley School regarding possible time projections when the organ will be ready for use in school productions. And it is great to know that they too are looking forward with enthusiasm.

To finish off activities for October,

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**PINE TREE cont.**

from *Beauty and The Beast* is a sure sign we can win them over to theatre pipe organ if we play their music, too.

The State Theatre in Portland continues to promote both its original 2/8 Wurlitzer and Pine Tree Chapter in its program booklets. Several events are in the works, including *The Phantom of The Opera* with Bob Legon October 29 and *Way Down East* with Danny Patt at the piano.

*Bob Legon*

**POTOMAC VALLEY**

**VIRGINIA**

**GEORGE MATHER: 703/664-1262**

The Potomac Valley Annual Meeting was held in early November at the home of George and Olean Johnson. After the usual election of officers and directors and the handling of required business the members were treated by their hosts to a bevy of refreshments and the pleasure of hearing George's 2/7 Wurlitzer. Performing on this Impromptu open-keyboard session were Floyd Werle, George Johnson, George Mather and Mike Hartley. A highlight of the meeting, which generated mixed emotions, was the presentation of a check for a \$500 donation by Faye Marvin, former PVTOS Chairman, on behalf of the Metropolitan Organ Society. Whereas the gift was highly appreciated and is being put to good use, it is lamentable that it represented the dissolution of Metropolitan which had existed for many years.



*Potomac Valley Vice-Chairman Floyd Werle at open console. Don Faehn photo*



*Chairman George Mather at George Johnson's 2/7 Wurlitzer. Don Faehn photo*



*George Mather accepts \$500 check from PVTOS Governor Faye Marvin on behalf of the recently dissolved Metropolitan Organ Society. Treasurer Don Faehn witness the donation.*

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Again this year, we are participating in the Annual Telethon known as "A Call to Arts" sponsored by the Arts Council of Fairfax County (Virginia) and Media General Cable. This is our second year to be involved in this activity. The benefits are two-fold in that each organization receives wide-range local exposure on television as well as funds pledged directly to it and a portion of the general pledges to the overall cause. As an outcome of last year's Telethon, PVTOS was able to enhance its organ-maintenance project considerably. A follow-up on our portion of this year's Telethon will be forthcoming.

Bill Mastbrook



Andy Crow at Olympia's Washington Center for The Performing Arts Wurlitzer. The console is shown displayed in the lobby prior to final installation.

## PUGET SOUND

ROBERT ZAT: 206/329-1826

Under the inspired fingers of PSTOS member Andy Crow, on Sunday, October 1, the mighty Wurlitzer rose from the orchestra pit of Olympia's Washington Center for the Performing Arts and spoke publicly for the first time in ten years. The audience, appreciative of this special

moment, broke out in enthusiastic clapping, cheers, and whistles. Many PSTOS members traveled to Olympia to attend this event, returning with rave reviews.

The Wurlitzer, originally owned by Andy Crow, was donated to the Center for reinstallation. The project was begun ten years ago when the wind trunks were put in. The effort was stalled when funds ran out. More than \$70,000 was subsequently raised by the Center in cooperation with the Capital City Organ Restoration Committee, to fund the complete rebuilding of the console, as well as installation of a state-of-the-art Uniflex 2000 control system. PSTOS members Andy Crow and Les Lehne together have donated more than 4,000 hours of labor installing all the pipework in the three chambers. Colorado Pipe Organ Service performed the refinishing and electrification of the console, preparing it for hookup to the computer system. The end result is something of which Andy, Les, and all of Olympia can well be proud.

The ever-popular Randy Rock was



Best costumes! Hiding under these disguises are Jack Becvar and Mae-Louise Dopps.



Doris Cooley played Puget Sound's organ for the Halloween party.



Members vie for Best Costume. Seated in front -- four young lads in full costume! A welcome addition to a PSTOS party!

master of ceremonies for the annual Puget Sound Chapter Halloween Party. The promise of prizes for the best costumes brought out some dandies! Doris Cooley, one of the area's favorite organists, played a delightful short program, after which the PSTOS Amateur Halloween Jazz Band performed! Members brought an assortment of portable musical instruments — everything from washboards to maracas to an antique portable bellows-driven reed organ — and played along with the pipe organ under the above direction of Randy.

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## PUGET SOUND cont.

This was followed by an old fashioned sing-along, and lots of food and punch.

A MIDI seminar sponsored by the chapter attracted 23 members anxious to learn more about MIDI — What is it? How does it work? How can YOU use it? Taught by Keith Evans, director of the Digital Music Department at Edmonds Community College, it was presented in understandable language and included helpful printed materials. A question and answer period followed.

