

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

November/December 1997



American Theatre Organ Society SPECIAL SERVICES DEPARTMENT

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Lili Zuber, pres., JATOE, April 1996

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The Everett Oliver Residence
Wurlitzer

(See story on p. 18)

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



FEATURES

- 6 THE EVERETT OLIVER RESIDENCE WURLITZER
by Mike Foley
- 12 ATOS 97 NATIONAL CONVENTION INDIANAPOLIS
- 20 1997 HALL OF FAME & ORGANIST OF THE YEAR AWARDS
- 21 1997 ANNUAL MEMBERSHIP MEETING MINUTES
- 26 LOEW'S JERSEY FINALLY GETS ITS WONDER MORTON
by Bob Balfour
- 28 THE AMERICAN DREAM: PAUL ROBERTS

DEPARTMENTS

- MEMBER'S FORUM & GENERAL INFORMATION 5
- AN ACRE OF SEATS IN A PALACE OF SPLENDOR 30
by Steve Levin
- ORGAN-izing POPULAR MUSIC *by Al Hermanns* 32
- FOR THE RECORDS *Ralph Beaudry, Editor* 34
- CLOSING CHORD 38
- CHAPTER NOTES 39
- CLASSIFIED ADS 53

President's Message



This issue of THEATRE ORGAN contains information that is quite important to all ATOS members.

First, there is the call for nominations for the ATOS Board of Directors. Please consider running for one of the three (3) positions on the Board for the term 1998 to 2001. We need interested people who are willing to work toward the goals of membership expansion and support of our many benefit programs.

Second, you will be able to read the minutes of the last annual membership meeting. Here, you will see the report of the actions of your ATOS Board of Directors for the past year. Each year, the minutes are presented so that you may be fully informed and aware of what is going on. I urge you to spend a few minutes and learn what is happening in ATOS. The convention review is a great way to savor our time in the Indianapolis area.

This is also the time of year for gift giving. Gift memberships in ATOS, for the people on your list, will be a pleasant surprise and help in the growth of ATOS. Also, consider purchasing some of the theatre organ CDs and tapes that are advertised.

Please keep our Executive Secretary informed of the names, addresses, and telephone numbers of the officers of your chapter. Where applicable, fax numbers and E-mail address are very helpful.

This information is valuable as a means for prospective members to have contact information as well as assisting ATOS members who may be traveling in your area. This information is printed, each year, in the May/June issue of THEATRE ORGAN.

To help us in keeping the Journal filled with items of interest to all ATOS members, Chapter Correspondents, please note the reporting guidelines at the beginning of the Chapter Notes section. Chapter activities concerning rebuilding, restoring, the acquisition of organs, and working with venues are of great interest. Concise, "bare bones" reporting is appreciated, such as found in the Chapter Notes from Central Florida and Cumberland Valley Chapters. Please list your social activities in your Chapter Newsletter.

On behalf of the Directors, Officers, and Staff of ATOS, Vern Bickel, Tom DeLay, Brant Duddy, Doris Erbe, Michael Fellenzer, Marion Flint, Alva James, David Kelzenberg, Michael Kinerk, John Ledwon, Allen Miller, Jack Moelmann, Joe Moffatt, Tim Needler, Nelson Page, Donna Parker, Connie Purkey, Al Sefl, Joy Stephens, Alden Stockebrand, Dorothy Van Steenkiste, and Jeff Weiler, I want to wish each of you a happy and safe holiday season.

Harry Heth

Member's Forum

Dear Editor:

I spoke to you at the Indianapolis Convention about your request for shorter, to the point chapter notes. It is one of the best ideas in years. Each chapter telling who played and what along with a listing of all the refreshments could certainly stand an editing. Please accept my congratulations on a most worthwhile idea.

Yours truly,
Peg Mayer
Central Florida

(Editor's Note: Ms. Mayer practices what we preach — see Central Florida Chapter notes as well as Eastern Massachusetts and Cumberland Valley for superb examples of brevity!)

Dear Editor:

My gratitude is extended to all organists who entertain us so royally. As an ATOS member for a quarter century, I have enjoyed and appreciated the talent of all artists. Recording those fine performances are frowned on by many of the performers and members of the audience. Sometimes the artist forbids any recording. That does not prevent me from enjoying that performance, however, when an artist allows recording that enables me to relive the enjoyment many more times. Some of my 1970s and on live recordings, still provide great joy to these old ears. Commercially produced recordings are also appreciated, with many in my collection.

Thank you to all the performers for my library of works. It is a source of study for me now that I have acquired a new Allen instrument for my home. Thanks also to the Allen Organ Co. I grew up in the 1930s and 40s with both weekly broadcasts and live performances by Raymond Shelly on the Wichita Miller Theatre 3/11 Wurlitzer. I wish I could have had the capability to record those grand experiences.

One other minor comment to Convention Chairmen. Keep the costs at a reasonable figure. Travel, meals and hotel costs often exceed our personal budget allowances. We are forced to miss an excellent convention, and are unable to hear that great music and renew old friendships.

Again, to the young and older artists, thank you for hours of enjoyment. What a blessing to put on that tape, disc, or platter and sit back and soak in those grand sounds!

Jim Dunbar
Austin, Texas

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. Letters to the editor which are handwritten (e.g. not typewritten) cannot be submitted due to the time involved in transcribing the material to typewritten text. Send to: Editor, THEATRE ORGAN, P.O. Box 3929, Pinedale, California 93650.

GENERAL INFORMATION

OPENING OF NOMINATIONS FOR 1998 ELECTION OF DIRECTORS

Note: Postmark deadline is January 15, 1998.

It is time to nominate your ATOS Board of Directors candidates for the three-year term from July 1998 through June 2001.

All regular ATOS members who have maintained membership in good standing for a least the last two years, are eligible for nomination and may nominate themselves or be nominated by another member. Written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

A nominee need have no special talent or experience in pipe organ technology or musicianship. Nominees should have a demonstrated interest in ATOS and have the time to work toward the goals and growth of the society. Among the benefits enjoyed by directors, including reimbursement of certain meeting-related expenses, there are also responsibilities. Along with a willingness to participate in the administrative affairs of the society, it is most important that board members faithfully attend both board and committee meetings.

The board usually meets once a year prior to the convention, thus attendance of all directors is necessary if the decisions and actions of the board are to be truly responsive to the membership. In addition, Directors serve on one or more committees providing valuable input to the board. The Chairpersons of the committees are responsible for submitting a written report of their activities and recommendations prior to the annual meeting of the board.

The board is currently taking action on several exciting programs that should increase public awareness of ATOS and set a course for the future. This is a great time to become involved in ATOS.

PROCEDURE TO BE OBSERVED IN THE NOMINATION PROCESS IS AS FOLLOWS:

1. Each nominee shall furnish a small black and white photo, together with a statement, not to exceed 150 words, including personal data, work and theatre organ experience, a short platform statement, and an evening/weekend telephone number. Statements exceeding the 150 word limit will disqualify the candidate.

2. All candidates must have their statements and photos sent by Certified Return Receipt Mail to the ATOS Nominating Chairperson, Connie Purkey, 564 E. - 4050 So., Apt. 9J, Salt Lake City, Utah 84107. 801/265-9794. To be postmarked no later than January 15, 1998.

COUNTING WORDS:

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

If you have questions please write or call:

**Nominating Committee Chairperson
CONNIE PURKEY
564 E. - 4050 So., Apt 9J • Salt Lake City, Utah 84107
801/265-9794**

The EVERETT OLIVER RESIDENCE WURLITZER

by Mike Foley, co-owner of
Foley-Baker, Inc. Pipe Organs



"I'm calling to inquire about the 2/6 Wurlitzer advertised in *THEATRE ORGAN*," said the voice on the phone. It was March of 1992, the voice was Everett Oliver, a seasoned New Jersey businessman who had a nice colonial in the posh town of Brielle, New Jersey. He went on to explain that the new music room addition was being finished as we spoke and he was actively investigating elaborate electronic theatre organs when he saw our ad for the 2/6. After some amount of conversation, I realized that playing piano and organ had been Ev's lifetime hobby. He was musically alert and wanted a small but adequate the-

atre organ.

I followed our conversation with a letter explaining the do's and don'ts, realism and folly of home installations.

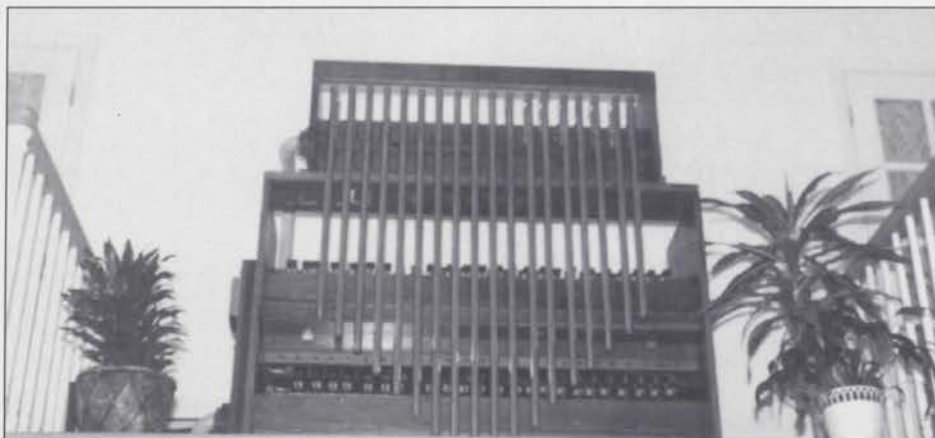
Calls became more frequent and enthusiasm on both sides elevated. A trip to his finished addition revealed there was but one possible place for the organ's components; in the original basement area adjoining and below the new music room. All sound would have to come through a chute in the floor, a plan that triggered red flags from an acoustical standpoint. Even then, little space was available as Mrs. Oliver was seri-

ously active with Boy Scouts of America and used a great portion of the basement area for meetings. What little remained, provided much needed storage.

We gradually worked out (commandeered) a space 9' x 26'. Ceiling height was the usual 7'1/2". With mitring, we might fit 13 serviceable ranks. Satisfied the plan was workable, Everett placed classified ads in *THEATRE ORGAN* seeking a small 3 manual Wurlitzer. Two of the approximate ten responses hailed from Ohio, and after three months of ads, we boarded a USAir jet and flew to Cincinnati.



Tone chute grille opening into the music room. Below: Chrysoglott and chimes installed on balcony.



16' "Hooded" Diaphones. Hooding was done by the Austin Organ Company.

The first organ sounded exciting; a late model 3/13 Wurlitzer complete and in good condition. Wrong! This instrument was stored in three, separate rather make-shift storage areas, some of which had leaking roofs. Many components had been disassembled down to macro parts, all of which we were assured were there, in boxes. It was hard to even recognize some items. This 3/13 was not for Everett.

... On to Columbus and the William Hunt residence. In the early 60s, Bill purchased the 3/11, c. 1927 Wurlitzer from Cleveland's Granada Theatre. He built beautiful, large chambers, releathered all but the reservoirs and meticulously installed each component. It took him almost ten years. We were quickly convinced, with a deal struck which included swapping Everett's Conn

electronic as part of the sale; in April of 1993.

In October, four technicians were dispatched who dismantled and packed the organ for shipment to a Hartford, Connecticut, warehouse. The organ lived there until time permitted erecting the instrument in its new configuration. At this time the equipment was cleaned and checked over. Reservoirs, tremolos and swell engines were releathered. All pipes were washed and reeds cleaned.

It was decided to make some changes in the original chamber layout. The two chests were the typical model 235, 4-rank solo and 7-rank Main, so providing an even distribution of ranks wasn't possible. The Vox was moved to the Solo, spreading the string/Vox ensemble through two chambers. We also brought the

clarinet into the Solo placed on its own tremulant. This change made it possible to use as a Solo stop against Main Chamber strings and flutes. In the Main, the original pencil scale Viol and Viol Celeste were swapped for a beautiful Violin and Violin Celeste. These were placed side-by-side, making it easier to isolate them on their own tremolo. Their diatonic directions and wiring was reversed end for end to ensure no tuning draw when played together. These changes relegated the Kinura and Orchestral Oboe to the Main, a rather unorthodox arrangement; however, with side-by-side chambers all seems to work well.

The organ's pipes were in wonderful condition and eliminating any was a tough decision. Wurlitzer Violin and Salicional scales are supposedly almost identical so, with the new broader Violins in place, it was elected to sacrifice the Salicional for a new Trivo Post Horn on 13" pressure. The VDOs and Salicional were placed in other, nice Wurlitzers in the northeast. (Fear not, they are happy.) The reservoir compliment was increased to create six tremolos and three static wind supplies, thereby removing all basses from tremolo.

Everett hired an architect who designed the chambers to include every inch of possible space. The basement provided three solid, concrete chamber walls. The fourth was built of double 5/8" sheet rock screwed to numerous studs. All walls were sealed, primed, and painted.

Reportedly, there had been a skim of water on the floor during heavy rains. This further complicated things by necessitating installation of a 3/4" thick plywood floor laid on 1" pressure treated sleepers. Although it assured a level surface and eased screwing down components, it also ate up almost 2" in height.

Experience taught us many pitches won't bend around corners, so large shade openings were made into the chute and placed the manual chests tight against them. Behind these, we placed some percussions. The offsets laced the outside walls.

Possibly the biggest professional negative, was the necessity to miter so many pipes. Any true Wurlitzer

advocate is an admirer of their beautiful craftsmanship. We had to "hood" the Ophicleides and metal Diaphones,* a job requiring experience, space and facility. The Austin Organ Company in Hartford offered all three qualifications and through a special arrangement, made possible by Don Austin their top pipe maker, Stu Skates tackled these enormous pipes and did a beautiful job. There is no depletion of sound and for the most part, their hoods aim the sound directly toward the shades. The numerous smaller pipe miters were done in our shop. **(Editor's Note: This should only be undertaken, as in this case, by a qualified pipe shop.)*

It was decided to place the 7-1/2 hp Spencer blower in a special, insulated enclosure in the Oliver's attached garage. This was distant enough to be inaudible in the music room. Twelve inch metal duct was run to each chamber. This was intersected twice by carpet-mazed muffler boxes. As a result, blower and in-line impeller noise is minimal. In addition, we felt-lined all the reservoir trunks as well as placed a felt pad over each set of reservoir valves to help further quell ball-valve hiss. The PVC pipe used by Mr. Hunt at Columbus was greatly augmented and reused at Brielle.

We were concerned for the original Wurlitzer relays. Bill Hunt was a long time telephone employee and had elected to replace most of the organ's cables with new wire. This included all the stop switch cables which were then spliced into the key relay cables. It worked, but Bill too was concerned for the move, potential breaks and a possible future of frustration. As a result it was opted to replace the relay. A Rickman Control System was purchased, thereby offering all the many magical feats, fast becoming common with the introduction of electronic switching to pipe organs. This also made practical specification changes possible, including more unification as well as added couplers and pizzicato touch.

The organ was shipped to Brielle in mid-May of 1994. Shop pre-erection made the installation go relatively fast. The organ played within weeks and by September our crews

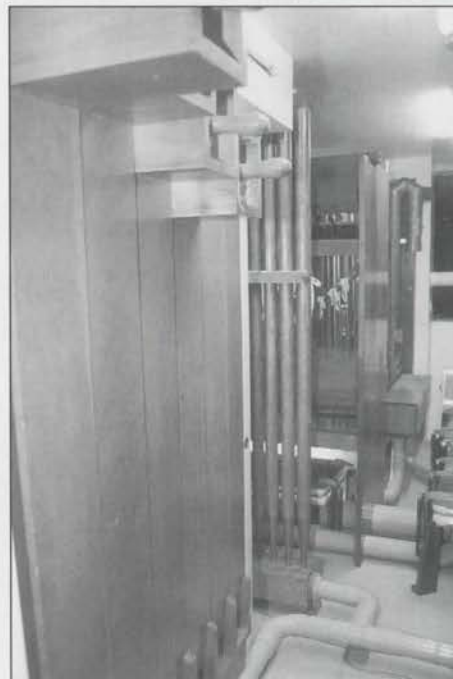
were but a memory and Everett has his Wurlitzer-equipped music room. Happily, things sounded very nice. Good projection was occurring, even with the rather modest 2' x 12' floor opening. The special design, reinforced masonite chute worked.

Original plans called for molding the Chrysoglott, Xylophone, Glockenspiel and Chimes into a somewhat sleek percussion tower which would then be placed on the music room balcony. Some shop hours were spent creating what we thought would work tonally and visually. Up and up went the percussions, up and up went the tower and up and up went Everett and Cathy Oliver's eyebrows. Our tower of percussive power was a bit more than all expected to see in the library-like music room: Ev called it a Chinese pagoda. A meeting was called with the Xylophone and Glockenspiel banished to the basement Solo Chamber; not the best for projection even with static pressure. The chimes and Chrysoglott enjoy the balcony, their own reservoir and special lower pressure which makes them wonderful additions to the organ.

Our rank that was terribly disappointing was the 15" pressure Tibia. New adjectives had to be created to describe the scratches, busses and bleeps that came out of these pipes. Allen Miller bailed it out nicely with his process that corrects a flaw in the construction of the wood block which forms the windway of the pipes; then, we had a good Tibia. All other voicing was carried out by Richard S. Hedgebeth.

Tom Hazleton performed two wonderful dedication concerts in late April of 1995. As he played, I thought back to that original phone call three years earlier and how I'd tried to cast a very realistic, safe, sober air on Ev's enthusiasm for doing this project. Thank goodness he's a man of vision. The spell-binding sounds of a good Wurlitzer such as this, are indeed worth all the money and effort. As we all know, there's simply nothing quite like it on earth.

The Olivers are happy to show their instrument to ATOS members who give them some advance warning. Enjoy!