PSTOS-sponsored Theatre Pipe Organ classes continued with a Fall Series of four classes. Don Wallin presented sessions in September and October, presenting one of his own complete Theatre Pipe Organ arrangements at each session. *JoAnn Evans*

## QUAD CITIES

MARK SPENGLER: 309/752-0232

A beautiful October weekend in the Quad Cities became even more beautiful, thanks to the superb artistry of Dave Wickerham. Dave is a real class act. He was a perfect choice to showcase the newly refurbished 1928 Wicks in Davenport's Capitol Theatre, and to carry out our theme of "100 Years of Movies."

*Dave Wickerham poses in his Mickey Mouse tie prior to QCCATOS' Fall 1995 Kid's Concert.*

Since movies were first shown to the public at the Grand Cafe in Paris, France, on December 28, 1895, we



*QCCATOS Officers: Doris Wood, Secretary; and Dean Johnson, Treasurer.*

*Mark Spengler's daughter, Amanda, ready to help usher at the QCCATOS Kid's Concert.*



asked Dave to include some movie themes, past and present, for both the Kid's Concert on October 1, and the public concert on October 15.

Dave played selections during the Kid's Concert from *Aladdin*, *The Lion King* and *Pocahontas*. The savvy Sixth Graders knew every word of the songs from those popular Disney films, and their chorus of angelic voices was heavenly. Dave played several other selections from movies, including a tasteful use of synthesizer with organ on the "Axel F" theme from *Beverly Hills Cop*. He also accompanied a Laurel and Hardy film.

Pre-show entertainment for the Kid's Concert was provided by QCCATOS members. Selma Johnson played the theatre's Knabe grand piano, and Ralph DeReus led several sing-along selections. Selma's grandson was one of the Sixth Graders attending the Kid's Concert, and he had advised her on what sing-along songs the Six Graders would enjoy singing.

On Saturday night, Dave joined QCCATOS members at Butterworth Center in Moline for a delicious Fried Chicken dinner. Dave seemed to have fun playing the Center's Aeolian pipe organ, and we all had fun listening to him.

On Sunday, Dave's wife, Rhonda, and his children, Matthew and Julia, arrived in town in time for the concert, and what a great concert it was! From fast-moving novelty numbers such as "Dizzy Fingers" and George Wright's "Roller

Coaster" to the melodious "Moonlight Sonata" with synthesizer, Dave's artistry was superb. There were medleys from movies, such as *Westside Story*, and *The Sound of Music*. Dave made the Wicks sound like the Big Bands many of us grew up listening to with a medley featuring such favorites as "In The Mood," "Moonlight Serenade," "Little Brown Jug," "Itty Bitty fishes," "Chattanooga Choo Choo," and Tommy Dorsey's "Boogie Woogie." Dave accompanied the silent Laurel and Hardy film *Putting the Pants on Phillip* which had the audience in stitches. There was also a sing-along.

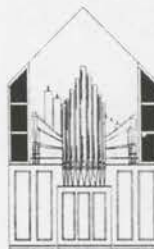
After the concert, Dave and his family joined QCCATOS members for dinner in a private room at the Duck Creek Family Restaurant in Bettendorf, Iowa. George Baldwin and Ray Frischkorn from Cedar Rapids gave kudos to QCCATOS Secretary Doris Wood for choosing the restaurant which had good food, good service, big servings and reasonable

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prices. It was a perfect ending to a perfect weekend!  
*Elaine Vinzant*



*Dave Wickerham after his concert on Davenport, Iowa's original installation 3/12 Wicks.*

## RED RIVER

### LANCE JOHNSON:

Over the Labor Day weekend each year, the Western Minnesota Steam Threshers' Reunion is held at Rollag, Minnesota and attracts close to 80,000 people to the many exhibits and entertainment. Always popular are the free rides on the steam-powered vintage carousel and the sound of its Wurlitzer replica band organ, built by Lance Johnson. This year, Lance demonstrated how he cuts the band organ rolls from his arrangements.

The plan for the renovation and expansion of the Fargo Theatre was brought to the attention of the public August 24 with a presentation by the Fargo Theatre Management Board of Directors, Capital Campaign Steering Committee, and the Fargo Theatre staff describing the \$3 million project at the theatre. Some funding is already secured with hopes for construction to begin May 1996. The Wurlitzer will be removed, upgraded, and re-installed in new chambers.

Our fall silent movie night program October 27 and 28 offered a Big Band tribute to the music of World War II's Stage Door Canteen and three Buster Keaton comedies. The Fargo Theatre Big Band All Stars under the direction of Jim Ployhar, the Fargo Theatre Singers, comedian Steve Stark, and ballroom dancers Don and Joan Mille and Bob and Bonnie Ames, entertained first with tunes popularized by

the Sammy Kaye Band, including such hits as "Daddy" and "Praise the Lord and Pass the Ammunition." With a comedy routine in front of the curtain featuring Steve Stark and emcee Doug Hamilton, the band stand fronts were changed while the band members changed attire. The curtain parted to bring the Tommy Dorsey Orchestra to life with "And the Angels Sing," "Marie" and other greats before another 'change' of bands. Last up was the Glenn Miller Orchestra with "In The Mood," "I've Got a Gal in Kalamazoo," and "Tuxedo Junction" among the favorites. Before the show and during intermission, Gene Struble entertained with piano music on the mezzanine. The first Keaton film was *Cops* (1922) with organ scoring by Lloyd Collins; then *The Blacksmith* (1922) with Dave Knudtsen, and lastly *The Boat* (1921) with score by Lance Johnson.

Another evening of fabulous entertainment at the Fargo Theatre.

Free holiday noon organ concerts begin December 11 and each year the crowds continue to grow.

In Fergus Falls, Minnesota, the Fergus Theatre has now reopened as a Center for the Arts and the 3/11 Wurlitzer installation by Lance Johnson and crew has been bringing lots of excitement. Each time the console rises, the gasps in the audience are heard and a whole new group of people gets exposed to the world of theatre organ music. Jim Ed Poole and Dale Connelly of Minnesota Public Radio brought their 6 a.m. to 9 a.m. "Morning Show" to the Center for a live broadcast one Friday in October. The Wurlitzer got air time and a description of the organ project by Lance Johnson. A variety of other programs have been presented there for a busy fall season, but the first all-organ concert will be November 25 by Lance. The Red River Chapter plans a visit soon, and probably will be



*Lance Johnson making band organ rolls.*



*Band organ at Rollag, Minnesota.*

involved in shows there while the construction is in progress at the Fargo Theatre.  
*Sonia Carlson*

## RIVER CITY

### GREGORY JOHNSON: 402/624-5655

Our September 17 meeting was held in the chapter's organ studio at Durand's Sky Ranch Airport. After a short business meeting chaired by Warner Moss, our guest artist was introduced, member Donna Baller from Oakland, Iowa. It was a glorious fall afternoon, and Donna celebrated that fact by opening with "I Whistle a Happy Tune" from *The King and I*, and "For It's a Good Day." Since our membership hails from both Iowa and Nebraska, and this is football season, we were treated to "I'm From Iowa" and "There is No Place Like Nebraska." Donna followed with several toe-tapping numbers from the Big Band era, including "Josephine," "Doodle-E-Do," "In The Mood," and "Who's Sorry Now?" then she offered a trio of waltzes: "Mexicali Rose,"

## RIVER CITY cont.

"Girl of My Dreams," and "Blue Skirt Waltz." For a change of pace, Donna included four polkas: "Friendly Tavern Polka," "Barbara Polka," "Clarinet Polka," and "Beer Barrel Polka." Then with a Latin beat we were treated to "More," "Carioca," and "Green Eyes." Donna closed her concert with great renditions of "Donkey Serenade," "Lady of Spain," and two favorite hymns: "How Great Thou Art" and "Let There Be Peace." Our perfect afternoon was concluded with open console and good food.



Donna Baller entertained us with our favorite tunes from her vast repertoire.

Helen Slechta photo

On October 15 we again returned to our studio at Durand's After chapter president Greg Johnson conducted a brief business meeting he switched roles and doubled as our guest artist for the afternoon. Greg opened with three waltzes: "Cruising Down the River," "Wonderful Copenhagen," and "Let Me Call You Sweetheart." Then Greg offered "Moonlight Becomes You" with glissando passages and "Ida, Sweet as Apple Cider" with nice walking bass. He followed with a lively march, "American Patrol," making good use of drums and cymbals. Most of us were surprised to learn that silent film star Charlie Chaplin composed the poignant melody "Smile" for one of his films. For a special treat Paul Kanka projected excerpts from four silents in his private movie collection. Two starred W.C. Fields: *Great Chase and Hurry, Hurry*, and two featured Abbott and Costello: *High Flyers* and *No Indians, Please*. Greg did a very pro-



For years we've known that Greg Johnson is a talented organist, but he surprised us with his skillful accompaniment of silent movies. Tom Jeffery photo

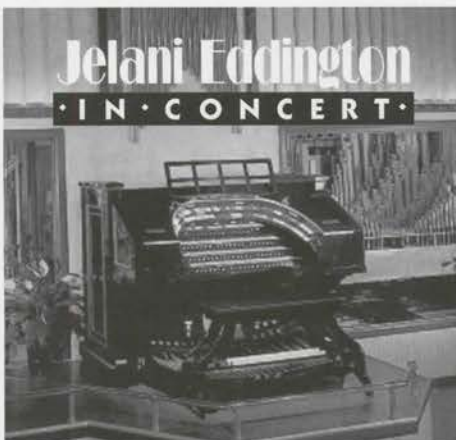
fessional job of matching his organ accompaniment with the action on the screen. Greg concluded his program with a sing-along, complete with song slides, and with several requests, including the very apropos "Autumn Leaves." While several people took advantage of open console, we adjourned for table treats. Tom Jeffery

## ROCKY MOUNTAIN

DENVER, COLORADO

MARIA OLIVIER: 303/678-8317

Our chapter and the Friends of the Wicks, presented one of the Last Great Silent Films, Erich Von Stoheim's *Queen Kelly* starring Gloria Swanson with live accompaniment by Jeff Weiler at the Mighty Wurlitzer, with Patti Simon at the twin console on



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September 14, at the Paramount Theatre in Denver, Colorado.