The Everett Oliver Residence Wurlitzer

MAIN

English Horn (Trivo)	8'	61 pipes	13-1/2" pressure
Bourdon/Flute	16'-2'	97 pipes	10" pressure (trem #1)
Orchestral Oboe	8'	61 pipes	10" pressure (trem #1)
Kinura	8'	61 pipes	10" pressure (trem #1)
Diaphone	16'-2'	85 pipes	10" pressure (trem #1)

Violin	8-2'	85 pipes	10" pressure (trem #2)
Violin Celeste	8-4'	73 pipes	10" pressure (trem #2)

Marimba
Toy Counter
Sleigh Bells

SOLO

Vox Humana	8'	61 pipes	6" pressure (trem#3)
Tuba	16-8'	73 pipes	15" pressure (trem #4)
Tibia	8-2'	85 pipes	15" pressure (trem #5)
Clarinet	8'	61 pipes	12" pressure (trem #6)

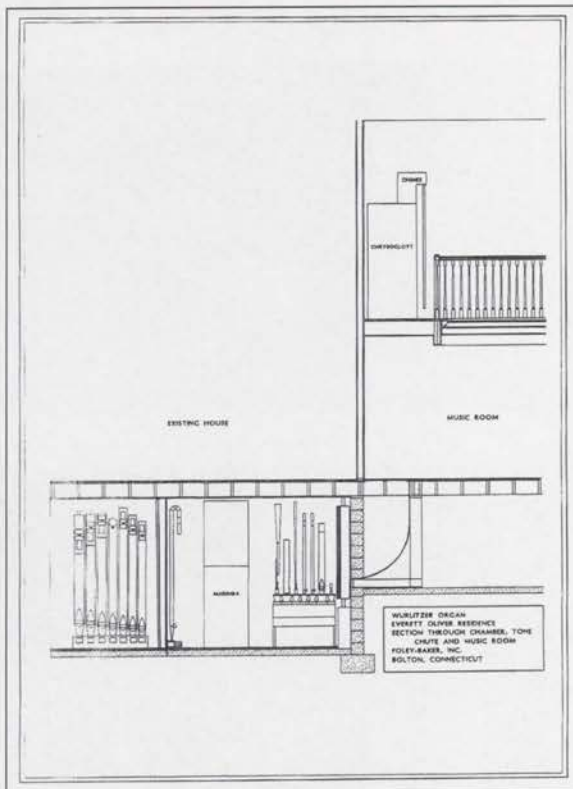
Glockenspiel
Xylophone

Unenclosed:

Bass Drum
Crash Cymbal (re-it)

Exposed on Balcony:

Chrysoglott
Chimes



Main Chest: From Swell Shades: 1. Kinura, 2. Diapason, 3. Violin, 4. Viol Celeste, 5. Orchestral Oboe, 6. Concert Flute, 7. English Horn.



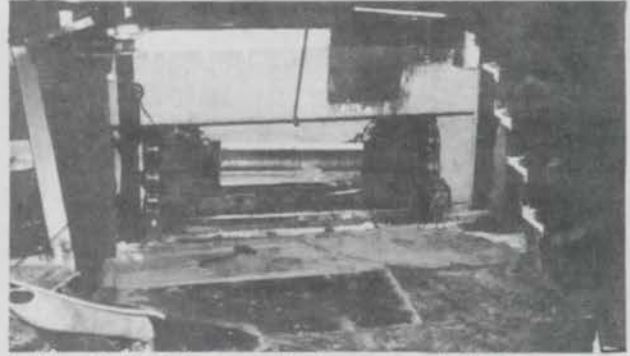
Solo Chest: From Shades: 1. Vox Humana, 2. Tuba Horn, 3. Tibia Clausa, 4. Clarinet

Opposite page (top to bottom):
Everett Oliver Residence Solo
Tremulants; Main Chamber offset basses;
and the Offset 8' Flute and 8' Diapason.

Cleveland ATOE-ers Unearth Granada Th



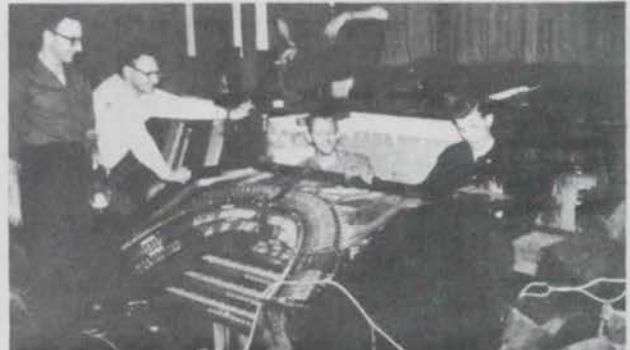
Arey and Kagy planning 'The Excavation'



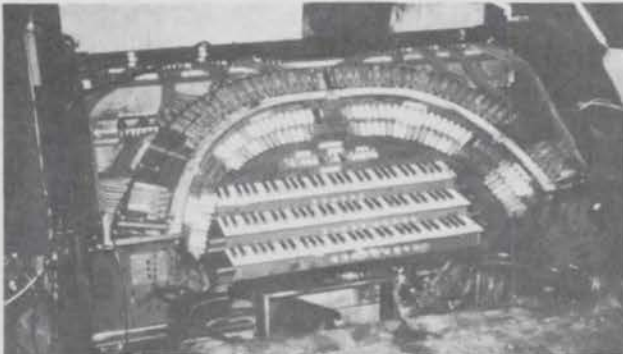
'Pay Dirt' -- The organ lift is uncovered (Notice console tipped over on its back under the stage).



L to R - Arey, Bill Meier, Don Wheeler, Bob Kagy in 'Final Preparations'.



'Thor She Is At Last' -- L to R - Don Wheeler, Bill Meier, Kagy, Arey and Bob Bittner (note pleased expressions)



Wurlitzer 235 - 'Delightful'



'Looks Good From Here'



Granada - Cleveland, Ohio - 'A Front View' - Left Panel - Right and Left Revolve - Right Panel - Up and down Controls.



Kagy, Meier and Arey hard at it replacing flooring and installing protective rail around the console.

theatre organ

Theatre Wurlitzer

WESTERN RESERVE CHAPTER OF ATOE CELEBRATES ITS FIRST ANNIVERSARY

By Duey Arey

April 27, 1963 . . . a lovely balmy afternoon in Cleveland. Sixty-two members and friends, as well as many Granada Theatre personnel, were on hand at 2:15 sharp for the first annual meeting of the Western Reserve Chapter. This historic meeting, held in the Granada Theatre inner lobby, commenced with the cutting of a two-tiered birthday cake especially decorated for the occasion.

Following a visiting period, the group was conducted to seats in the Theatre auditorium, where the business portion of the meeting started with the election of the 1963 slate of officers, plus other pertinent business.

As the business portion of the meeting concluded around 3:00 p.m., the footlights dimmed, and a complete slide program of the restoration of the Granada Wurlitzer was presented with a step-by-step commentary as the show progressed. Following the slide program, the organ was heard softly in the background and the console started to rise from the base of the orchestra pit. When half-way up, the organ was picked up by a rose-colored spotlight, and a burst of applause from the audience showed their approval.

Don Wheeler, featured artist for this anniversary program, then put the Mighty Wurlitzer through its paces ending with 'No Business Like Show Business' as the organ sank once again to floor level. Don played one encore and then took a couple of well-deserved bows for a very fine and entertaining concert on Cleveland's Granada Theatre Wurlitzer, the first since 1931.

Following a short intermission, the organ was turned over to the membership to try out. Now at floor level again, within easy reach of everyone, the console was closely examined and approved by all. Bud Bartz, Brad Hille, Frank Shoop, Bob Bittner, Marlin Wasson, Lewis McNitt, and many others gave the old girl a workout such as she hasn't seen for years.

Thanks were extended to member George Rogers' wife Marion, who was responsible for the fine workmanship on the black corduroy which adorned the protective rail around the console lift, also the beautiful console cover of red velvet trimmed with gold braid and fringe.

Needless to say, the theatre management is thrilled with the results of our many months of effort in the restoration of this organ, and special thanks were extended to Vince Aldert, manager of the Granada, for his patience and cooperation through this restoration period.

On the opposite page will be seen a

Summer 1963

Record Reviews

"TOM GRIERSON PLAYS PALACE FAVOURITES" - Stereo only, available only by mail order, \$4.95 postpaid, from Daniel O. Schultz, P. O. Box 53, Fishers, New York.

This record marks a pair of "firsts". It is the first time on record for the Rochester, N.Y. RKO-Palace Wurlitzer, and the first recorded appearance for Rochester's Mr. Theatre Organ, Tom Grierson. If this disc is any indication, it's a shame that both of these didn't occur years ago! Here is a master musician at a beautifully maintained instrument, one with which he is completely familiar. According to the notes on the album there is good reason for this familiarity, since Mr. Grierson designed the instrument and was featured at the console for 17 years and 10,000 radio broadcasts.

From the technical point of view the record has much to recommend it. This is as close to full frequency range and full dynamic (loudness) range as any

heard by this reviewer. Anyone acquainted with the Grierson/Palace Wurlitzer duo will realize how faithfully this combination has been transferred to disc. Here are NO tricks, NO gimmicks. Just beautiful and magnificent music, running the gamut from pops (Green Leaves of Summer; I Enjoy Being A Girl) to the weightier classics (Excerpt from Mozart's Magic Flute; Tschai-kovsky's Sleeping Beauty Waltz; Sibelius' Finlandia). All elaborately orchestrated for Wurlitzer Unit Orchestra.

The opening selection on the album "Hello! Hello! The RKO" was recorded with a full house, during a radio broadcast at a local movie premiere, and the applause shows the audience's delight at hearing this great-instrument again. The record is available only in stereo, and only by mail.

Here is an "in-theatre" pipe organ sound. A worthy addition to any record collection, like no other you've ever heard.

.. NEWS.. AND VIEWS

Our Portland member Fred Myers writes to say that BOXOFFICE, trade publication of the movie industry, carried articles in four recent issues regarding the usage of Theatre Pipe Organs in connection with various shows, a couple of the articles mentioning ATOE . . . Reginald Mander says that four English ATOE members were treated royally on their recent visit to the U.S., giving particular thanks to Erwin Young and Dick Kline for a wonderful organ tour . . . Bill Blunk of Astoria, Oregon, wants to set the record straight regarding the story that we ran on his 5 manual Marr & Colton . . . He attended Indiana State Teachers' Col-

leage, and Leonard Vernon did the refinishing job on his Marr & Colton console . . . Romance department: Elaine Anne Ulman is now Mrs. Gary N. Franklin . . . result, one less ATOE member. Congratulations, Elaine and Gary . . . Regret to announce the loss of a very special member C. M. 'Pat' Gillick of Columbus, Ohio, a true theatre organ lover if ever there was one . . . The Organ Literature Foundation, Nashua, N.H., has quite a list of organ publications and would like us to mention that their catalogue listing is available gratis upon application . . . S. Berne, Montreal, Canada asks for info on a singing organist broadcasting from Chicago named Eddie House, also a Doc Whipple who broadcast over NBC from Chicago. He says that's how they sounded to him over the old Atwater-Kent. Can anyone help? . . . Walt Hanlon of the Theatre Organ Club of El Paso, editor of the club's publication, "The Relay Room", has a new address - P.O. Box 3807, El Paso, Texas . . . Australian ATOE member John Gardiner is requesting information about two former Los Angeles musicians, Ted Henkel and Fred Scholl, who worked at the Capitol Theatre in Sydney in 1928 . . . Information may be routed through ATOE National Headquarters, P.O. Box 248, Alameda, California, where it will be forwarded.

pictorial view of the steps leading up to getting this late model 235 special (3/11) Wurlitzer out in the open after having been hidden under the floor all these years.

Thanks for assistance on this Granada Wurlitzer restoration are due to Bob Kagy, Don Wheeler, Bill Meier, Don Keiffer, Bob Bittner, John Klacik, Don Borden, George Rogers, Nelson Rogers, Clayton George and Walter Hoag. Duey Arey writes that without their help the job could not have progressed well enough to ever have been ready for this first anniversary meeting.

17

Embassy Theatre console. WF photo



At left: Bob & Bo Hanley ECA photo



3/12 Page in the Paramount Theatre. WF photo



Former Indiana Theatre 3/17 Barton now installed in the Warren Center for the Performing Arts. WF photo



Madeline LiVolsi with friends. WF photo

At right: Long Center 3/21 Wurlltzer. WF photo



Attention Artists, Managers, Composers, and Authors

We plan to publish, as a feature of THEATRE ORGAN, a list of theatre organ compact disks, theatre organ tapes (audio and video), theatre organ LPs, and books and/or brochures and articles relating to theatre organ that are currently available for purchase. Included will be the name of the artist(s), author(s), composer(s); items available; designation of CD, tape, or whatever; any specific mailing, postage and geographical details; and ordering information. We will not, however, be involved in the sale and distribution.

All individuals whose merchandise is listed must be ATOS members in good standing (which, of course, includes Honorary Life Members).

Where an item to be listed was the result of collaborative efforts of two or more artists, composers, or authors, the people involved should reach an agreement as to which of them will submit the information for a single listing rather than multiple listings.

We would prefer publishing this information in THEATRE ORGAN semi-annually: in the issue immediately preceding our Annual Convention and in the November/December issue to encourage and accommodate Christmas gift purchases.

There is a nominal fee of \$5 per year to help defray some of the administrative costs. Make your check payable to ATOS and send it to me with the items you want listed by February 1, 1998 (or sooner to help us get the wheels in motion for the first list planned for 1998).

The success of this project depends upon *your* complete and timely input; *prompt notification* of additions, deletions, telephone and mailing address changes, etc., is *essential*. It is necessary for me to receive your information by February 1 and July 1, respectively, to meet THEATRE ORGAN publication deadlines.

A number of people have called me to inquire how to order a particular CD, etc. This listing and ordering information of available merchandise should certainly benefit our members, artists, composers, and authors.

It will take a bit of time to get this rolling. Please send the information you want included, a telephone or fax number where I can contact you if there is a question, and of course, your check.

You may contact me as follows:

DORIS ERBE
4942 Hummelsheim
St. Louis, Missouri 63123-4711
314/481-1840
Fax 314/481-5885

Steve Schnieders is a member of the committee and will be glad to assist you if I am unavailable.

Contact information for Steve is:

STEVE SCHNIEDERS
7321 Vine
St. Louis, Missouri 63143-3210
314/645-0552

We look forward to hearing from you!

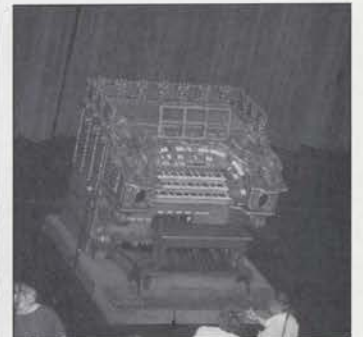
Doris Erbe

ATOS 97

NATIONAL CONVENTION INDIANAPOLIS



Indianapolis Arts Garden,
Donna Parker Concert
(WF photo)



Clockwise from top left: Paramount Theatre atmospheric scene (WF); Indiana Theatre, home of the Indiana Rooftop Ballroom (WF); The Paramount's marquee welcomed us to the delightful theatre (BH); 3/18 Barton at the Warren Performing Arts Center (BH); Warren Performing Arts Center, Warren Township (WF); Long Center for the Performing Arts (WF); Embassy Theatre Lobby, Ft. Wayne, Indiana (WF)

NATIONAL CONVENTION INDIANAPOLIS



The ATOS Board of Directors and Committee Members

BH photo

Photos:
 BH - Bo Hanley
 RVS - Ray Van Steenkiste
 BO - Bob Ort
 WF - Wayne Flottman



1997 Board of Directors Meeting at the Hyatt Regency Hotel

RVS photo

The Board assembled for the ATOS Annual Meeting.

BH photo



UNION TERMINAL, AFTERGLOW Cincinnati, Ohio
 Chris Elliott at the organ

RVS photos



BACK HOME IN INDIANA

The Central Indiana Chapter threw its all into the various charges it has and came out an unqualified winner.

by Tom DeLay

With the third ATOS Convention in 13-years, it might be wondered how hosts, Central Indiana Chapter would equal any previous convention. With the loss of the 4/44 Wurlitzer in the Paramount Music Palace, one might have wondered.

There was nothing to be concerned about in Central Indiana! Those involved with frantic, last minute preparations to get new instruments ready for premiers, know the headaches of getting a new installation's gremlins at bay. With this in mind, try a convention with two new installations.

The Indiana Theatre Barton originally played into a big barn of a theatre. Taming a roaring Barton to a 1200 seat hall is no mean task, let alone getting the organ playing in the first place. With this, couple a previously badly damaged Page organ in Anderson, Indiana's Paramount Theatre - this organ, until June, 1997, had not played a lick in over a decade.

The Central Indiana Chapter threw its all into the various charges it has and came out an unqualified winner. All convention attendees must give a bow of thanks to Carlton Smith, Clark Wilson, the CIC organ crews and some guy named Tim Needler for pulling off the impossible. Not to be missed, are the dozens of workers dealing with convention business, artist transport, and 1,001 details which always rear ugly heads at the last minute.

Saturday, July 12, at the former Indiana Barton, now in Warren Center, Warren Township High

School, Ron Rhode was more than a bit nervous as he brought the Barton back to public life for the first time in at least 30 years. He had reason to be nervous — the organ had been playing for one week. As it turned out, he had little outward reason to be concerned, his performance was very well received and played. He did have to deal with a couple of stop-keys which were bound to come on when not desired, but as usual, Ron handled the glitch admirably.

Sunday, July 13 found convention members traveling northwest to Lafayette's Long Center. This organ has also undergone a major rebuild since the last convention. Restored, enlarged and installed by Ken Crome and Carlton Smith, this 3/21 Wurlitzer is a vast improvement over the previous hybrid organ. During this afternoon were two surprises of the convention. First was veteran, 89-year young, Lee Erwin to accompany some silent films. Lee played a couple of solo numbers, then launched into a Stan Laurel silent film. However, when it was time to accompany the second film, the projector decided it was time to assume junk-pile-temperature. Nothing would

make the thing work. Lee at first improvised around the glitch, something he has likely done before in his career ... Then, Lee performed a few more unscheduled solos. We would love to know what mental comments Lee was making at this point toward the projector. Ken Double then came out on stage and did an interview with Lee about his days working with Arthur Godfrey and Lee's time as WLW-Cincinnati's "Moon River" organist. This interview was wonderful. Then, man of many hats, Ken Double sat down to the Wurlitzer for his portion of the program. He also shared part of his program with the Lafayette Citizens Band. The term electrifying can only describe Double and the Band. In the best tradition, the audience was left wanting more — much more. How about it Ken?

Monday July 14 had the convention in the nice, hot, muggy Manual High School Auditorium for Jelani Eddington. Jelani performed a well selected program on a vastly improved 3/26 Wurlitzer.

The afternoon program paired Walt Strony with the Hedback Theatre's 2/11 Page hybrid. Though he probably doesn't want to hear it, Walt is making quite a name playing



L to R: Ken Double, master of ceremonies; Chris Schenkel, CIC-ATOS member and ABC-TV sportscaster; Tom Tuttle, a friend and associate of Chris Schenkel. BO photo

NATIONAL CONVENTION INDIANAPOLIS

the smaller instruments at conventions. It takes a special approach to handle these smaller installations and Walt has firmly made the grade. Convention groups A and B swapped locations with each other at the downtown "greenhouse" Arts Garden. Here, Jonas Nordwall, Donna Parker, and Martin Ellis played a program on their favorite brand of electronic organ. The large glass room was not kind to the organ sound, splattering and smashing the sound from hundreds of differing angles. Their playing, collectively and solo was fine as always.

Monday evening had the convention back to the Warren Center. Dwight Thomas brought up the Barton. It was obvious the organ had much more "tech time" and was functioning with more confidence than it had earlier for Ron Rhode.

Tuesday, July 15 once again had us out on the road, this time to the northeast and the Paramount Theatre, Anderson. This magnificent Ebersson atmospheric must be seen to be believed. The superb photos run in the Journal a few months back do not do the palace justice. The theatre is alive with color, depth, warmth and even a digitally controlled electrical storm with momentary power failure, lightning bolts and thunder. What an effect for an atmospheric theatre! The 3-manual, now 12 rank Page also has to be seen and heard to be believed. Coming from very small tone openings half way down the auditorium walls, this Page is explosive. Carlton described the organ as "open-crate-voicing." Tonal tech time had been spent taming the former Indiana Barton, so the Page was only finished to the point of hitting the high spots. This organ is excellent. Clark Wilson performed a fine program and proved the organ's quiet accompaniment side with Fletcher's "Fountain Reverie" ... superb show theatre, Page, Clark and Carlton!

Tuesday afternoon we trekked further northeast to Fort Wayne and its Embassy Theatre 4/16 Page. John Giacchi played the pre-dinner program with Simon Gledhill doing the after dinner honors. This organ has

also changed greatly from its 1990 convention program. With an added trumpet, the rest of the organ has successfully endured a major session of tonal finishing/regulation. This organ still has some of the most effective swell shades; this can be a double-edged sword if an artist tends to have a twitchy swell foot. Thankfully, this day's organists handled the organ with great control.

Wednesday, July 16 was the Young Artists morning at Manual High School. Mark Hawn, the 1996 Overall Young Artist winner, opened his half of the program followed by the 1997 Senior Division winner Richard Openshaw and Intermediate and Overall all-division winner Ryan Heggie. Many rude and loud people were heard rumbling around the Manual High School's reverberant lobby. Shame on you guys for all the noise!

The evening's Banquet above the Indiana Theatre was, as before, a superb site for such an event. The Indiana Roof Ballroom is a magnificently restored atmospheric Chicago Aragon Ballroom-in-miniature. While perhaps not miniature, it is much more intimate and warm than the cavernous Aragon. Bill Tandy held court at his curious, highly-musical assemblage of electronic devices, keyboards and what-have-you. The Indiana Roof Ballroom is a reminder of what the once-magnificent Indiana Theatre auditorium held until its ugly rebuild in the late 1970s. Virtually all the auditorium's original Rubush and Hunter adornments are gone from the former 3500 seat palace.

The Thursday Afterglow took a few lucky folks to the Cincinnati home of Ron Wehmeier and his 4/36 Wurlitzer. Much of this organ is from the San Jose FOX California Theatre. Chris Elliott filled in at the last minute for Barry Baker who was stuck at home nursing the wonders



Ken Double introduced retired sportscaster, Chris Schenkel, who is now living in Fort Wayne. BH photo

of Chicken Pox. Chris then played for the Afterglow on the recently installed, temporarily 2-manual, E.M. Skinner being installed in the former Cincinnati Union Terminal. This huge, magnificent art deco building has an incredible acoustic in the central space. The Skinner hits various focal points in the room and absolutely roars. The organ was once in the Paul Crosley residence, owner of WLW radio. Crosley must have enjoyed organ music: WLW had two to four Wurlitzer installations, depending upon the source interviewed, when his mansion held this magnificent Skinner.

Blake Calahan played at Saint Peter in Chains Cathedral in Cincinnati, followed by an Ohio River dinner cruise with Karl Cole at the on-board organ.



Karl Cole provided what seemed to be non-stop music during the Afterglow dinner cruise on the Ohio River. BH photo



At left: Ken Double at Long Center *Wayne Flottman photo* Above: Ken Double at the organ (in the hole) with the Lafayette Citizens Band. Band Conductor Bill Kisinger. *BH photo*

At right: Birthday Boy (plus one day) Lee Erwin at the banquet. *BH photo*



Bill Tandy *BH photo*



Bill Kisinger, Director of the Lafayette Citizens Band, Lee Erwin and Ken Double at Long Center. *WF photo*



Ken Double and Lee Erwin did a good deal of reminiscing about Lee's experiences in early radio in Cincinnati and TV in New York City. *BH photo*



Walt Strony at the Hedback 2/11 Page/Wurlitzer. Below: Dwight Thomas at the Warren Center. *WF photo*



Ron Rhode at Warren Center. *WF photo*



Donna Parker, Martin Ellis and Jonas Nordwall after performing six hands on two consoles. *BH photo*



John Giacchi at Fort Wayne Embassy's 4/16 Page. At right: Walt Strony at the Hedback Theatre. *BH photo*



Jelani Eddington *BH photo*

NATIONAL
CONVENTION
INDIANAPOLIS



Clark Wilson accepting the
applause after his program.
BH photo



The interior of the Paramount. BH photo



At left: For the Afterglow, Chris Elliott
played at the Ron Wehmeier Residence,
filling in for the Chicken Poxed Barry
Baker. BH photo

Below: Ryan Heggie receiving his award
as the 1997 Young Theatre Organist
Winner from President Harry Heth.

BH photo



Our young theatre organists before their
performance at Manual High School.
L to R: Ryan Heggie; Dorothy Van Steenkiste,
Competition Chairman; Mark Hawm, 1996 Over-All
Winner; and Richard Openshaw. RVS photo



At left: Richard Openshaw, Senior
Division Winner and International
Winner of the Young Organist's
Competition. WF photo

Mark Hawm,
last year's
International
Overall Winner at
Manual High
School.

WF photo



Ryan Heggie, Intermediate
Division Winner at Manual
High School. WF photo



Richard Openshaw and Ryan
Heggie with Harry Heth. BH photo



Receiving awards from President Harry Heth.

Clockwise from top left: Simon Gledhill, Organist of the Year; Bob Trousdale and Joel Gary receiving Dave Junchen Scholarship award.

BH photos



ATOS National Registry of Significant Instruments presents its Vintage Award. An award also for the Grande Page being an instrument of exceptional historical and musical merit. L to R: Byron Fogt, Chairman of the organ committee; Bob Goldstine, Embassy Foundation; and Allen Miller, ATOS Restoration/Preservation. BO photo



Dorothy Van Steenkiste, Sean Henderson, Susan Lewandowski, Richard Openshaw, Ryan Heggie, Jeff Weiler, Donna Parker, Brant Duddy, and Allen Miller. BH photo



Receiving Buddy Nolan's award inducting him into ATOS Hall of Fame. L to R: Dyne Pfeffenberger, organist at the Embassy; Bob Ort, staff organist at the Embassy Theatre; and Donna Parker, ATOS Awards and Recognition Chairperson. BO photo



At the banquet ...

Above (L to R): Jim Dawson, Wayne Flottman and Irv Eiler; Len Clark, Donna Parker and Jonas Nordwall; and Jeff Weiler.

At right: Avery Dionne, Gordon Belt and friends; Ryan Heggie, Richard Openshaw and Dorothy Van Steenkiste.

WF photos



1997 HALL OF FAME BUDDY NOLAN



Buddy Nolan at the console of the Embassy Theatre 4/15 Page, May 1982.

Music was always a way of life for Buddy Nolan. His mother, an organist, singer, and pianist, started Buddy on the piano and accordion. He spent most of his younger years playing accordion in vaudeville and on radio while at the same time studying organ from theatre organists in and around Philadelphia, his home town.

After moving to Fort Wayne in 1947, he discovered the Page organ in the Emboyd (Embassy) Theatre. He commenced playing this organ seven days a week, five and six shows per day. In 1952, Buddy continued his organ career playing electronic organs in the Los Angeles area. He would still return part of each year to Fort Wayne to look after his favorite pipe organ, the [then] 4/15 Page of the Embassy Theatre. When Buddy returned in 1960 to make Fort Wayne his home, he played dozens of midnight concerts at the Embassy. A few years prior to his passing in 1986, he was one of the organists for the Cardinal Music Palace in Fort Wayne. Buddy played the Wurlitzer in the Old Town Music, El Segundo, for the 1979 Los Angeles ATOS Convention.

It would not be a minor assumption to conclude these concerts provided the impetus to save the Embassy for the citizens of Fort Wayne a decade or so later. Buddy's name will forever be associated with Fort Wayne and the Embassy Theatre and Page organ.

1997 ORGANIST OF THE YEAR SIMON GLEDHILL



This year's Organist of the Year was born in Halifax, West Yorkshire in 1965 and showed a keen interest in music from an early age. He began learning to play the piano accordion shortly before his sixth birthday and continued with that instrument for some eleven years, winning several competitions along the way. When he was ten, his parents purchased a small electronic organ. After initially teaching himself to play it, he commenced formal studies with a gifted local teacher, Michael Woodhead, who also gave him extensive tuition in classical organ and piano.

His first experience of the theatre organ was hearing the late Ernest Broadbent play the Mighty Wurlitzer at Blackpool's famous Tower Ballroom. He subsequently discovered that a local, privately owned instrument could be hired out by the hour and began making weekly practice visits. In 1983 he entered and won the Northern Young Theatre Organist of the Year competition. Nigel Ogden, presenter of BBC Radio's *The Organist Entertains*, was in the audience and invited him to make some recordings for the programme on the BBC theatre organ.

The broadcasts resulted in a flurry of concert offers and he has since performed at all the major theatre organ venues in Britain, as well as touring in Germany, Holland, Australia and the USA. American audiences have proved particularly receptive to his 'mid-Atlantic' playing style, and he

has performed at such prestigious venues as the Oakland Paramount, Century II Center in Wichita and the Pasadena Civic Auditorium, where the ex-Foort/BBC five-manual Möller now resides. He has also made seven appearances at national conventions of ATOS.

He has made several very successful commercial recordings, including the premier recording of the immaculate Castro Theatre Wurlitzer in San Francisco, *California, Here I Come!*, which won great acclaim not only in theatre organ circles but also in general music press. His latest recording, *Carousel*, was made at the Sanfilippo residence in Barrington Hills, Illinois, and released on Lyn Larsen's *Musical Contrasts* label.

The pressures of maintaining such a busy musical 'hobby' alongside his demanding full-time career in corporate banking are considerable. He has therefore decided to take a one-year break from concert appearances in 1998, but looks forward to returning to the bench in 1999, refreshed, rejuvenated and ready to continue entertaining theatre organ fans for many years to come.

ATOS ARCHIVES/LIBRARY

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1997 ANNUAL MEMBERSHIP MEETING of the AMERICAN THEATRE ORGAN SOCIETY (ATOS)

(Held during the Indianapolis National Convention)
Hyatt Regency Hotel Ballroom
Indianapolis, Indiana
July 16, 1997, 1:30 P.M.

The meeting was called to order by President Harry Heth. He noted that the meeting would be conducted in accordance with Robert's Rules of Order, newly revised, and that Joy Stephens would serve as the Parliamentarian.

The people sitting at the head table were introduced (not necessarily in this order): Harry Heth, President; Bob Maney, Vice President; Jack Moelmann, Secretary; and Alden Stockebrand, Treasurer. Board and Staff members at the head table included: Joy Stephens, John Ledwon, Tom DeLay, Donna Parker, Brant Duddy, Dorothy Van Steenkiste, Nelson Page, Michael Fellenzer, Jeff Weiler, Vern Bickel, Doris Erbe, and Allen Miller.

There was a round of applause for the great convention being held in Indianapolis this year.

The meeting was open to any member of ATOS in good standing whether registered for the convention or not.

The Executive Committee was introduced as the President, Vice President, Secretary, and Treasurer and two members of the Board: Vern Bickel and Donna Parker.

The only outgoing elected member of the Board of Directors was Jack Moelmann, who remains as Secretary.

ATOS Staff Introductions:

Marion Flint, Editor of *Pipes and Personalities*

Tim Needler, Chairman of the Convention and Convention Planning Coordinator

Dave Kelzenberg, Chairman of the Computer Networks Committee

Tom DeLay, Editor of THEATRE ORGAN.

Alva James, the Advertising Manager and Al Seff, the leader of the Pipe Organ Owners Group could not be present.

Motion to approve the minutes of the last Annual Membership Meeting as published in THEATRE ORGAN: Motion by Jim Dawson, and Second by Connie Purkey. Unanimous.

Treasurer's Report - Alden Stockebrand: As of the end of the fiscal year which ended on June 30th:



FROM MOVIE PALACE ART ...
New Prints by Ron Musselman!

The OAKLAND PARAMOUNT THEATRE

The finest art deco theatre ever built comes alive in a blaze of color in this beautiful limited edition print. And it's all there in this view from the balcony, looking towards the stage and right sidewall: The gorgeous decorated main curtain topped by that incredible valance, the golden glow of the sidewall and fantasy-laden organ grille. Through the lacy opening ceiling grille work that seems to tower above you, there is the warm, orange glow of sunset. Even the green and floral fabric of the seats is visible, as is the 4-manual Wurlitzer console in the pit.

*This fabulous high-resolution photographic print is 27" high by 20" wide.
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Also now available: "PALACE FOR THE COMMON MAN: CIRCA 1926." A towering, elegant fantasy; cathedral-like in proportion, but pure movie palace in decor and coloration. This Ron Musselman creation was inspired by an old engraving, and beautifully graces any office, music or living room.

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Net Loss: \$17,114

The raising of the dues this year should correct the problem which has only been experienced for half of this year. Net assets included: \$25,916, checking; cash on hand, \$3,000; and fixed assets \$66,370; investment fund \$305,442, which were used in part during the last year to cover the operating loss; the endowment fund has \$140,152 which gives a liability of none, and gives an overall net worth of \$534,881.

Motion to approve the Treasurer's report: George Anderson, Second by Ashley Miller - Unanimous.

Secretary, Jack Moelmann, provided a report on the actions taken by the Board of Directors during the past year. The Board of Directors met twice during the last year, the first Feb 1-2, 1997, in St. Louis, Missouri, and again during the Indianapolis, Indiana, Convention in July 1997. The following actions were taken during the St. Louis meeting in February 1997:

\$5,000 was allocated for the move of the ATOS Library/Archives from California to the Chicago area this year. Joe Moffatt of Chicago was approved as the Curator effective with the move to the Chicago area.

Artist profit/loss sharing: The current policy concerning the convention artists states "A partnership between the performing artists and ATOS conventions will be established whereby ten percent (10%) of the total convention profit or loss will be equally divided among the performing artists playing at that convention as an adjustment to the current \$500 honorarium offered. In consideration, the artists agree to promote ATOS conventions" The "or loss" wording was removed from the policy.

Bylaw change: Reference paragraph 4.3 (second paragraph, first sentence) of the bylaws states: "The Nominating Committee shall prepare a list of not less than six candidates for the position of Elected Director, which list shall contain but not be limited to all nominations submitted by the members in accordance with this Section 4.3." The words "not less than six" were deleted from the sentence.

There was a bid to hold the 1999 National Convention in England by the London and South of England Chapter. The bid was accepted. Accepted Len Rawle as the Convention Chairman. Tim Needler will be sent to England for coordinating the 1999 convention, and the expenses of the trip will be charged to the 1999 convention.

(continued on next page)

The bid for the 1999 Regional Convention in Monterey, California, submitted by the Golden State Chapter, was accepted.

Nominations: The following people were nominated for the 1997 Board of Directors election: (in alphabetical order): Brant Duddy, John Ledwon, Nelson Page, Connie Purkey, and Dorothy Van Steenkiste. They were accepted as being in good standing in ATOS. As February 1st was the cut-off of nominations being received and there being no others received by the end of the day, nominations were considered closed.

Convention Record Shop price markups: The current policy for record shop operations is: "The convention record shop to charge a maximum markup of \$2.00 per recording item, exclusive of any taxes." This was changed to charge a 10% commission to the supplier of the recording in addition to the \$2.00 base amount effective with the 1997 convention in Indianapolis, Indiana.

Endowment Fund: It was agreed that a Board of Trustees should be appointed and that their responsibilities would include the authority to receive and manage the fund. The Board of Trustees shall consist of three Board members and two members at large. Article 6.2c of the bylaws states: "The Board of Directors shall appoint an Endowment Fund Committee. This committee shall consist of two Board members and three members in good standing." The first sentence was changed to read: "The Board of Directors shall appoint an American Theatre Organ Society Endowment Fund Board of Trustees." The second sentence was changed to read: "The Board of Trustees shall consist of the ATOS Treasurer, two Board members, and two other ATOS members in good standing."

The Board of Trustees for the American Theatre Organ Society Endowment fund was established: Board members: Jim Riggs and Vern Bickel; Treasurer Alden Stockebrand; and members Richard Kline and Steve Levin. A final version of the ATOS Endowment Fund structure will be provided to all Board and committee members for review. After approval, it will be published in ATOS publications.

ATOS membership as of January 31, 1997 was 5360 members. It was suggested that the interval between sending out the listing of Chapter members to the Chapters be changed from a current requirement of every other month to perhaps bi-annually or even annually.

Because of equipment problems with the current fax machine, a new fax machine, with other laser printer features, was requested for the Executive Secretary. The Executive Secretary was authorized to purchase a Brother MFC-4550 up to \$800. The current fax machine would be provided to Director Doris Erbe for her use but would still be on the ATOS inven-

tory of equipment.