Jeff has become a leading name among the silent film group of musicians who compose and perform music for the great silent films from the early part of the twentieth century.

Patti Simon, composer, educator and organist has performed throughout the United States and abroad. She has been instrumental in keeping the tradition of the theatre organ music alive in the Rocky Mountain Chapter region.

Jeff opened the program by giving a brief history of the filming of *Queen Kelly*, of its trials and tribulations. It was years later that Gloria Swanson finally concluded it. Jeff played "We're Felling Good" written by his mother. "Joy" and "Night Train." After introducing Patti, he played "The Breeze and I."

"So Blue" written by Helen Anderson and "Wake Up and Live" written by Jesse Crawford in the 1920s, were played by Patti. "Valencia," "A Song of Spain" and "That's All" were duets by Jeff and Patti.

Paul Madsen won the door prize — a ticket for two to Marlow's Restaurant. Jeff sat at the Mighty Wurlitzer and accompanied the silent film in its entirety. He was great!

The final number played by Jeff was "Walking My Baby Back Home." It was a wonderful evening. The music was terrific and the film just super.

We met at the home of Dr. and Mrs. Robert Suding on September 24, in Conifer, Colorado. There were 26 people present for this "Golden Aspen Pipes Organ Party," which was a potluck. Dr. Suding has named his pipe organ "Reddi Kilowatt" because it has been converted to play organ pieces on the computer. Dr. Suding put in 300 to 500 hours of work planning the program. Reddi Kilowatt played Musical World Geography, the "Halleluia Chorus" from Handel of England, and from France "Can Can." Then from Germany, the First Movement of Beethoven's 5th Symphony.

There was a short intermission, at which time a business meeting was held. Because President Maria Olivier



Jeff Weiler and Patti Simon at the Denver Paramount.

was ill, Adeline Morris conducted the meeting. She thanked the Sudings for their hospitality. David Sass mentioned that Dick Kroeckel and Warren York were at Dick Lewis's home and performed on the pipe organ. Robert Suding gave a brief history of his past experience with the computer and pipe organs.

After the business meeting, more music was played on the organ. This music was a brief history of the United States. Everyone had a delightful time. The Aspen trees had just begun to turn in their beautiful color of yellow. We appreciated all the work our host had to go through for our benefit. Thank you, Robert, and we are happy that you are a "genius" in our community.

"It is not the quantity, but the quality that counts" was the first comment from the President, to a rather small and intimate audience (due to a severe snow storm in the area), attending the Meet the Artist Benefit Concert for the Wicks Project. The date: October 22, 1995 at 2:00 p.m.

Dick and Ruth Lewis, from Wheat Ridge, opened their home and Music Studio housing, and proudly so, the 3/8 Marr & Colton originally from the Uptown Theatre in Racine, Wisconsin. For the last 26 years, the Lewis's have graciously donated their home and use of the instrument for many concerts. We thank them most sincerely! Paramount staff artist, Bob Castle, not only performed for the Wicks Benefit, but also generously donated his time



Local artist Bob Castle.

and talent. Bob is a staunch supporter of the Rocky Mountain chapter. You can hear Bob perform every Wednesday at the Paramount (downtown Denver) on the Mighty Wurlitzer, for the "Comedy Club" at noon. Bob has a tremendous gift of playing by ear, since he was a young boy and has developed his own unique style.

His opening number "My Sin" was followed by "That Long Lost Love," "Emeline," "So In Love," the theme from *Schindler's List* and "Phantom Regiment." During every concert, Bob dedicates one song to the Creator — "Joyful, Joyful."

At intermission, delicious refreshments were served by several ladies: Adeline Morris, Mitzy Fife, Deloris Gilltner, Dorothy Ransom and Ethel Swanson — thank you, ladies.

Bob returned to the console with "Grenada," "New York, New York," and "Moonlight Serenade." To all the brave souls that came, we sincerely thank you! *Carmeline Campbell*

## ST. LOUIS

**DORIS ERBE: 314/481-1840**

In September, an organ concert was held at the Third Baptist church to celebrate the congregation's 145th anniversary. Mark Gifford performed on the 4/61 Kilgen/Moller pipe organ. This organ is the sixth largest pipe organ in St. Louis and the fifth largest church organ. The organ stoplist includes a Wurlitzer Tibia rank installed through the efforts of the late Fred Pillsbury who was a driving force in our chapter.