In order to improve the writing within the Journal, it was suggested that there be a contest with an award of \$500 for good writing and that this be called the "McGinnis Award". Details on criteria and implementation are yet to be determined.

Publisher and Publications Review: The committee met during a meeting recess to outline space requirements. There needs to be some change in the manner in which convention reviews are done. It was generally agreed that they need to be more critical. This also pertains to the record reviews. The committee had made some suggestions on space allocations for the Journal such as that for Chapter Notes and sub-group articles. These will be documented and presented to the various input sources.

Re-Chartering Chapters: Paragraph 3 of the Uniform Chapter Charter Agreement reads as follows: "The request for a Charter for a Chapter shall be accompanied by a payment of \$25.00 made payable to ATOS." It was decided that this was no longer required and it was deleted.

Re-chartering of chapters would be accomplished with each Chapter retaining their original date and number. A time limit of 60 days was recommended for the return of the duly executed agreement.

It was noted that the name had been changed from "Member" Services to "Special" Services because of problems with the name association to membership activities.

Ethics and Duties published in Journal: It had been suggested at a prior meeting that the Code of Ethics and Duties and Responsibilities of Board Members be published in the Journal. The Code of Ethics shall be published in the next available issue. The Duties and Responsibilities shall be published in the issue announcing the Board of Directors Nominations/Election.

Policy: New Member Introductions: New members elected or appointed to the Board shall provide a "who are you" article for publication in the next available THEATRE ORGAN Journal to be limited to one typewritten page (double spaced), and a photograph. This policy was deleted as not required.

Policy: "The President's convention registration and convention banquet will be provided by ATOS." This policy was deleted.

Policy: Chapter Area of Operation: Paragraph 8 of the Uniform Chapter Charter Agreement states: "A Chapter will be given an area of operation. Such area is one where most of the chapter's activities occur and in which most of its members reside. The area of operation shall be requested at the time of application. Every effort should be made to limit overlap with another Chapter. As a gen-

eral rule, more than one chapter will not co-exist in the same area." Policy 8.a states: "A Chapter's operational area is to be the area where the main activities of the chapter are centered. The operational area shall be assigned on the basis of geographical limits, ease of travel, location of instruments and proximity to adjoining chapters. The Chapter operational area does not limit or restrict membership to residents within the assigned area. In most cases, the operational area will be the area in which the chapter maintains and utilizes playable theatre organs or conducts their normal activities." Because of the differences in wording, this policy should stay as written and used to replace the current paragraph 8 in the Uniform Chapter Charter Agreement.

Policy: "Journal Editor Expenses: ATOS shall pay transportation and hotel expenses for the Editor of the THEATRE ORGAN Journal to attend regional conventions." It was agreed that the words "in order to provide the Convention review" be added to the end of the policy.

When and if the ATOS Archives/Library are transferred, Vern Bickel (as Special Services) shall retain all corporate documents and the David Junchen business records.

Office consumables used by Board and Staff members, such as laser and ink jet toner cartridges, fax paper, etc. will be reimbursed considering the percentage of ATOS use vs. personal use.

The following items were approved by Board of Directors at their meeting Indianapolis in July 1997:

The Board welcomed newly elected members John Ledwon and Nelson Page, and re-elected members Brant Duddy and Dorothy Van Steenkiste.

The Officers appointed for the year 1997-1998 are:

President: Harry Heth
Vice President: Bob Maney
Secretary: Jack Moelmann
Treasurer: Alden Stockebrand

In addition to the four Officers, Donna Parker and Vern Bickel were elected to the Executive Committee.

Connie Purkey was appointed as the chair of the Nominating Committee.

Fern Siemens was appointed as the teller for the 1998 Board of Directors Election.

The award criteria for the Honorary Member was approved.

Nelson Page was appointed to the ATOS Endowment Fund Board of Trustees replacing Jim Riggs.

ATOS membership as of July 8, 1997 was 5215.

Mike Kinerk of Miami, Florida was appointed as the Convention Planning Coordinator replacing Tim Needler who has served in that position for many years. Mike Kinerk will work with Tim

Needler and will begin with conventions after 1999.

\$1,000 was allocated to upgrade the ending of the 52 radio programs and transfer the analog tapes to digital tape.

The current organ restoration program will be revised to include private home and public venue pipe organs.

The Secretary was authorized to procure a plain paper laser FAX machine at a cost up to \$700.

Michael Fellenzer was reappointed as the Executive Secretary for the upcoming year at a contract price of \$1,450 per month.

A committee was formed to revise the ATOS Uniform Chapter Charter Agreement by January 1998 with Vern Bickel as the chair.

Paragraph 6.2a of the ATOS Bylaws was changed to read: "The Executive Committee shall consist of the President, Vice President, Secretary, and Treasurer, plus two other Board members elected annually by the Board."

It will be a policy that any member of ATOS may nominate anyone for any ATOS award.

The last sentence of Section 4.3 of the Bylaws dealing with the nomination and election of directors was changed to read: "Each nominee shall furnish to the Nominating Committee Chairman such personal information as is specified in the notice by certified, return receipt mail, postmarked on or before January 15th of each year."

The following committees were established for the coming year:

- AGO Liaison
- Archives
- Awards and Recognition
- Bylaws
- Chapter Relations
- Convention Planning
- David L. Junchen Scholarship
- Education
- Endowment Fund
- Inner-City Youth Program
- Membership
- Nominating
- Organist Competitions
- Organ Scholarships
- Public Relations
- Publications Review
- Restoration and Preservation
- Special Services
- Technical
- Towe Ford Museum
- Uniform Chapter Charter Agreement
- Special Interest Groups:
 - Electronic Organs
 - Pipe Organ Owners
 - Computer Networks
 - Young Theatre Organ Enthusiasts

The Wichita Great Planes Chapter, was accepted pending the signing of the Uniform Chapter Charter Agreement.

New ATOS members, since the last meeting, were accepted.

An Endowment Fund Grant will be given to the Quad Cities Chapter in the

amount of \$850 for the purpose of purchasing a string rank for the Wicks organ in the Capitol Theatre.

\$500 was allocated for the Computer Networks Committee which is responsible for the ATOS homepage on the Worldwide Web.

\$1,000 was allocated for the newly re-established Public Relations Committee.

The Publications Review Committee was empowered to review the ATOS Newsletter *Pipes and Personalities*.

The next regular meeting of the Board of Directors and the Annual Membership meeting will be held in conjunction with the 1998 convention in San Francisco on a date and time to be determined in accordance with the convention schedule.

Connie Purkey was introduced as the Chairman of the Nominating Committee for the next Board of Directors Election. Mike Kinerk was introduced as the newly appointed Convention Planning Coordinator when Tim Needler steps down in 1999.

Joe Moffatt (not present) was introduced as the new Curator of the ATOS Library and Archives, succeeding Vern Bickel who has held that position for many years.

A statement was read by the President: "During the re-chartering process, issues were brought to our attention that need to be addressed and reviewed. Existing charters are in effect until the review process is concluded."

NEW BUSINESS: (It was noted that there was a time limit for the new business to make way for following meetings)

Bill Schlotter of Nor-Cal made a motion that 50% of the UCCA (Uniform Chapter Charter Agreement) committee be made up of Chapter Chairmen (Presidents). It was determined by the President that since a quorum was not present, that that request would be dealt with by the Board of Directors in their next meeting.

Joan Sonntag of the Valley of the Sun Chapter added a footnote to the presentation of the Regional Convention to be held in November in that there is a limitation of 400 registrants and that registrations for the convention can only be accepted after August 1st.

A comment was made about the problem in sending out membership renewal notices, and the need for them to be more timely for Chapter election purposes. Also membership cards need to be more timely. Michael Fellenzer, Executive Secretary, responded about the transition problems and that the situation as been corrected. It was suggested that when there is an upcoming Chapter election, a current membership list be requested from the Executive Secretary that could be used in verifying ATOS member status.

Dennis Bertwell suggested that conventions be professionally video taped for archival purposes, outside members,

ATOS members, and the general public.

Jim Dawson brought up a point of order considering motions at this Annual Membership Meeting. While a quorum was not present, in accordance with the Bylaws, there was a motion concerning the acceptance of the minutes and the Treasurer's report, but a motion had been brought up during New Business which had not been seconded and could not be voted on because a quorum was not present. Joy Stephens, Parliamentarian, provided an explanation of the quorum issue. The issue of the quorum and the issue about voting by the membership will be discussed at the next Board meeting. The other questions raised at the annual membership meeting have been documented by the Secretary and will be dealt with at the next Board of Directors Meeting and the results reported back to the membership. If there is an issue which, in accordance with the Bylaws, requires a membership vote, that will be handled by ballot, as necessary.

There needs to be a change in the way concerts are advertised. Don't just put "ATOS" on the marquee, but spell it out because people don't know what ATOS means. It was also suggested that we should let people come into a convention concert when they are standing out in the street and may be interested in what is going on.

There was continued discussion about the quorum issue and it was suggested that the number making up the quorum be established by those attending the Annual Membership Meeting and that this would solve the problem. The Parliamentarian talked about the Bylaws and it will be taken under advisement and changed as appropriate. This will be discussed at the mid-year Board of Directors meeting to be held in January/February 1998.

There were several members that were in complete support of the Pipes and Personalities publication that was currently being produced and that it should not be changed in any way. If possible it could be improved, but serves the membership in many ways.

The Northern California Chapter raised concerns about the new artists fees, record shop operations, etc. It was noted that any changes would be announced two years in advance and should not affect those conventions pending or those with convention contracts.

Final comments were made by several members of the Board in trying to understand the concerns of the members, and the meeting was left with the message that the Board of Directors was open to the membership and will take up any issue or concern.

The meeting was adjourned by a motion from Dave Kelzenberg and seconded by Bill Schlotter.

Respectfully submitted,
JACK MOELMANN, Secretary

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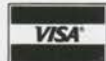
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ERRATA:

An error crept into the reprint of "Owning Your Own Organ" by G. Edgar Gress. On page 35 of THEATRE ORGAN September/October 1997 center column, paragraph continued from column one: "The switchboards can not be detached as soon as the stop action wiring ..." Please delete the word NOT. This sentence should read "The switchboards can be detached as soon as the stop action wiring is disconnected." This is a regrettable error as it changes the entire meaning of the sentence.

The Editor



This elegant copy of the famous four-manual Wurlitzer console from the Paramount Theatre in Brooklyn, New York was recently created for the home studio of Mr. & Mrs. Vincent T. Aveni of Lyndhurst, Ohio to control their forty-rank Wurlitzer organ.

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LOEW'S JERSEY Finally Gets Its Wonder Morton

by Bob Balfour

Several years ago, a feature article appeared in this journal about the saving of the Loew's Jersey in Jersey City, New Jersey. The most lavish and opulent movie palace ever built in New Jersey. The donation of a Wonder Morton was arranged to replace the original organ, now in the Arlington Theatre in Santa Barbara, California, taken out some twenty-five years ago.

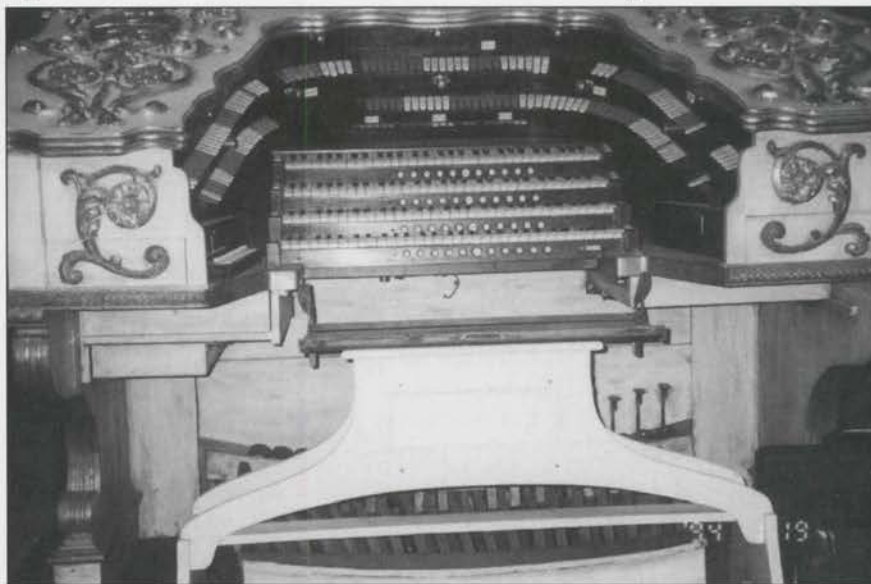
As things usually go in this world, the whole deal fell through at the final moment. Hearings and negotiations went on for two more years until the City of Jersey City and the owner of the theatre came to terms. Also lost was some \$4 million in funding and the deal on the Wonder Morton.

We remained steadfast and undaunted. Finally, everything was put back together, and by sheer luck, GSTOS located another Wonder Morton in storage in the mid west. This organ turned out to be from our sister theatre, the Loew's Paradise in the Bronx, New York.

A delegation of GSTOS President, Dr. Cathy Martin; her husband Bob, who is to be crew chief; and Bob Balfour, project coordinator, flew out on Father's Day, June 15 and met with agent Ken Crome of Crome Organ Co., Reno, Nevada, examined the organ, left a deposit, signed a contract to seal the deal, and then flew home. We located Mr. Bill Pearsons of ABC National Van Lines and made arrangements for it to be picked up on July 19 and

delivered to Loew's Jersey on Saturday, July 26.

An eager band of 78, (yes, 78!) volunteers from GSTOS and friends of the Loew's, who are restoring the building were on hand to help unload the 65' moving van. Bill Barna and Quality Fork Lift, both of North Jersey who donated to the move, with the forklift, placed the 25 hp blower on stage. It will be dismantled to get it into the



blower room in the basement. The console is in the orchestra seating area waiting for the lift motor to be repaired. Then lifted were the 23 ranks of pipes in trays through a side door into the Main Chamber. The rest of the volunteers cleaned and passed the chests, tremulants, regulators and tuned percussions, chain gang style, onto the stage. These were then passed down to our storage areas along side the understage trap room that will be our workshop.

*Finally it's ours
AND
in the building!*

It will take several years and considerable fund raising to complete the project. We estimate \$50,000 to \$100,000 for glue, leather, wiring, a new

relay, a new motor, and starter, to complete the restoration and reinstallation in the Loew's.

Stay tuned to these pages as our saga continues, marching toward that great day when our Wonder Morton has its grand reopening in a restored Wonder Theatre.



Top: Console coming out on forklift: James Donald photo
 Bottom: GSTOS crew removes organ from van. James Donald photo



Unloading the GSTOS 4/23 Wonder Morton at Loew's Jersey Theatre, Jersey City. (ATOS Director Nelson Page on ladder.)
 Cal Bacon photo

Opposite page:

(Top) The former Loew's Paradise Bronx Wonder Morton 4/23.

(Bottom) Crew Chief Bob Martin, Dr. Cathy Martin, GSTOS President and project coordinator Bob Balfour. Cathy Martin photos

Anyone desiring to contribute, may address correspondence to:
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The American Dream

PAUL ROBERTS

Now well into the second half of a decade making concert tours of the United States and as an overseas artiste, we thought you may be interested in some of my reflections of this period in my life.

As an avid reader of this journal, I had for many years drooled over the wonderful theatres and the splendid consoles of the organs they house. The sounds of the instruments through recordings, were a further enticement.

Windy City Organ Society in the suburbs of Chicago were the hosts for my debut concert in the USA and I look back on that first date with great affection. Paul Van Der Molen owns "Martha" (as the Morton organ is known) and I credit Paul with my start on the American side of the Atlantic.

Further concerts in North New York State and Toronto continued this first tour, allowing me to hook on to what is known as the "Lakes Tour" on subsequent visits. I have now made regular treks about this routing, starting in Detroit (at the Senate Theatre) with Kingston, Ontario (Church of the Redeemer), Toronto (Casa Loma), North Tonawanda (Riviera), Rochester (Auditorium and Eisenhart) and Syracuse (ESTMIM). I have since added theatres in Rome and Utica to this area's itinerary. In those earlier

days, it was delightful that word spread and offers of dates throughout the states were soon forthcoming.

An introduction to the Potomac Valley Chapter on the first trip started a most valued friendship with Fay and Peggy Marvin and Don and Charlotte Faehn. Don's tireless efforts, support and friendship have given me a sense of security and well being in the USA, which is incalculable.

Potomac Valley introduced me to Bob Dilworth and the wonderful group at Dickinson High School in Wilmington, Delaware. This resulted in the opportunity to play two concerts on their outstanding Kimball; surely one of the finest installations in the world.

The presentation of concerts at Dickinson is a model of perfection and this brings to mind other fine organs so professionally presented in concert situations. The Senate Theatre Detroit, Rochester Auditorium and the Eisenhart Centre readily spring to mind.

Facility for adequate rehearsal followed by first class presentation in the actual show can be something of a rarity in the UK. I know this isn't always



Paul Roberts at the Wurlitzer of the Capri Theatre, Adelaide, Australia. Michael Swales photo

the fault of the society or club owning the instrument and that access to an organ is often limited to a matter of hours on just the instruments. I do not in any way intend by omission to speak less highly of others. There is hardly a venue or concert on the US side of the Atlantic I haven't thoroughly enjoyed. I have been fortunate to play several notable installations, privately and just for the sheer enjoyment of it. I can still hear the wonderful sounds of the Paramount Theatre, Oakland; The Castro, San Francisco

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and Shea's Buffalo — each a glittering jewel in its own way. Mention of 'news traveling' and the tours then extending both in length of time and distance, reminds me of two trips to Hawaii. Electronic instruments were what enabled these excursions from the mainland to happen, playing in Oahu on a fine three manual Allen.

My 1996 debut in Australia and New Zealand came more from US "grapevine" recommendations than from any other source. Planning a seven week US tour, I decided to prelude this by touring the Antipodes immediately before-hand. In the event I went all around the world and have the honour of being the only organist on the circuit to concertise in Australia, New Zealand, America and Canada in one continuous tour.

Between the United Kingdom and Australia, I broke the journey with visits to India and Thailand and prior to the USA, a break in Fiji allowed recovery from the many playing dates in New Zealand.

It was interesting to note how 'American' the Antipodean instruments sounded. I am sure anyone who has heard the 4/28 Wurlitzer of the Capri Theatre in Adelaide would agree that it is a brightly shining beacon in the finest installation in the world. Also of note was the Compton of the John Leckie Music Centre in Perth, W.A. — one of the finest examples from this British organ builder.

On the tours to the USA, it has been wonderful to make lasting friendships with several well known organists. Lee Erwin opened his New York home to me and also within minutes of meeting me fulfilled my ambition to travel in a Yellow Cab. Don Thompson has given me such good times in San Francisco and Stan Kann has made me laugh until I could hardly stand up! John Seng, Hector Olivera, Bob Ralston and Jack Gustafson have made me so welcome in their own way. Lew Williams has taken me under his wing almost every year and even transported me to such places as Sun City. I shall long cherish the many all night sessions around the organ, music system or just in deep discussion about all manner of things; always helped by Lew's wry sense of humour ...

Such happy times! I count the days until I am with you all again.



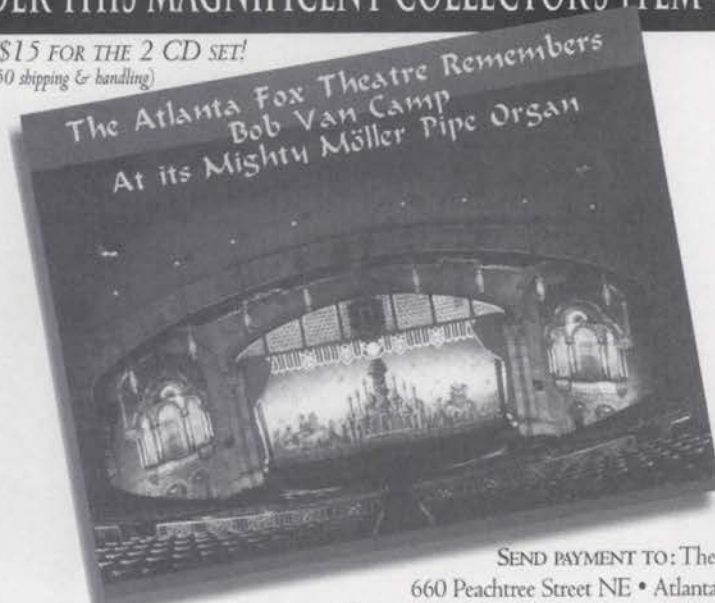
Paul at the Möller console of West Point Military Academy, New York. Tom Stehle photo and below at the Wurlitzer in the Assembly Hall, Worthing. John D. Sharp photo



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LOEW'S PENN

Pittsburgh, Pennsylvania

Opened: September 6, 1928

Architect: C.W. & George L. Rapp

Capacity: 3,486

Organ: Robert-Morton 4/20

Through most of the 'teens and 'twenties, Loew's, Inc., the parent company of Metro-Goldwyn-Mayer, built theatres of a decidedly conservative stripe: the architect was usually Thomas Lamb in his Adamesque mode, the organ almost always a Möller. The break came here: the Penn was the first Loew's house designed by the Rapps and among the first to have a proper theatre organ.

The Penn's opening had originally been scheduled for September 5, but it was postponed a day because of the death of Marcus Loew, one of the best-liked men in the business. The opening attraction was MGM's *Adam and Evil*; Ted Lewis and his band headlined the stage show. The universal decline of the movie palace caught up with the Penn in 1964; after that it opened only occasionally for stage attractions.

In 1969, with the success of St. Louis's Powell Hall as an inspiration, the Howard Heinz Endowment purchased the closed house for conversion to a concert facility. After a pair of symphony concerts to test the theatre and the public's reaction to it, work began in April 1970. As Heinz Hall for the Performing Arts, the much-altered theatre reopened on September 8, 1971.

The Penn was laid out very much like the Chicago, with the grand lobby and a three-story foyer forming an L around a small office building. To increase circulation space, the first two floors of this building were incorporated into the theatre. The architects replaced the original lobby doors with a continuation of the window above and moved the entrance into the adjacent storefronts. The space above the new entry became a spacious lounge. A mezzanine floor was inserted into the foyer to connect the new lounge with the rest of the lobby spaces. All the elaborate ornamental work in these areas was carefully preserved and restored.

The auditorium is a different story. Virtually all the ornamental niches, including the organ openings, were covered over in the interests of acoustics, but a few bits of plaster relief were allowed to survive as reminder of what had once been there. A huge sound reflector was hung over the stage apron and the front rows of seats. Heinz Hall has





been a successful concert hall ever since, but the treatment of the auditorium, a mirror of its era, cannot in any way be called "preservation." Historic Preservation has come a long way since; some of the newer jobs may fail at being fully believable, but at least some sort of attempt has usually been made.

The Penn's lost and forgotten organ was the first of four "almost-Wonder" Mortons built for Loew's houses in 1927

Opposite: It was not at all unusual for a theatre's secondary entrance, if there was one, to have its own marquee and vertical, but one doesn't often find these expensive features duplicated exactly. The four story building in the foreground is the one now part of the theatre.

Above: Rapp & Rapp frequently intermixed shallow plaster ornaments and elaborately painted surfaces in their ceilings, most often in lobbies. Perhaps the Penn's auditorium was to have had a more complex paint scheme than what we see here: the little plaster designs on the ceiling look a bit lost. Note the Loew's monogram over the proscenium.

Both photos: Loew's Collection, THS

and 1928. (The others went to Kansas City, Columbus, and Providence.) Like the Wonders and a few others they featured very large pipe scales and greater than usual pressures. (A fascinating part-by-part analysis of this organ can be found in Junchen, Volume II.) In 1936 rising rivers flooded the Penn, destroying the console. The fate of the rest of the organ is unknown.

Steve Levin

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Useful Chord Sequences (cont.)

If you have studied, practiced, and understand the I V^o V⁷ chord sequence explained in our last column, you can now begin to use it to make your music sound better. Most composers of popular songs have used this sequence so frequently that you should be able to find many examples in the songs you play.

The only way to make this effective is to remember not to jump from C to C# to G on the pedals. The whole purpose is to remember to play three pedals in a row: C to C# to D and then to G, the root of the V⁷ chord. The same procedure applies in any key. As you can see: it is possible to play the right pedal (the one you are aiming for) which is the wrong bass note.

Very often, when the I chord changes directly to a V⁷ chord, it is possible to insert a diminished chord just before the change. This will always improve the sound of the song.

With Christmas approaching, examine your popular Christmas songs and look for opportunities to add a diminished chord in order to play three (or more) pedals in a row.

"Winter Wonderland" is a good example. Add the diminished chord in the second measure just before changing to the V⁷ chord in the third measure.

Those who have studied "ORGAN-izing Popular Music" can harmonize the first seven measure three different ways.

Play and listen to these two measures of another Christmas song.

Which harmonization sounds better to you? A similar situation occurs in "Silent Night." There is only one reason to add diminished or other chords — to make your playing sound better.

Have a Happy, Healthy Christmas Season!

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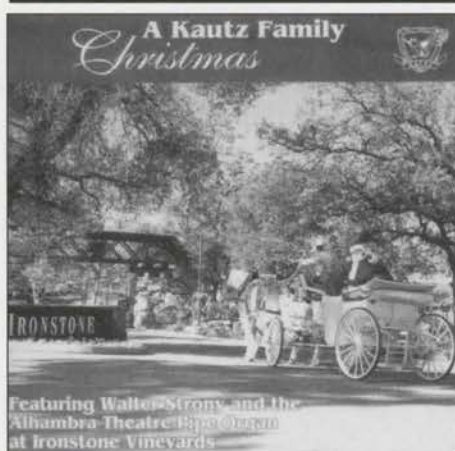
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For The RECORDS

RALPH BEAUDRY, EDITOR

Compact discs, cassettes, videos, and books to be reviewed should be sent to Ralph Beaudry, 12931 Haynes Street, North Hollywood, CA 91606-1021. Please be aware items must be received three months prior to the issue date in which the review will appear. Information telephone: 818/509-9512.



A KAUTZ FAMILY CHRISTMAS — Walt Strony

Do you play Christmas albums as background music for the holiday season? There's nothing wrong with that, of course. But, with Walt Strony at the console of this wondrously husky 3/15 Robert-Morton, you'll find this is a Christmas concert well worth your full attention! Also, this 68-minute album is a three-way first. It's Walt's first disc of Yuletide favorites and Walt's first recording of a Morton. And it's a first recording of Morton Opus 2297 originally installed in Sacramento's lavish Alhambra Theatre in 1927!

The Kautz family obtained the instrument, after its 1990 removal from Stockton's First Baptist Church, for the Alhambra Music Room at their Ironstone Vineyard Winery complex near Murphys, California, in the Sierra Nevada foothills. (Stories and photos of its installation can be found in the March '94 and September '95 Journal.)

Nine of Walt's 21 selections are everyone's favorite hymns of the sea-

son which this Morton handles as magnificently as the finest classical instrument for the winery's Music Room has the spacious, warm sound of a church needing no added reverberation. Following Walt's opening number, Leroy Anderson's jolly, jingling "Sleigh Ride," comes the first of this recording's glorious religious favorites, a 7-1/2 minute fantasy combining "O Come All Ye Faithful" with Pietro Yon's "Jesu Bambino." The other traditional classics are Mendelssohn's "Hark the Herald Angels Sing," "The First Noel," a brief but dramatic "Carol of the Bells," quiet theatrical arrangements of "O Holy Night" and "O Little Town of Bethlehem," "Silent Night," and, as the album's closing selection, Handel's stimulating "Hallelujah Chorus."

On the lighter side are some kiddie delights Walt has lots of fun with: "The Chipmunk Song," "Jingle Bells," and a galloping "Rudolph (the you know who.)" Between these sacred and near sacrilegious extremes are two delightful, but rarely heard seasonal favorites. One is a Dick Leibert composition, "Under the Christmas Mistletoe" and the other is band leader (and composer) Claude Thornhill's theme song, "Snow Fall." Walt's fresh and innovative arrangements and registrations are featured on a more dramatic than usual "Little Drummer Boy," Irving Berlin's 1952 Academy Award winning "White Christmas," an elegant "The Christmas Song," "Silver Bells," a slightly classical (in the verse) yet slightly jazzy "Have Yourself a Merry Little Christmas" and an exuberant, exhilarating "Brazilian Sleighbells."

This album is a festive, musical Christmas feast in every way! CDs only at \$20.00 (postpaid) from Walt Strony, P.O. Box 3532, Carefree, AZ 85377-3532.



BUTTERFLIES IN THE RAIN — Ron Rhode

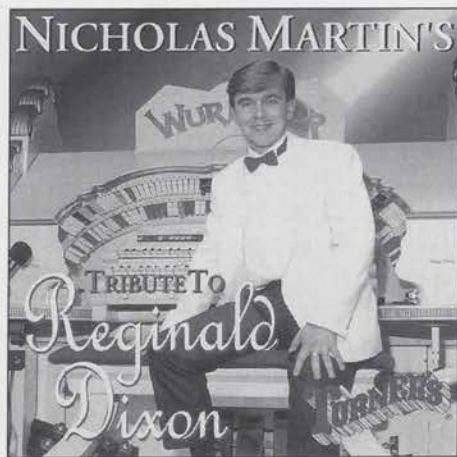
Rarely is an artist able to record a mint condition theatre organ and then pack it up to take home with him! Fortunately for us Ron Rhode was able to do just that; so *Butterflies* is a "Before" album and, when its installation is completed in Ron's new Phoenix home, he's promised us an "After" album. This is the first recording of Wurlitzer Opus 2131 (originally a 3/14) from Boston's Mattapan Square Oriental Theatre. (*Console Magazine*, April '82, has three pages of pictures and details about that beautiful Chinese theatre while the *Journal* of November '88 has the story and photos of the organ's re-installation in New Lennox, Illinois' Hochmuth-Stankey residence.)

Ron tells us two ranks were replaced and several added (some Kimball strings and Trivo-built brass) to bring the organ up to 20 ranks at the time of this recording. For this 73-minute release Ron has selected 22 delightful melodies from his seemingly bottomless bag of 20th Century popular favorites. Irving Berlin's "Cheek to Cheek" is the opener with Lew Pollack's cute novelty "Early Bird" (From Shirley Temple's 1936 film *Captain January*) coming next. "Cab Driver" turns out to be a sophisticated, jazzy Mills Brothers tune featuring some great untremmed brass.

Patsy Cline's country flavored "I Fall to Pieces" is followed by the sedate novelty, "A Ring Around the Moon," "Nightingale" (with some fine lyrical, mystical solo voices) and then, for flat-out hookum, it's "Doo Wacka Doo." Ron's 5-minute arrangement of "The Lost Chord" is one of the few "serious" selections and dramatically shows off the Wurlitzer at its untremmed finest. Next up are two back-to-back versions of one of Berlin's best — 1917's "Smile and Show Your Dimple" which, in 1933, became "Easter Parade" for the Broadway musical *As Thousands Cheer*. Gus Kahn's 1930 tune "Dream a Little Dream of Me" has some great tibia and tibia/vox combinations while Jesse Green's 1926 piano solo "Flapperette" features sparkling tuned percussions.

"The Minutemen's March" is a cheerful WWI title and, as a contrast is the Marlene Dietrich classic, "Call Me Darling." Jack Little's "Jealous" precedes an Al Jolson hit, "Where Did Robinson Crusoe Go with Friday ... etc." From the recent, but rather unknown, Broadway musical *Secret Garden* is the dramatic "Hold On." Closing out the disc are "Down By the O-hi-o," a rousing "Valencia" (this Jose Padilla composition, from the review *The Great Temptations*, in 1926 was made famous with organ recordings by Crawford in America and Foort in England,) Berlin's "Always" features creamy tibias and lush strings, "Moonbeams Kiss Her for Me," and, as the finale, the album's title song has the tuned percussions fluttering gracefully everywhere.

The extremely close-up studio-type recording tends to over-emphasize every slight movement of the swell shades but Ron's registrations and arrangements show off this simply gorgeous instrument beautifully and will leave the listener anxiously awaiting the promised "After" album. Cassettes are \$14.00 and CDs are \$20.00 (postpaid BUT add \$2.00 additional for Canada and \$4.00 additional for overseas) from Roxy Productions, P.O. Box 41570, Mesa, AZ 85274-1570.



TRIBUTE TO REGINALD DIXON — Nicholas Martin

At a memorial concert in the Tower Ballroom on July 14, 1985, a plaque with Dixon's photograph was unveiled. It states "This tribute is in honor of Reginald Dixon MBE, known to millions the world over as Mr. Blackpool, from 1930-1970. His mas-

tery of the Tower Ballroom Wurlitzer created a musical legend which will live forever."

Now, more than a quarter of a century after his retirement (and 12 years after his death,) the "Dixon Blackpool Sound" seems to be more popular than ever! Nicholas Martin is one of many young organists performing today in the style Dixon made popular. On this 71-minute CD Nicholas plays the Turner Musical Merry-Go-Round's 3/19 Wurlitzer (Opus 2162) formerly in Newcastle's Odeon/Paramount Theatre. Following a two year stint at the Tower Ballroom, Nicholas opened Turner's Wurlitzer in April 1983, and has been its resident organist ever since!

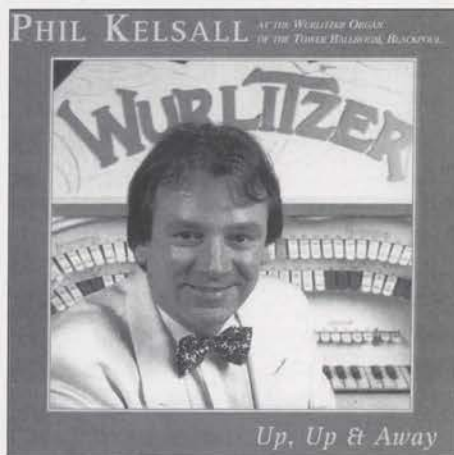
It should be noted that the "Blackpool Sound" is not just registrations dominated by off-pitch mutations since the Tower Wurlitzer only acquired its unique great-to-solo couplers in the relatively recent 1956 console rebuild! Dixon developed his "Sound" over the 40 years he played for dancing. To quote him, and paraphrase Tony Smith, (*Farewell Mr. Blackpool* booklet published by the Cinema Organ Society in 1985) the "Sound" is achieved first by simply playing the melody as "I like listeners to know what tune it is ... that I am playing ..." That plus a clear, percussive pedal to provide a solid beat, the melody played in either hand with the other hand filling in the correct harmonies and intricate counter-melodies, and an accompaniment that is not steady chording but has rhythmic variety.

Dixon has left us a remarkable legacy, for, since his first disc in 1932, his recordings total almost 400 (over 300 78s and the balance in EPs and LPs.) For this Tribute, Nicholas has selected 34 tunes, most of which were staples in Dixon's repertoire. While we understand Martin was not attempting a slavish imitation of Dixon's recordings, we A-B compared seven of his tunes with Dixon's *Farewell Mr. Blackpool* LP (EMI SCX 6387) and found the versions virtually identical in timing, arrangement, tempo and registration! A remarkable achievement considering it's such a different organ (5 ranks larger and without the "trick" couplers.)

Appropriately, Martin opens with Dixon's signature tune "I Do Like to Be Beside the Seaside" (with its verse between the two choruses) and another Dixon staple, the cheerful march "Blaze Away." Other up-tempo selections are the brisk waltz "Nights of Gladness," "Wedding of the Painted Doll," "Bugle Call Rag," the jaunty march "Imperial Echoes," the Paris-flavored "Pigalle," "Jolly Brothers Waltz," "Russian Rag," and Dixon's first million-seller 78, "Tiger Rag."

From his recordings and radio broadcasts Dixon also won acclaim for his ballads and light classical selections. So, Martin has included the romantic "This is My Lovely Day," a stunning version of "Charmaine," a dramatic "Londonderry Air," the symphonic fox-trot "Samum," the "Intermezzo" from Mascagni's *Cavaleria Rusticana*, and Ketelby's "Sanctuary of the Heart." The other 18 selections appear in five medleys of mostly unrelated tunes. However, outstanding is the Ray Noble medley which has "The Touch of Your Lips," "The Very Thought of You," and "Cherokee." In this medley is the essence of the "Dixon Blackpool Sound"!