Mark has presided over the four-manual console for three years and is an accomplished organist. This beautiful organ certainly enhances this venerable sanctuary. Mark's selections demonstrated the many beautiful voices. He chose to play Virgil Fox's arrangement of "Now Thank We All Our God;" the melody moves from the left to the right hand and to the pedals. "Londonderry Air" allowed the sounds of the lush strings to fill the air. He dedicated the lovely "Fountain Reverie" by Harold Fletcher to the memory of our late member, Joe Barnes. Schubert's "Ave Maria" certainly allowed us to enjoy the strings, Clarinet, Oboe, and chimes.

The congregation was invited to sing "All Hail The Power of Jesus' Name" — and believe me, this congregation knows how to sing! After most of the people had vacated the sanctuary, Mark graciously agreed to my request for "just one more" selection. He obliged by playing the Triumphant March from Aida. Beautiful!

Mark's program certainly showcased this beautiful organ and the audience thoroughly enjoyed the concert. *Doris Erbe*

Ed Burnett, Vice President, conducted our October meeting while Doris Erbe represented SLTOS at the ATOS Regional Convention in Portland.

The meeting was hosted by Marilyn and Virgil Fuchs in their lovely home. Virgil announced the surprise organist and entertainer — none other than Virgil! After modestly stating his credentials, he opened his program with "Just One of Those Things" followed by "Don't Get Around Much Anymore," "Laura," and several other numbers. Virgil closed with one of his favorites, "Ruby." It is very evident he's learning and applying improvisations, counter melodies, fills, etc.

The Baldwin Cinema II is uniquely installed. He credited George and Gary Carter for implementing the mechanics which automatically moves the console from its niche into full view. Quite an innovation.

Marilyn climaxed this enjoyable afternoon by serving delicious banana cream and strawberry cakes!

*Fern Siemens*

## SOONER STATE

TULSA, OKLAHOMA

DOROTHY SMITH: 918/742-8693.

For our September meeting we enjoyed a change of pace: we attended a concert played by David Hegarty on the Allen MDS-60 church organ installed in Broken Arrow's First Baptist Church. He chose his selections from a wide variety of organ literature, including classical music, his own improvisations on familiar hymns, and some Broadway show tunes.

We especially enjoyed his concert improvisation on "Slane," a traditional Irish melody (more familiarly known as the hymn "Be Thou My Vision"), which included lots of bell-like Flutes in the registration. His interest in digital orchestration through the use of MIDI was evident in many of his selections. We heard Saint Saens' "Adagio" from *Symphony No. 3 in C Minor*, with beautiful orchestral strings produced by MIDI. Ketelbey's familiar "In a Monastery Garden" included a lovely MIDI "Choir." And for "Amazing Grace" he loaded in the MIDI disc and stepped back to let it play the organ while he watched.

His "theatre" style music was Broadway show tunes and some movie music: we heard (among others) the theme from *The High and The Mighty* (with the theme in gorgeous Cello/Vox Humana); selections from Andrew Lloyd Webber's *Sunset Boulevard*, and music from Rodgers and Hammerstein's *The King and I*.

Several of our members also attended a Church Organ Workshop which he presented the next day on the same instrument. We learned a little more about MIDI, received some pointers on improving our playing, and heard some pretty organ-and-piano duets. David Hegarty is a talented and versatile keyboard artist and we appreciate Allen Organ Representatives Ferguson and Associates bringing him to Tulsa for our enjoyment.

Earlier that month we had occasion to show off our (now) 3/11 Robert-Morton. Carolyn Craft and Sam Collier played for the 30th Anniversary celebration of the establishment of the Tulsa Vocational Technical Education Program. There are several campuses in the Tulsa area, and our organ is housed in the Broken Arrow Tulsa Technology Center campus.

We had wonderful response! The students came in waving their arms and clapping and dancing and singing; some of them even stopped their visiting to actually listen to the music. The teachers had been invited to tell the students that the chambers would be open for viewing, and we were excited by the number who did so. And they thought that Rock and Roll music was loud — until they stood in the organ chambers and discovered that organ music is louder, up close!

We are delighted to have generated so much interest in these young people. That was the original idea when we installed the organ there, in a school, to make it available to people who don't know about theatre organ. We are hoping that there will be students who will attend our meetings, and share our enthusiasm for this magnificent instrument.

Our October meeting featured Joyce Hatchett as our mini-concert artist, again on the bench of our 3/11 Robert-

Morton at Tulsa's Broken Arrow campus of Tulsa Technology Center. She opened with Cole Porter's "Anything Goes" — commenting that it might well be prophetic of the evening! She continued with a varied program of popular standards and familiar songs. In a tribute to Jonas Nordwall's concert at Detroit's Fox Theatre at the recent National Convention, she told us that he had recommended (and played) the ideal church offertory selection: "Big Spender" — which she then played for us. She closed with two hymns, "My Father Watches Over Me" and "His Eye is On The Sparrow" — and we surely did hear some birds twittering for those.

Nine people played at open console, and Paul Craft sang several gospel songs with his wife, Carolyn, accompanying.  
*Dorothy Smith*

## SOUTH FLORIDA

DENNIS WILHELM: 305/532-9000

Chapter members who gathered at the 1926 Olympia (now Gusman) Theatre for an early summer concert were enthralled by the expert musicianship of British organist Paul Roberts. The Miami concert was the final in a series of 16 which Roberts played during his fourth tour of the USA. Paul played return engagements in many of the cities he had visited during this third tour and really covered the country thoroughly, having even managed to fly to Hawaii for a concert mid-way through the tour. His love for all things American can be seen by the title of his recording, "Have a Nice Day," a phrase Paul felt captured the friendliness he found everywhere he traveled.

Several South Florida members had been eager to hear Roberts in person after having seen Paul's video taped tour of London with his thematic theatre organ accompaniment. Everyone in attendance agreed that Paul presented a well-crafted program with just the right combination of British and American standards with a healthy ration of the Broadway show tunes, the melodies in which he specializes. It was apparent that the 3/15 Wurlitzer, a rare original installation in the John Ebersson-designed atmospheric theatre, also took a liking to Paul's playing, behaving itself the entire evening with nary a cipher, a rarity in our humid sub-tropic climate. Of course the success of this concert has left chapter members hoping for a return visit from Paul during his next U.S. tour.

South Florida's next event will be the annual members-only Christmas concert at the home of chapter members, Calvin and Mildred Juriet. ATOS board member Allen

# Scott Foppiano

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Paul Roberts, seated at the console of the 3/15 Wurlitzer in Miami's Gusman Theatre. Michael Szeles photo

Miller has agreed to deliver a dose of holiday cheer from up North to us Southerners — via the Juriet's magnificent home installation. Full report to follow.

## WESTERN RESERVE

MRS. JANICE KAST: 216/531-4214

We gathered on Sunday, August 27, for a social and business meeting at downtown Cleveland's First Methodist Church. The church itself is from the romantic Victorian era, and the 4/70 Casavant organ was designed to beautifully complement its surroundings. Organist Erik Riley performed a wide variety of classical pieces showcasing the organ's (and his) versatility.

Western Reserve Theatre Organ Society presented Cleveland favorite George Krejci in concert at the Grays' Armory 3/17 Wurlitzer Saturday evening, September 16. We invited the "Euclid Beach Nuts" — a group dedicated to commemorating Cleveland's Euclid Beach Amusement Park (which closed in 1969) — to share the auditorium with us. Their memorabilia included banners, streamers, raffles, concessions — even a carousel organ — and the unmistakable guffaws of the mechanical "Laughing Sal"

automaton — all displayed in a panorama of carnival colors! All this activity, plus a spotlight write-up about WRC in the Cleveland *Plain Dealer* newspaper combined with George Krejci's reputation to produce a SOLD OUT (yea!) sign at the box office.

In keeping with the "amusement park" motif, George's selections included "I'm Forever Blowing Bubbles" played sans tremulant in the style of a band organ, and a nostalgia medley. A fascinating treat for both organist and audience was a duet: George accompanied an original recording of the Euclid Beach Gavioli Band Organ. Other highlights included accompaniment to Laurel & Hardy's *You're Darn Tootin'*, an audience sing-along, a musical salute to Cleveland's new "Rock 'n Roll Hall of Fame" and the dynamic encore "Chattanooga Choo-Choo."

On September 24, we met at the Canton, Ohio, home and studio of local concert organist, teacher, and choirmaster Charles Blair. His 120-year-old restored Victorian home alone was worth the drive, but the fabulous 3/26 Wurlitzer in the out-building studio (formerly a carriage house) was a treat beyond belief. His concert that afternoon spotlighted a diverse array of musical styles and tonal colors, as well as the advantages of a MIDI-fied instrument.