Martin also provides interesting liner notes on each selection and this album is recommended as a superb tribute to Reginald Dixon! Cassettes are \$15.00 and CDs are \$22.00 (both prices include air mail postage, please allow four weeks for delivery) in currency, checks or money orders in US \$ are OK, no CODs or charges, from Lawrence Whitfield, 903 Al Sahara Tower, P.O. Box 53553, Dubai, U.A.E.



UP, UP AND AWAY — Phil Kelsall

Continued on page 36

In the review of Nicholas Martin's *Tribute to Reginald Dixon* we discussed the "Blackpool Sound" in some detail. Since Phil Kelsall, now completing his 22nd year as Dixon's (and Ernest Broadbent's) successor at the Tower Ballroom's 3/14 Wurlitzer, is the leading interpreter of the Blackpool Style, a few more comments seem to be in order.

There are minimal introductions and endings to the selections; there are both subtle and striking registration changes occurring throughout each melody — frequently by a tasteful use of the crescendo pedal; tempos tend to be a bit faster and almost devoid of rubato; finally, the piano and other tuned percussions are used frequently (with and without added ranks of pipes) in both the melody line and accompaniment.

This is Phil's newest (1997) album with 32 selections totaling 67-minutes. While much is played in strict tempo and there are seven medleys, it's a concert program with a wide variety of selections ranging from the opening, Monti's "Czardas," through two tender Mario Lanza ballads ("Be My Love" and "Because") to a four tune country medley including "Snowbird" and "Take Me Home Country Roads."

The solo melodies include Frankie Laine's hit "I Believe," the samba "South American Joe," Lehar's "Gold and Silver Waltz," "The Old Rugged Cross" (!), Hoagy Carmichael's "Stardust," and the bright march, "Under the Double Eagle." Kelsall's arrangement of "Mack the Knife" is guaranteed to leave you breathless. Phil employs every wonderfully tacky trick in the Blackpool stylebook: a whirlwind tempo, water-falling and full keyboard glissandos! But good taste is restored immediately with a sensitive, lush version of Harry Warren's "Serenade in Blue." Rio goes to Honolulu in the "Hawaiian Samba" while "Pink Champagne" is even more bubbly than Lawrence Welk's theme song!

Sprinkled throughout are medleys starting with five minutes of four Cole Porter hits from *Anything Goes*, including the rarely heard delight, a bouncy "Buddy Beware." Leoncavallo's "Mattinata" is paired with "Ciribiribin." The album's title tune

comes at the end of a brisk medley which includes the finger-busting novelty "Gimme Dat Ding" and "Diamonds Are a Girl's Best Friend." What could be called a *Love Medley* contains "Among My Souvenirs," "An Affair to Remember," and Irving Berlin's "You're Just in Love" with an amazing contrapuntal last chorus! Closing out the album is a *Frank Sinatra Medley* with pure Blackpool Style arrangements of "Come Fly With Me," "You Make Me Feel So Young" and "The Lady is a Tramp."

It's certainly an out-of-the-ordinary concert album but one we find becomes even more enjoyable on repeated hearings! With interesting liner notes about each selection, it nicely compliments Martin's *Tribute to Dixon* and is also highly recommended. Cassettes are \$13.00, CDs are \$21.00 (plus \$3.00 per order postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918



LANDMARK WURLITZER MEMORIES — Carleton James & Luella Wickham

Here is a genuine archival treasure issued by Syracuse, New York's Landmark Theatre Foundation as a fund-raiser for their on-going restoration of the former Loew's State. This 2,900 seat, Thomas Lamb designed "pre-depression Shangri-la" opened in 1928 with a 4/20 Wurlitzer (Opus 1825.) Shortly after the theatre was saved from demolition *Console Magazine* published a lavishly illustrated 13-page history of this theatre (November, '80).

However the organ (heard here on amateur recordings made during mid-

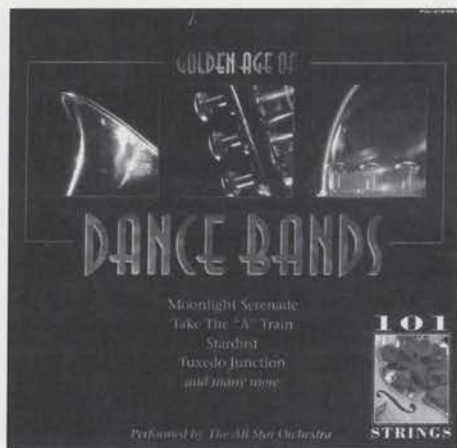
night "jam sessions" in the early 60s) was removed in 1964 and has been stored in California since then. We understand parts of this organ are now being used in the rebuilding of Palo Alto's Stanford Theatre Wurlitzer which will be a featured organ at the 1998 ATOS Convention. In addition to being the only known recording of the Loew's State organ, this one hour cassette contains the only known recordings of two fine organists whose careers spanned the entire "Golden Age" — from playing the silents in the late teens through to theatre organ's revival in the 50s and 60s.

Carleton James (1899-1983) was known as "Mr. Theatre Organ of Central New York State" and Luella Wickham (1892-1983) was affectionately called "The Sweetheart of the Console." (Biographies of each appeared in the *Journal*; James in October, '73 and Wickham in December, '72.) Each artist has a side of this one hour cassette and each plays 16 selections. All the tunes are familiar and the liner notes list them in the order played (with the exception that the James side also has "Carolina In the Morning" between "Misty" and "Charleston.")

It's doubtful if these recordings were intended to be released, but it's obvious the artists were thoroughly enjoying playing some of their favorites just as they might have played them for audiences in the 20s and 30s. It's also obvious both James and Wickham well deserved their console fame for each one is a master of the console. Among the 32 selections heard here are "Moon River," the slow movement of *Rhapsody in Blue*, "Stars and Stripes Forever," "Marching Along Together," "Old Man River," "Darktown Strutters Ball," "My Mother's Eyes," "Alice Blue Gown," and "Chicago."

Since the sound quality and some of the editing leaves a bit to be desired, this album may not be for everyone's easy listening, but it is a rare opportunity to hear an original installation Wurlitzer played by two wonderful "Golden Age" artists! The profits go to continue the preservation of one of the few remaining genuine movie palaces. Cassettes only for \$12.00 postpaid, from Landmark

Theatre Foundation, P.O. Box 935,
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GOLDEN AGE OF DANCE BANDS — Buddy Cole & Orchestra

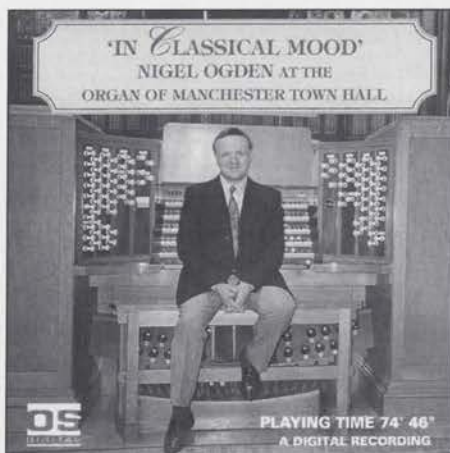
Buddy Cole's untimely death on November 5, 1964, occurred shortly after he had completed making two recordings with the Monte Kelly Orchestra. These were part of a projected 24 albums to be released under the title *Pipe Organ Plus*; however, only six recordings were actually issued (two others with Gerhard Gregor and one each with Bob Hunter and "George Montalba" playing various pipe organs with other orchestras.)

The LP release (Audio Spectrum SAS 602) was probably the best of the group for (to quote from the original liner notes) "The arrangements ... were taken from the original (big band) discs in musical notation by Monte Kelly and Warren Baker. Buddy Cole and Monte Kelly decided the tacets in the original band parts in order to insert the organ solos." The orchestra was recorded first in a Hollywood studio (with Buddy Cole playing the piano) and then overdubbed by Buddy at his famous, one-of-a-kind studio 3/27 Wurli-Morton.

This 33-1/2 minute CD contains all 12 titles played in the same order as on the LP. Comments about each tune are unnecessary, except to note the organ sometimes takes the solo line and sometimes the accompaniment. Musically, the entire album was done with exceptionally good taste. Listed in brackets is the name of the band leader whose arrangement is used.

The album has "Moonlight Serenade" (Glen Miller,) "Take the A Train" (Duke Ellington,) "Stardust" (Artie Shaw,) "Song of India" (T.Dorsey,) "You Made Me Love You" (Harry James,) "One O'clock Jump" (Count Basie,) "And the Angels Sing" (Benny Goodman,) "Tuxedo Junction" (Miller,) "Green Eyes" (J. Dorsey,) "Getting Sentimental Over You" (T. Dorsey,) "Begin the Beguine" (Shaw,) and "Sentimental Journey" (Miller.)

The remastering done to convert the album from analog to digital, regrettably, did not clean up either the shrillness or excessive reverberation of the organ passages which slightly marred the original release. However, by turning the treble way down, and boosting the bass a bit, listeners should be able to obtain a completely satisfying playback. (Turning on the "loudness compensation" also helps.) This recording is one of the rarest American pipe organ and orchestra recordings ever made. It is the only Buddy Cole compact disk currently available, and is a truly enjoyable archival gem. CD only for \$16.00 (plus \$3.00 per order for shipping) from Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918.



IN CLASSICAL MOOD — Nigel Ogden

A more apt title for this disc might be "Nigel Ogden Plays Classical Bon Bons for Theatre Organ Buffs"! Yes, it's the classical side of Nigel's talents but the only Bach on here is a romantic transcription of his "Sicilano (slow dance) from the Sonata in E Flat for Flute and Harpsichord." Featured on

the 19 tracks of this 74-minute album is the circa 1877 Cavaille-Coll* 5 manual, 64 speaking stops instrument in Manchester's Town Hall. Installed at the height of the Romantic organ era, it features lush strings, warm flutes, refined brass, rich pedal (including a 32' wood Contra-Bombarde,) and satisfying, though light weight, tremos. While the selections average about four minutes each they range from one minute 45 seconds for Rutter's "Tocatta in 7" (Dave Brubeck goes classic?) to eight minutes 34 seconds for Haydn's "Eight Pieces for Musical Clock."

Nigel's well balanced program includes bravura selections such as Clark's "Processional March," Nigel's own composition "England's Glory," Karg-Elert's "Improvisation on Now Thank We All Our God," a brisk "Sortie in B Flat" by Lefebure-Wely, and the majestic "Military March" from Coleridge-Taylor's *Othello Suite*.

These are balanced with an arrangement of selections from Gounod's Faust, a sweet, melodious "Song of Paradise" by King, Walford Davies' "Solemn Melody" (which is churchy but hardly depressing), the "Serenade" from Delius' *Hassan*, and "A Prayer for Notre Dame" from Böellman's *Suite Gothique*.

Some of the most interesting selections are W.S. Lloyd Webber's "Verset No. 3," Elgar's "Bavarian Dances," and arrangements of "Waltzing Matilda" in the style of Scarlatti and "John Peel" as Mozart might have written it! Completing the list of selections are Cocker's "Tuba Tune," "Reflection" by Johnson, and "Evensong" by Easthope Martin. The artist, organ, selections and recording make this an album many theatre organ buffs can surely enjoy. Compact disc only at \$20 (postpaid) in currency or US checks payable to Lancastrian Theatre Organ Trust. Mail to L.T.O.T., 21 New Hall Road, Jericho, Bury, Lancs BL9 7TQ, England.

*(Editor's Note: Rebuilt by Jardine).

Closing Chord



IRENE FITZGERALD

Irene was blessed with magical fingers and unending ingenuity. Her deep involvement in, and devotion to, the Motor City Theatre Organ Society resulted in many successes for our chapter and theatre organ.

Irene was our "Hostess With the Mostest" down through the years. For years our patrons have marveled at the seasonal decorations in the Redford's outer and inner lobbies. Irene's extensive collection of bears and dolls richly enhanced the theatre's train display. In addition, some of the gorgeous decorations she made have, and always will, adorn our stage tree.

Motor City members were privileged to honor Irene on her birthday, July 20, and her husband Tom as well; both were made Honorary Life Members of Motor City. We deeply appreciate Tom's dedication to serving as the Editor of our "Blower" for many years. Irene passed away August 15, 1997.

Our chapter and ATOS are certainly richer for having had Irene so deeply involved in the preservation of theatre organ.

Dorothy Van Steenkiste

RAYMOND HOEPPLE

With the passing of Raymond Hoeppele of Ojai, California, last July 17, we lost a true organ enthusiast and patron in this area of Southern

California.

Ray had a 3 manual Allen organ with a card reader, which he augmented with additional voices and stop tabs that only he knew about. Adding and augmenting was an ongoing avocation for years, until the death of his wife, Norma. His parties were fabulous with such organ greats as Mildred Fitzpatrick, Irma Glen, Stu Green, Del Castillo, Johnny Duffy, Milton Charles (what a grand gentleman!), and Ann Leaf, all of them now gone.

Ray is survived by his son Ronald and daughter Barbara, both of the Ojai, California, area. Ray and Norma Hoeppele will be missed by all who were fortunate enough to have known them.

Ben Martin

GEORGE R. JOHNSON

June 8, 1928 - July 13, 1997

Following many months of illness and several hospitalizations for a severe heart ailment, George R. Johnson died peacefully at his home in Alexandria, Virginia, on July 13, 1997. George was Chairman of the Potomac Valley Chapter from 1970 to 1971 and from 1983 to 1985. He was a member of its Board of Governors and Chief Organ Technician. He and his wife of forty-four years, Harriet Olean Johnson, were elected to Honorary Life Membership in the chapter last year.

Born in Newport News, Virginia, George attended the Western Pennsylvania Horological Institute. During the Korean War, he was stationed at Fort Jackson, South Carolina, where he played clarinet and saxophone for the 316th Army Band. After a thirty year employment with the C & P Telephone Company, he founded a small organ business and maintained several church and theatre organs in Virginia and Maryland. A very industrious man, George somehow found time for both his beloved hobbies, theatre pipe organs and model railroading. The latter included live steam as well as smaller scale, narrow gauge models. The Johnsons hosted many chapter meetings over the years in their home, with its meticulously maintained Wurlitzer. Some years back, when the basement was getting crowded with both train track

and organ pipes, George greatly reduced the size of the train layout, and completely moved the organ from one end of the room to the other. No project was too big for him to undertake.

George (almost) single-handedly completed the installation of the chapter's Wurlitzer at George Mason University, which included a new solid-state control system and capture. He also added a new Möller Posthorn rank to the instrument the summer of 1996, shortly before his health problem became serious.

George had strong opinions on the things that meant the most to him, but he would consider any possible idea. He will always be remembered as an unselfish, friendly man with extensive technical knowledge and skills. You could always count on him to be there when you needed him.

Don Faehn

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AMERICAN THEATRE ORGAN SOCIETY CHAPTER NEWS

NOVEMBER/DECEMBER 1997

ATTENTION CHAPTER CORRESPONDENTS:

Repeated requests have been made by many of our faithful chapter writers for "rules and regulations" regarding chapter notes for publication in THEATRE ORGAN.

1. Please limit chapter notes to two (2) pages, double-spaced and typewritten.

2. Please limit chapter photographs to no more than two (2) photos per chapter notes entry per magazine. Please do not submit photos of animals, items/subjects not pertinent to the theatre organ, or long-distance or out-of-focus photos. If a photo is over/under exposed it likely will not be published.

3. Do not list food or refreshment items. The mere mention of refreshments having been served is more than enough. In reality, for Journal chapter notes, food and refreshments need not be mentioned. This is a good realm for the chapter newsletter.

4. Similarly, please list no more than two (2) song titles per artist. As many artists prepare a program which they take from venue to venue, it is unfair to the artist to list song titles which might then appear in many varied chapter notes. Further, if it is desired to have two (2) song titles listed, please place the title in "Quotations." Films and similar names should be underlined as this will intimate *italics*.

5. The preferred spelling is THEATRE not theater.

6. Please do not include matters of chapter elections or other internal chapter structural activities. Again, these matters are best served by the local chapter newsletter.

CEDAR RAPIDS

William Pack: 319/393-4645

Cedar Rapids, Iowa. Other than scheduled membership, board and '98 Regional Convention meetings these summer months, the main forte of CRATOS has been maintenance in order to have the 3/12 Wurlitzer at the Paramount in A-1 shape for our fall concert next month (October 12). Lew Williams will then be our artist for the public concert and our annual programs on the previous Friday for the 2,500 5th graders from all the local and surrounding-town schools.

Since summer months are the most opportune time for our maintenance crew to have access to the theatre, the personnel of the crew have been spending two or three four-hour evening sessions per week since July. The crew has done a remarkable job rewinding all of the off-sets, the crescendo pedal, rewiring the 32-foot resultant, as well as removal of the solo keyboard to adjust it for comparable touch with the other two manuals. The club members certainly appreciate the improvements made.

A 12-note 16' tibia chest was purchased during the summer. Chapter President, Bill Peck, and Darren Ferreter drove to

Indiana to load it and return to Cedar Rapids. The chapter appreciates their taking a day to make the trip and the use of board member Scott Wiley's vehicle for transportation. The acquisition will be placed in the Solo Chamber and should greatly enhance the lower foundation.

Work is also being done on the Barton in the former Iowa Theatre anticipating the '98 regional. Chapter Vice-President, Ray Frischkorn, reported to the board on the national convention in Indianapolis. Several members have made reservations for the up-coming regional in Phoenix.

CRATOS is gearing up for our fall spectacular. It is approximately one month following the deadline (September 10) for this issue of THEATRE ORGAN. From this time forward until after the regional next fall, it is not difficult to suspect that our chapter will be kept quite busy!

CRATOS wishes to take this opportunity to wish the National Board of ATOS and all chapters a great holiday season and the best for 1998. *George K. Baldwin*

CENTRAL FLORIDA

Bill Shrive: 813/535-3677

Tampa, Florida. The chapter voted to suspend meetings in July and August. However our members have been busy.

The installation of The Pineallas Park Wurlitzer (2/9) is beginning to look more and more professional. David Braun has been working hard with his helper to get all the work done to standard organ specifications. It is expected to speak in January.

The Tampa Theatre Wurlitzer (3/12) has been faithfully maintained by our electrical wizard, Bob Hill and our trusty John Otterson and Richard Gleason. They make certain that the Tampa Wurlitzer will play each and every day before the movies. It is the only organ in Florida to do so.

On August 24, 1997, our famous member, Rosa Rio, put on a "Silent Comedy Spectacular." It was a huge success with 700 in paid attendance. With her usual verve and charm, Rosa at the Mighty Wurlitzer accompanied the silent movies *College*, a 1927 Buster Keaton film, and a 1929 Laurel and Hardy piece titled *Big Business*. Rosa was more than wonderful. We are fortunate to have her as a member.

Peg Mayer

CENTRAL INDIANA

Tim Needler: 317/255-8056

Indianapolis, Indiana. The Central Indiana Chapter would like to thank all of the ATOS members who attended the 1997 National Convention. We certainly hope

you enjoyed the convention as much as we enjoyed hosting it. The newly rebuilt and installed Barton at the Warren Performing Arts Center was premiered in fabulous style by Ron Rhode. The many months of labor by volunteers that went into the rebuilding of the organ are certainly appreciated by the Central Indiana Chapter. Without them, this organ would not be playing today. It was so rewarding to finally enjoy beautiful music coming from this historic instrument that had not been heard for many years.

Another highlight of the convention was the Paramount Theatre in Anderson, Indiana. This incredible atmospheric theatre recently underwent a complete restoration and has now been returned to its original condition. Included in the renovation was the restoration of the theatre's original Page theatre organ by Carlton Smith. All of the artists performing during the convention played enjoyable programs, and the organs all sounded wonderful. Again, we thank everyone who attended and hope to one day see you all back in Indianapolis again.

Our August chapter meeting was held on August 10 at the Warren Performing Arts Center. We enjoyed a wonderful afternoon of music with Martin Ellis as our artist for the day. Martin was the winner of the first young organist competition held by ATOS and now holds the position of principle organist at Second Presbyterian Church in Indianapolis. This was our first chapter meeting at Warren since the Barton was installed. It was still exciting to hear the organ, and Martin did a great job of drawing on its resources to play music of many different styles. After Martin's performance, chapter members had their first opportunity to play the organ.

Mike Rolfe

CENTRAL OHIO

Stan Krider: 614/760-0211

Dublin, Ohio. Our April meeting was held at Ralph Charles' home. Ralph Charles is 97 years young. He started building his theatre organ during the 1960s, doing nearly all the work himself. The pipe organ came from the Lincoln Theatre in Columbus, Ohio. Tom Hamilton reports that it was a 3-manual Robert-Morton when he removed it from the theatre. Tom kept parts of the organ, and sold the rest to Ralph. Ralph added more ranks from various organ builders, including Wicks and Casavant, to bring the instrument to its current 4/20 size. Ralph made most of the chest work himself. He also wound magnets and built relays. The organ currently includes 176

CENTRAL OHIO cont.

stop tabs, two xylophones, a 16' Saxophone, and a roll player. The Great and Accompaniment manual actions are mechanical, while the Solo and Orchestral manual actions are solid state.*

The four manual console sports a gold on white decor. Overhead on the right and left of the console were assorted percussion, such as the glock and the xylophone. Most of the tuned percussion voices, xylophone, glockenspiel, etc., were mounted high on the walls of the music room.

Ken Winland, house organist, (he plays the organ for most groups who visit Ralph's music room) presented us with a forty-five minute program of song, giving the wall-mounted percussions and piano a good workout. Ken became acquainted with theatre organ music when he attended a rally to save Columbus' Loew's Ohio Theatre. When he first heard the awesome Robert-Morton sounding forth as it rose from the pit, he was hooked.

Several members jumped at the chance to also play Ralph's C-3 Hammond. The Morton theatre organ and a Hammond electronic, alternately sounded forth with lush music on that warm, sunny afternoon in Ralph Charles' music room.

Fifty four members and guests found their way to the lovely new home of Kay and Jack Elliott for our May meeting. Kay's spacious Great Room was not big enough to hold us all, so we spilled into the foyer, master bedroom and kitchen. Kay played the good old songs on her Hammond Colonnade. As a storm rolled through the area, Kay informed us that her home was the best place to be during a lightning storm because they have installed lots of lightning rods on their roof. Her Colonnade had survived a lightning strike which destroyed much of their first house.

For our June meeting, Jim Barton, manager of Henderson's Music Store in Cincinnati, returned to David Billmire's Robert-Morton. Jim studied at the Erie Conservatory of Music in Erie, Pennsylvania. He studied under Percy Le Swear, professor of organ music. When Jim found out that Professor Le Swear played theatre organ (a fact Le Swear tried to hide), Jim persuaded Le Swear to provide him with theatre organ lessons. Erie's Warner Theatre was nearby, so Jim practiced on its Wurlitzer. This Wurlitzer is now at Gray's Armory in Cleveland, Ohio. Jim has served as a church organist for the past forty years, although he prefers to play theatre organ.

David Billmire has added another rank to his three manual Robert-Morton, bringing the total to 15. The instrument was recently regulated by Clark Wilson. The Morton's ranks include a French Horn and a French Trumpet.

In July, nearly twenty COTOS members and guests traveled to Bob Schmitt's home to hear his 3/8 Kimball installed in his basement. Our host played the program. Bob ended his program with an encore featuring a player piano (running independently), Bob at the Kimball and the membership singing along in a rousing finale of "Let Me Call You Sweetheart." As I played Bob's Kimball, I noticed that the Solo (top) manual stops consisted of mostly tuned percussion with only two pipe ranks playable from the top manual.

Our Wurlitzer is currently down for some rewinding and upgrading. We await the delivery of two regulators from Ken Crome. We are also looking to purchase a small Wurlitzer tremulant. The instrument should be playing by November.

Stan Krider

(Editor's Note: See THEATRE ORGAN, June 1967, page 35).

CUMBERLAND VALLEY

Robert Eyer, Jr.: 717/264-7886

Chambersburg, Pennsylvania. In mid-July, the city of Chambersburg presented the annual "Celebrate the Arts" festival, an all-day program of music, dance, art, and theatre in the downtown area. The refurbished Capitol Theatre, home of the chapter's Möller theatre pipe organ, was a prominent participant all day. House organist Bob Eyer, Jr. entertained at the Möller with a free 30-minute concert of popular favorites.

In other July events, chapter members and friends met for an organ crawl with open console arranged by member Dean Faulk. First was a four-hour visit to a marvelous 4/83 Skinner in a church in downtown Harrisburg; next was the Milton Hershey School Founder's Hall in Hershey, with a 3/55+ Austin. And, on the last Friday of July, the Capitol Theatre's "TGIF" lunch time series featured Bob Eyer, Jr. at the Möller for an hour of theatre organ entertainment. The theatre is doing very well, with a busy fall schedule of events and strong community support.

Bob Maney

DAIRYLAND

Corey E. Olsen: 414/646-8647

Racine/Milwaukee, Wisconsin. June 1, saw a social at the beautiful, contemporary home of Gordon and Jackie Colter, which overlooks a lake in Glendale. It was a gorgeous spring day, the group was small, but enthusiastic, and the organ was a 3 manual Conn 651 augmented with a Roland-Rodgers W-50 keyboard. Our artist for the afternoon was Ralph Conn, who was completely at home on the organ bench, since the organ had previously belonged to him. He played seasonal medleys, with one dedicated to Memorial Day, which featured the songs of the various branches of the service.

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Nine-year-old Zachary Frame with his Lego "organ." Neill Frame photo



Bruce Williams Zaccagnino at his Northlandz theatre organ, Flemington, New Jersey.



Don Kinnier, guest artist, at the 5/40 Northlandz.

Our local chapter has given away two \$500 scholarships, available to undergrad college students whose studies include a course in organ performance. The winners are the same as those who won last year; Elena Derzhavina of the Lawrence University Conservatory of Music in Appleton, and Joy Hansen Schreiber of Concordia University in Mequon. They also receive complimentary one year ATOS and DTOS memberships.

Our June 29 social was held at the lovely home of Jim and Dorothy Petersen on Menomonee Falls. Gary McWithey played the concert to a packed house on the Petersen's Wurlitzer. Many of our members played during open console.

This reporter would like to put in a personal note of thanks to the Central Indiana Chapter for the great time we had at the National Convention in Indianapolis. It was the first time we went, so we didn't know what to expect. Every detail was well planned out. We enjoyed every minute of it!

Our annual picnic was held at the home of (retired) Colonel Jack Moelmann on beautiful Lake Geneva, August 17. Jack played on his Hammond, closing with his trademark medley of patriotic songs, saluting all the branches of the service, and ending with all standing for "The Star Spangled Banner." He also showed some videos, among them being a hilarious old black and white from the TV program *The Tonight Show* with Johnny Carson, featuring Stan Kann showing his collection of antique vacuum cleaners. At open console, there was plenty of opportunity for Jack to sell lots of his cassettes, "At Home with Jack Moelmann."

Our youngest member is nine-year-old Zachary Frame of Lake Geneva. At age seven, he fell in love with the theatre organ; both the music and construction. His goal is to play the theatre organ professionally. In the meantime, he spends lots of time building "organs" out of Legos.

Sandy Knuth

DELAWARE VALLEY

Earl Strausser: 610/323-2405

Pottstown, Pennsylvania. More than 48 members of TOSDV, Inc. met at Northlandz on June 14. Bruce Williams Zaccagnino's wondrous extravaganza was the setting for a delicious catered meal and great entertainment with Don Kinnier on the 5/40 Northlandz theatre pipe organ.

Bruce and Harry M. Ley (for years a member of the famous Fred Waring Orchestra) serenaded us as we arrived. While they played, the caterers set up, and served appetizers. Then we relaxed for Mr. Entertainer: Don Kinnier.

Open console followed the dinner. Our sincere thanks to Bruce and Jean for their hospitality.

Tom Rotunno

EASTERN MASSACHUSETTS

Donald Phipps: 508/990-1214

New Bedford, Massachusetts. Two improvements of note occurred this summer on our 4/18 Wurlitzer at Babson College: three reservoirs have been rebuilt

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EASTERN MASSACHUSETTS cont.

and gold leaf applied on the molding edge of the console top. With our off-white console this latter application adds greatly to the general appearance. We are now considering similar treatment to the side panel moldings.

This fall and winter finds ENCATOS with an ambitious schedule of presentations with three full-length feature movies, a spectacular musical variety show on November 22 and 29, with a half-hour solo organ segment, a female soloist and a male quartet. "That's Entertainment" certainly applies with Chapter #1!

Stanley C. Garniss

GARDEN STATE

Dr. Catherine Martin: 201/256-5480

Trenton, New Jersey. Garden State members have been in a whirl! Suddenly, our chapter has become an owner of three theatre organs. We now are placing and undertaking four installations, in West New York, New Jersey, Bound Brook, Newark and Jersey City.

Under the guidance of crew chiefs George Andersen and Joe Vanore, our 2/8 Wurlitzer was removed from the Pascack Theatre in Westwood and placed in the Brook Theatre in Bound Brook, New Jersey. The console is on display in the lobby of the theatre and the remainder of the organ stored on the stage. Work on the Wurlitzer will begin in September.

Our 3/4 Kilgen is placed in the Mayfair Theatre in West New York, New Jersey. Crew chief Bob Milochi reports the project is moving along with wiring and winding will soon be playing. The owner Andrew Dai is delighted with the organ and is looking forward to its completion.

On July 26 our 4/23 Wonder Morton arrived at the Loew's Jersey Theatre in Journal Square, Jersey City. The 65 ft. van was greeted by 78 volunteers, half Garden State members, half Friends of the Loew's, who enthusiastically dusted and carried the hundreds of pipes and organ parts into the mammoth building. Bob Balfour a prime mover and liaison between Garden State and Friends of the Loew's exclaimed "I can't believe it, the whole thing!" The unloading took all day. Great cooperation took place between the workers. This was a wonderful start to a long but determined program of a complete renewal of the most famous theatre organ and theatre in New Jersey.

The following day, July 27, was a special relaxed day as our President Cathy, and Bob Martin, had invited the chapter to their summer home on Lake Hopatcong for a picnic. Boat and car trips were made across the lake to the home of Father Pat and Peter Panos who have a 2/7 Robert-Morton theatre pipe organ.

August 23, Garden State and New York chapter members joined in a traditional yearly organ crawl which involved three theatre pipe organs all within a 45 block area on the Jersey side of the Hudson River.

The Galaxy Theatre in Guttenberg, New Jersey, contains a 3/12 Kimball and a 2/6 Möller lobby organ. It was the first meeting place held from 10:00 a.m. until noon. The host was Nelson Page, owner and newly elected Director of ATOS. House organist Jeff Barker demonstrated the organ followed by a tour and open console.



Jeff Barker at the Galaxy Theatre's 3/12 Kimball. Jim Donald photo



Martin Boehling crew chief of the Park Theatre's 3/20 Möller orchestral pipe organ. Jim Donald photo

Using the lunch break, members walked to the Mayfair Theatre in West New York, New Jersey, where our chapter 3/4 Kilgen theatre organ installation is in progress. Crew chief Bob Milochi guided interested members up the ladder to the large pipe chamber. Hopefully the organ will soon be ready.


At 1:00 p.m., members gathered at the next venue, the Immaculate Heart of Mary Chapel (former Broadway Theatre) in North Bergen which contains a 3/12 Robert-Morton theatre organ. Church organist Jeff Barker, demonstrated this fine organ.

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He played Spanish hymns as well as popular music. All had a turn at open console until 3:00 p.m.

The day concluded at the Park Theatre in Union City. Crew chief Martin Boehling and crew member George Fenn gave tours and demonstrated the 20 ranks plus chimes and Deagan harp of the 3/20 Möller orchestral pipe organ. Everyone was pleased with the improvements in sound. Martin and George were thanked for the many hours spent repairing and updating the organ. We will be looking forward to hearing the completed organ.

Each year we look forward to this organ crawl. Visiting new and known theatre pipe organs, and renewing friendships with other chapter members is a wonderful way to end the summer. This year was no exception; it was great!

Jimmy Vanore

GOLDEN STATE

Bert Robinson: 408/424-6251

Salinas/Monterey, California. September 8, found Jonas Nordwall at the console of the 2/13 Wurlitzer in the Monterey State Theatre. In addition to a well attended program, we had special guests Tom Hazleton, Edward Millington Stout III, ATOS President Harry Heth to name a few.

Organ matters are moving along at the Salinas FOX-California Theatre. The chambers are now constructed with the organ fully set up. Restoration work continues on the 3/11 Style 230SP console. It has been refinished back to its original stain and stripped clean of the copious amounts of plastic sealer. Missing wood pieces were also made from scratch. A major push is on to get the wind running and thus, the organ.

T. Louis



Round Lake Performers (L to R): Ned Spain, Carl Hackert, and William Hubert.

HUDSON-MOHAWK

Frank Hackert: 518/355-4523

Schenectady, New York. Our chapter's usual base of operations, Proctor's Theatre in Schenectady, New York, was unavailable this summer due to a major renovation project which undertook to restore the theatre's ceiling to its original gilt embellished



(L to R) Carl Hackert, Edna Vanduzee and Allen Mills.

2020s look. During the hiatus from musical use, the theatre's 3/18 Mighty Wurlitzer "Goldie" saw some sprucing up of its own. Chapter members Harold Russell and Dick Calderwood put in many hours of hard work to restore the instrument's voice to optimal condition. They deserve the thanks of all who perform and appreciate her music.

Round Lake Auditorium in the scenic Victorian village of Round Lake, New York, was host to two genre-related events this summer which involved Hudson-Mohawk chapter members. First, Hudson-Mohawk members Carl Hackert and William Hubert, and New York chapter member Ned Spain performed in concert on the auditorium's Ferris 3-manual tracker pipe organ, electronic digital Allen organ and piano on August 2 as part of the Ferris' 150th anniversary celebration. The evening included classical and popular favorites as well as the participation from area children, including Carl's daughter Elizabeth, in various numbers. Artistic director Edna Vanduzee also contributed a nostalgic favorite piece adding to the evening's fun. On August 17, national and regional favorite Allen Mills performed on the tracker, Allen, and piano to a packed house. His artistry was abundantly apparent on all three instruments. Of particular note was his vocal and piano rendition of "Over the Rainbow" and "I Believe" as one seamless musical delight. Allen, a California resident with deep roots in the Capital District due to his previous association with Proctor's Theatre as resident organist, enthralled his audience with versatility and charm. Chapter member Carl Hackert joined Allen in the final two pieces of the evening and contributed greatly to a wonderful concert experience.

The highlight of the fall will be the concert at Proctor's Theatre on October 19, featuring Bob Ralston.

Finally, the chapter mourns the passing of member Dr. Edward Farmer. A regular performer at our noon time concerts, Dr. Farmer was active in the organization and had many other interests including flying. His genuine warmth and good nature made him a favorite with all who knew him. He will be greatly missed.

Norene Grose

LAND O'LAKES

Roger R. Dalziel: 715/262-5086

Minneapolis/St. Paul, Minnesota. "Picnic, Pipes & Phlox" occurred on July 27, at the organ-chapel home of chapter President Roger Dalziel and Treasurer Mike Erie, in Prescott, Wisconsin. A heavy mid-afternoon downpour, was severe enough

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LAND O'LAKES cont.

to keep early arrivals seated inside their cars until it abated in 30 minutes. This did not seriously impede the well-attended gathering of LO'LTOS members. An hour-long introductory organ concert was played by Mike. Also appearing for several of the musical numbers was member Tom Neadle, who provided the other half of the organ/piano duet. They drew generous applause from the assembled crowd. Augmented by several additional pipe ranks, the 3/21 hybrid instrument is now both a theatre and a classical organ!

Earlier this year, LO'LTOS members were saddened by the death of former chapter President Donald Ware Johnson, who succumbed to cancer at the age of 76. Don, along with his team mates Bob Scholer and Bob Schmidt, was instrumental in installing the 3/12 hybrid chapter organ in the AGC Metropolitan Community Church in Minneapolis. This instrument was one of six organs featured in our "Twin Cities Spree in 'Ninety-Three" regional convention. Don, a decorated veteran of World War II, had received the French Croix de Guerre award as a member of a medical unit serving in France. *John Webster*

LONDON & SOUTH OF ENGLAND

Gwen Light: 01932 565819

In July, last year's Young Organist winner, Robert Sudall, was guest artist for a very enjoyable first half. Congratulations to Robert on winning a scholarship in the USA competition.