Jim Shepherd



Organist George Krejci with "Laughing Sal" at Grays' Armory. R. MacCallum photo

# Journal of American Organbuilding

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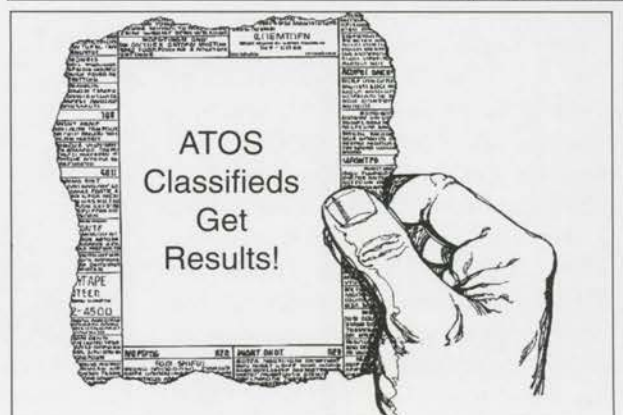
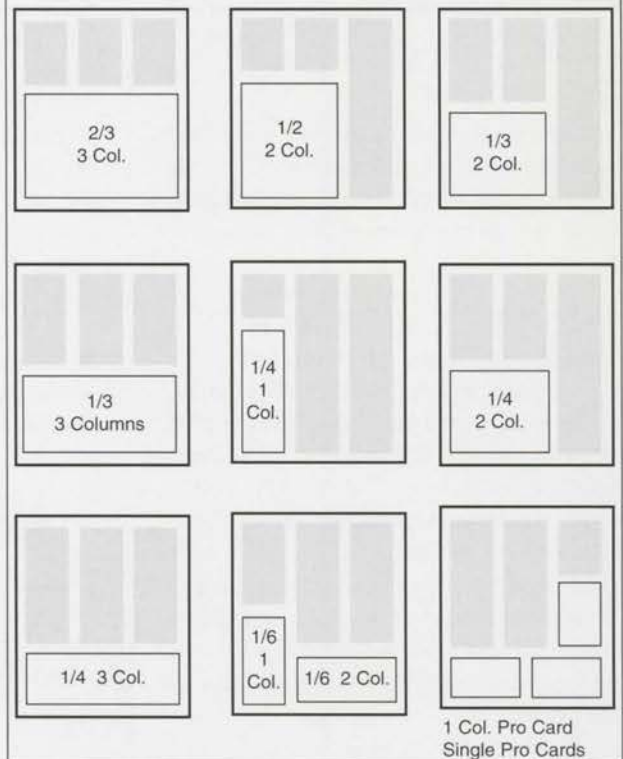
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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



From time to time we like to publish recipes from the Wurlitzer Cookbook for you. The following are taken from the "Cakes and Tarts" section:

## MOLASSES COOKIES

3 cups New Orleans molasses; 2/3 cup butter; 1 cup milk; 1 egg; 1 teaspoon baking soda; 1 teaspoon ginger. Enough flour to make a soft batter. Put in muffin tins; bake 20 minutes.

## DOUGHNUTS OR FASTNACHTS KUCHLEIN

Put 4 cups of sifted flour into a bowl; set a sponge in the center of the flour, with 1/2 cake of Fleischmann's yeast. Mash the yeast in a cup, add a little sugar and a spoonful of lukewarm milk. Let it raise, then add a small cup of warm milk and set sponge in center of the flour. When raised, work the dough with milk, adding 2 eggs, which have been laid in warm water. Let it raise, then add a large tablespoon of sugar and a flat teaspoon of salt; then work again by adding butter about the size of an egg, dissolved and melted. Then after it raises again take 1/2 of the dough on the rolling board, roll out and cut in square pieces; pull out a little and drop them in hot lard, turning them quickly with a fork until light-brown. Take them out; with the fork and let the fat drip off and last, put powdered sugar over. Continue until all the dough has been used.

## MACAROONS

1 lb. of almonds, chopped or ground fine; 1 lb. of powdered sugar; whites of 5 eggs; stir sugar and almonds over the fire until brown, then beat white to a stiff froth and add almonds and sugar into the whites. Stir about 5 minutes, then drop a teaspoonful on pan greased with butter.

## ZIMMET SCHMITTEN

1/2 lb. sugar; 4 eggs, stirred 1/2 hour; 1/4 lb. almonds, chopped not too fine; 1/2 oz. cinnamon; pinch of cloves; 6-1/2 ozs. flour. Bake in long shallow tins, cut into slices and toast by putting back into oven until brown.

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

## Accompaniment Voice Palette

Trumpet 8'  
Tibia Minor 8'  
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

## 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 m f f f 1 2 3 4 5  
Solo 1 2 3 4 5  
Accompaniment  
pp p m f f f  
Pedal 1 2 3 4 5  
Set and Cancel  
4 Internal Memories

## Mood Enhancement

Seashore  
Pastoral  
Thunderstorm  
Tropical  
City  
Fantasy

## Rhythmaker

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

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

\*LP Lighted Piston

## ADDITIONAL FEATURES:

- Transposer
- Digital Random Tuning
- Divided Expression or Master and Crescendo Pedals
- Audio System - two full-range, speaker cabinets powered by 200 watts RMS; expands to 10 stereo bi-amplified channels for 1,000 watts of RMS power

- Rodgers Digital Dynamic Wind
- Digital Reverberation
- Rodgers MIDI System with GM/GS compatibility
- Auxiliary input/MIDI panel
- 110vac/220vac operation
- Divided hardwood back
- Headphone Jack
- Custom options available

## Dimensions and Weights:

53" (135 cm) height x 61" (155 cm) width x 36" (92 cm) deep without

pedalboard. 54 3/4" deep with pedalboard. Console weight: 540lbs (245kg) with bench and AGO pedalboard.

Rodgers maintains a policy of continuous improvement on its instruments and, therefore, reserves the right to change specifications without notice or obligation.

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RODGERS Theatre 360—P/N 876360



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Rodgers in Canada, 5480 Parkwood Way,  
Richmond B.C. V6V 2M4, Tel: (604) 270-6332

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Your surroundings  
may or may not be  
this grand...  
but the sound will!

RODGERS THEATRE 360



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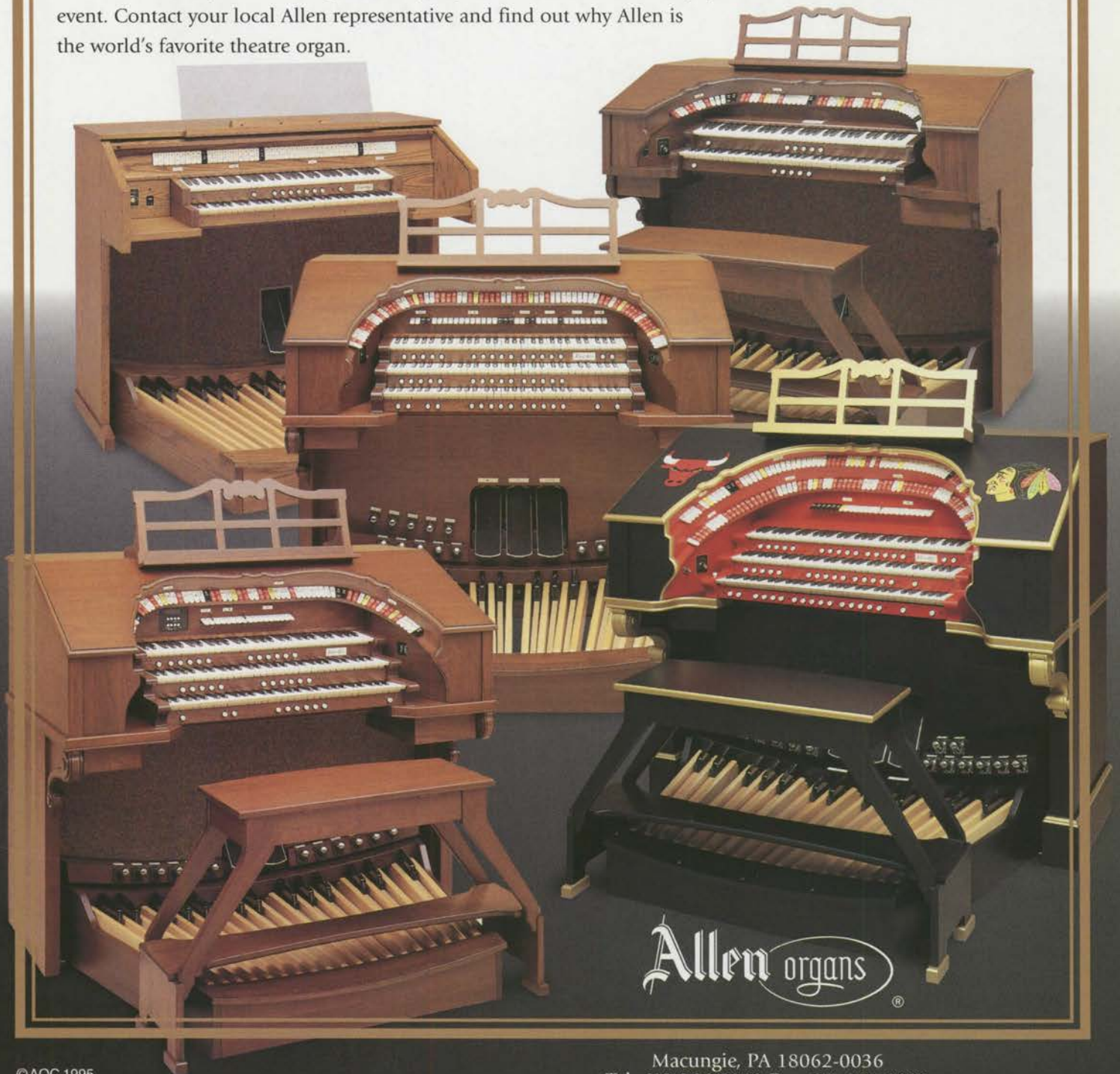
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