Andrew Nix closed the morning concert with a lively choice of music.

We were entertained for our July and August concerts, Wurlitzer Lodge, by Michael Woolridge and Frank Fowler. At Barry, South Wales, we were entertained by Nicholas Martin at the console of the Ex-Regal Edmonton Christie. Members attending the Woking, Surrey, Leisure Centre heard John Mann playing. John opened his concert with his signature tune, "Sussex By the Sea." We had an enjoyable concert on 24 August at The State Kilburn, when Alan Skirrow was our organist. Alan's choice of music included a selection from *Oliver*.

Congratulations must go to Richard Openshaw for winning the Senior

Division of the USA competition, also gaining a scholarship. A scholarship was also awarded to Catherine Drummond. Good luck to our young organists in the future. *Gwen Light*

LOS ANGELES

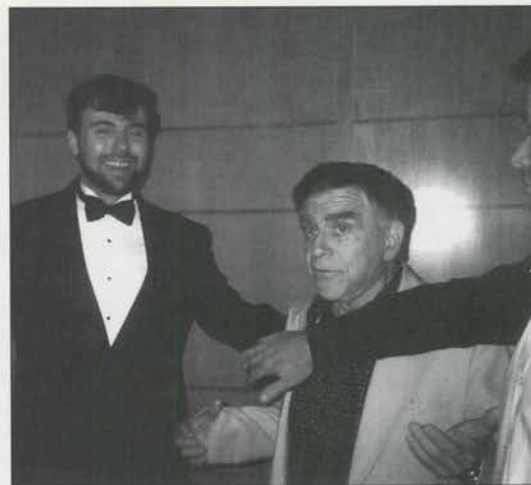
Stephen Ross: 818/507-0775

Los Angeles, California. LATOS members who missed the Cincinnati Afterglow didn't have to do without the afterglow theatre organ "fix" as Sunday, July 20, John Ledwon reopened the nearly restored 4/73 Möller theatre/concert organ in the cavernous Shrine Auditorium where the Academy Awards presentations are frequently held. The massive organ, in four chambers with large tonal openings, allows the organ to fill the 6300 seat auditorium. There is still work to be done on the organ, but it is in much better condition than when heard in January 1992. John was in top form and was well prepared for his upcoming five week tour of Australia.

Barry Baker (over the Chicken Pox) played an outstanding program on the Ross Reed Memorial 3/23 Wurlitzer organ at Pasadena City College on Saturday, August 16. The fact that Barry is a piano major shows through in his crisp organ technique. He moved to the concert grand on stage for one short number. Comments comparing Mr. Baker to one of the more prolific theatre organ recording artists were overhead after the concert and the audience was extremely enthusiastic. For those who may not be acquainted with Barry, his formal piano instruction began at an early age and at the same time he taught himself theatre organ. He was appointed organist for his church at age 10 and then began playing theatre organ at several Cincinnati venues. In 1989 he was named International Overall Winner of the ATOS Young Organists Competition.

If your travel plans include sunny Southern California in January, LATOS invites you to join us on Saturday, January 10, when the multi-talented Clark Wilson will be at the Mighty Wurlitzer in Sexson Auditorium at Pasadena City College.

Wayne Flottman



Barry Baker with Stan Kann.

MANASOTA

Charles Pierson: 941/924-0674

Sarasota, Florida. We are saddened by the death on August 8, 1997, of a good friend, Kenneth Brown of Englewood, Florida. He played in night clubs, dining spots and Jersey shore resorts before moving to Florida. Here he entertained from time to time on the several 3-manual organs in the area, both pipe and electronic. He will be remembered both as a gentleman and a gentle man.

Our August meeting was at the home of Chan Campbell, where his 3-manual theatre Allen was the featured instrument. The third Sunday in September will find the chapter at the home of President Chuck and Joanne Pierson. Their 3-manual mostly Hinners will be on display and ready for action. October's meeting will be at David Braun's church where he will lead us in song with the white and gold Rodgers theatre organ.

In late August, Allen Miller was in Sarasota to review our progress of the restoration of the Wurlitzer. We have been at it for a year now and have amassed about 6,000 hours of labor. Norman Arnold and Chuck Pierson are the team leaders. They have been assisted by Frank and Yvonne George, Vernon and Shirley Blanch, Bob Alexander, Burt Sahli, Frank Schertle, Vince Messing, Sumner Dobbs, Ron Larko, John Hegener, and occasionally, your correspondent.

Delivery of the new console has been delayed until after the first of the year. The

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blower is in its chamber, and the power line installed. Swell shades are in place and soon chests will be placed in chambers. Wind line material is on order and will be assembled soon as well. Next summer will see our work at the shop come to a close and actions will become full speed at the church.

Carl C. Walker

MOTOR CITY

David Ambory: 810/792-5899

Detroit, Michigan. The birthday party was supposed to be a surprise for one of our most conscientious and long-standing members, Irene FitzGerald. She nearly declined the invitation for health reasons, but when informed that she and husband Tom (our newsletter editor) were to be honored as Honorary Life Members of the chapter, she graciously agreed to attend. "Happy Birthday Irene" was in our biggest letters on the marquee on her arrival at the Redford Theatre on Sunday afternoon, July 20, where she was greeted by friends, family members, and former members. The occasion also marked the birthday of chapter member Micky Estes.

President Dave Ambory presented a plaque and honorary lifetime memberships to Tom and Irene for their many years of devoted service. For many years, Irene planned our annual picnics, coordinated countless catered and potluck dinners, and hand-crafted items for conventions, Christmas bazaars and her boutique counter.

Following the presentation, friends reminisced with Irene and simply enjoyed her company. At her request, Tony O'Brien, then Mike Przybylski, played the Redford Barton while she listened intently near the organ console. This was only fitting, for it was the preservation of this organ that had been the nucleus for all of us to have gotten to know one another and to develop enduring friendships.

Four weeks after her birthday party, Irene FitzGerald passed away. She will be greatly missed.

Lyn Larsen and vocalist Laurie Meeker will perform for our Christmas concert at the Redford Theatre on December 13.

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

Don Lockwood

NEW YORK

John Vanderlee: 914/266-8177

New York, New York. August 23, the New York Chapter joined with its Garden State neighbors for what has come to be an annual tradition, the summer organ crawl. Activities started in the morning at the Galaxy Theatre in Guttenberg, New Jersey, just a stone's throw across the Hudson from Manhattan. Our host, Nelson Page, provided his theatre and its 3/12 Kimball with plenty of time for open console, as well as a generous spread of refreshments.



Irene FitzGerald chats with friends at her birthday party at the Redford Theatre on July 20.



Motor City President Dave Ambory presents Tom and Irene FitzGerald with an Honorary Life Member plaque.

Ray Van Steenkiste photo

In addition to the Kimball, Nelson installed a 2/6 Möller in the lobby of the triplex movie theatres. Members had an opportunity to play both instruments, then were treated to a mini-concert by house organist Jeff Barker.

Following a break for lunch, the group made its way a few blocks north to the Immaculate Conception Chapel in North Bergen, New Jersey. The Chapel (formerly the Broadway Theatre) is home to a 3/13 Robert-Morton theatre organ from the nearby New Embassy Theatre in North Bergen. Our host for this leg of the crawl was Jeff Barker, chapel organist. Jeff demonstrated how the theatrical sounds of this Robert-Morton can lend themselves to traditional hymns as well as popular music.

After chapter members took their turns at open console, the activity for the rest of the day moved a few miles south to the Park Theatre Performing Arts Center in Union City, New Jersey. The Park is home to Möller Opus 5898, a 3/20 orchestral instrument originally installed in the 1932 theatre. Silent and neglected for many years, the organ is now in good playing



Below: Park Theatre crew chief Martin Boehling at the 3/20 Möller. Martin played for the Garden State/New York chapters August organ crawl.



Jeff Barker at the Galaxy Theatre 3/12 Kimball during New York/Garden State summer organ crawl.

NEW YORK cont.

condition thanks to the efforts of a volunteer crew headed by Park hosts crew chief Martin Boehling and organ curator George Fenn. Martin put the organ through its paces with a short concert, and then turned it over to the chapter members for open console. Thanks especially to Bob Miloche, Program Chairman for the Garden State Chapter, who organized the event, and to our hosts Nelson Page, Jeff Barker, Martin Boehling and George Fenn, the annual organ crawl proved to be a delightful and interesting summer Saturday of theatre organ activities.

Tom Stehle

NORTH TEXAS

Irving Light: 214/931-0305

Dallas-Ft. Worth, Texas. We held our August chapter meeting and concert in the Lakewood Theatre, Dallas, home for our chapter's Robert-Morton. With the greatly improved cordiality by the current theatre management, we were able to have all the house lit and to hold our meeting at our normal 2:30 p.m. Sunday schedule. Unfortunately in past months, we have had difficulty scheduling proper maintenance around the busy theatre schedule. As a result, the Great relay continues to give trouble and requires lots of adjustment every time the organ is to be played. This Sunday was no exception. In spite of much ministrations by organ crew members, some of the organ was not cooperating by meeting time and required very careful registration by our two performers, Glen Swope and Bill Hanson. It was good to be back in the Lakewood and to hear our Robert-Morton being played by Bill and Glen. These are two of our finest and they were able to make beautiful music, leaving us unaware of the problems they were having to play around.

Much of the cordiality we are experi-



Glen Swope (left) played for North Texas in August. Shown meeting in Lakewood Theatre lobby with members Jim Lawson, President Don Peterson and organ crewman, Bob Acker.



Dr. Bill Hanson played for North Texas August meeting in Lakewood Theatre.

encing from the theatre management is the result of the many requests they have had from various groups who use the facility, to have the organ played at their meetings. We are pleased to cooperate and have volunteer organists from our ranks to play on these occasions. We get glowing reports about standing ovations and praise for the organ presentations.

A recent call for the organ was from a new-age music group, Tripping Daisy, that was using the theatre for a sold-out concert. They asked if they could use the organ along with their band. Crew member, Bob Acker, who volunteered to check out the organ, met with the band's keyboard player, Wes Berggeren, and explored the difficulty of tuning with the band. Bob was asked to demonstrate the Robert-Morton and the band was thrilled with the sound. Wes was then encouraged to try his hand at the Robert-Morton. He was a quick study and was soon playing up a storm. This resulted in him opening their performance that evening bringing the

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organ up on the lift, playing their "new age" music. After about twenty minutes of playing, the audience of young adults gave him a standing ovation. What an opportunity to show off the capabilities of the theatre pipes, playing very contemporary music! The band commended Bob Acker and ATOS for preserving this fine instrument. They said that this needs to be saved and promoted to their generation. AMEN! On another occasion, Bill Hanson was called on to play a 30-minute overture at the Southwestern premiere of the new movie, *Bella Lugosi: The Phantom*. Bill squeezed his 6-foot 4-inch frame through the passage under the 5-foot high stage to bring the organ up playing. Again, the Robert-Morton and the music drew an enthusiastic response. *Irving Light*

ORANGE COUNTY

Don Near: 714/539-8944

Fullerton, California. Summer brought a full plate starting with national recognition for our Secretary/Treasurer, Bob Trousdale. Bob received the "Award for Industry and Achievement" at the ATOS Convention held in Indianapolis, an honor well deserved for our chapter's principle founder.

We hosted an open console social at Plummer Auditorium in August. We planned to include some recorded concert selections on the Wurlitzer, but the demand by organists for console time filled the entire day, which of course, made the event a rousing success!

Saturday, September 6, Plummer Auditorium held a dedication to commemorate the restoration of an historic fresco mural covering a portion of the west outside wall of the theatre. The mural was done during the 1930s and had been painted over for reasons still debated until a grant permitted volunteers to return it to the colorful Spanish folk art that depicts

early California history. The dedication program included selections played on the Wurlitzer by Tom Sheen.

Another accomplishment was the completion of a supporting frame to hold the screen used for our silent movies. This will be used with the professional grade video projector recently purchased by Fullerton Joint Union High School District for use at our concerts and other activities. This is another example of how this productive partnership benefits our membership and the local community. Special thanks to Randy Bergum for making the screen frame.

Work to fine tune and perfect the Plummer Wurlitzer continues. Some of the new upper swell shade bearings exhibited squeaks due to rotation of the pins in the shade itself. The felted bearings cause quite a bit of friction against the pins. This is being solved by gluing the pins into the shades as required. Also, Board member Ed Bridgeford has been working with the Orchestral Oboe, and has improved a number of the pipes with respect to their response to tremulant. This is a very exacting job and Ed has become expert at this.

Upcoming events include a September concert featuring Stan Kann and Ralph Wolf and in November, both a concert and theatre organ workshop with Walter Strony. *Jim Merry*

ORLANDO

Wayne Tilschner: 407/331-4271

Orlando, Florida. Down here in the Sunshine State, we generally cancel our monthly meetings during the summer time. Quite a few of our members go up north during the hot, muggy Florida weather and come back down when it starts to cool off. This year was no exception. But even though the general membership took a hiatus over the summer,



Open Console (L to R): Lynne Bishop, Tom Sheen, Don Near, Bob Trousdale, and Jack Townsend.

our OATOS organ crew kept on working.

The crew wanted to get as much of the Main Chamber running before our October meeting. First, the guys installed the Chrysoglott in the balcony area of the Main Chamber. Technician, Warren Thomas ordered new hammers for the unit and installed them.

Wayne Tilschner, Ron Bower and Warren Thomas started checking out the five rank chest that would accommodate the Clarinet, Concert Flute, Gamba, Gamba Celeste and Diapason. Major repairs had to be made to the chests to get them to seal properly. The crew installed new inserts* for the bottom boards. Valves and pneumatics were installed in the Clarinet bottom boards. After all the corrections were made, the top boards, bottom boards and pipe racks were installed. The wind lines were installed from the regulators to the chests. Later, the pipes were racked onto the chests. Armatures were replaced, magnet cover gaskets were

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ORLANDO cont.

changed and valve adjustments were performed.

The Tibia chest was next to be worked on. Wayne Tilschner replaced all the pallets and releathered secondary pneumatics. The chest was closed up, winded and the pipes were loaded.

Warren Thomas winded the Main Vox chest. With this chest installed, we have a total of 17 ranks playing on the organ. We still have a lot of work to do on our instrument before we have the final regulation and voicing done.

We want to thank the organ technical crew for giving up their summer relaxation time to work on our Wurlitzer. We sure do appreciate the dedicated people we have within our chapter.

Our chapter would like to wish each and every ATOS member a happy and safe holiday season. For those of you who are planning a trip down here, please feel free to contact us. You can call us at the above number, or fax us at 407/331-9056. We can also be reached by two e-mail addresses.

Contact us at either address:

tremulant@aol.com or

ron.bower@ssc.siemens.com

Wayne Tilschner

**(Editor's Note: Correctly called roseannes, pronounced rose-ann).*



RIVER CITY

Gregory Johnson: 402/624-5655

Omaha, Nebraska. Bob and Joyce Markworth hosted our July 20 "double-header" in their new home. With Bob's Kimball organ still in the process of being installed, our entertainers for the day were two young talented artists from nearby Underwood, Iowa, soprano Sarah Klautd and RCTOS member Jim Ross playing a Yamaha keyboard, using both piano and organ voices. Jim's solos included "Bless This House" and "God Bless America." With Jim's keyboard accompaniment Sarah Klautd offered several selections including such old favorites as "On The Street Where You Live" and "Over The Rainbow." This was our chapter's first opportunity to hear Sarah's lovely voice; we hope she'll favor us with a return engagement.

On August 17, Jeanne and Steve Mehuron again invited us for a potluck picnic at their lakeside villa in Woodcliff, a few miles south of Fremont, Nebraska. On this seventh consecutive soirée, Jeanne treated us to pontoon boat rides on the lake while Steve greeted arriving guests. Jeanne has a Thomas organ, in addition to her Lowrey MX1. Jeanne played a mini-concert on the MX1. Then Greg Johnson, at

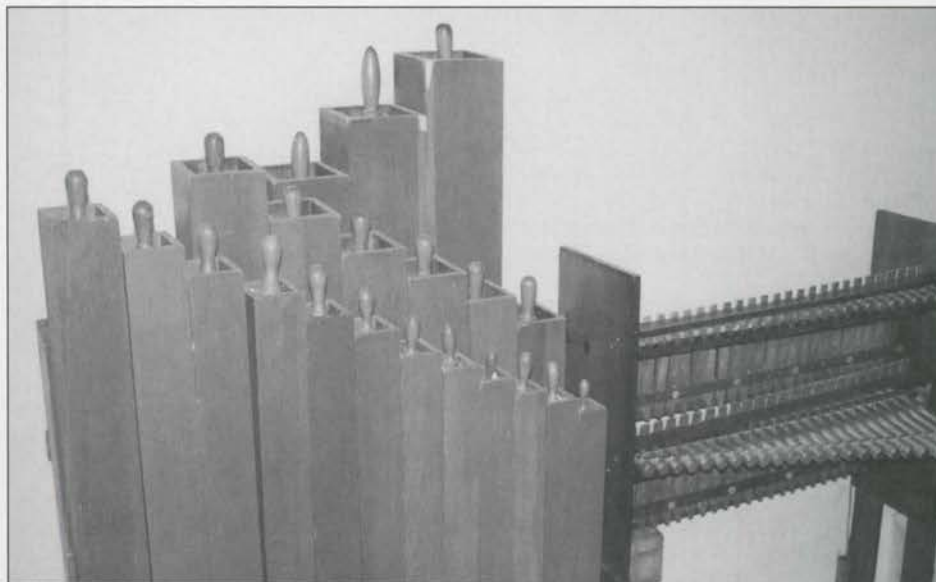


Jack Moelmann played our inaugural concert on the custom Rogers electronic theatre organ, Witherspoon Concert Hall, at the Joslyn Art Museum.

Tom Jeffery photo

the Thomas, joined Jeanne in a string of delightful song-pairings like "Basin Street" and "The Charleston." Donna Baller and Jim Ross both entertained during open console. Many thanks to Jeanne and Steve.

On August 30, Jack Moelmann returned to Omaha and played the inaugural public concert on a large custom Rogers electronic theatre organ, recently



Chrysoglott is installed next to Bourdon outside of Main Chamber.

At Left: Warren Thomas (background) and Wayne Tilschner, begin to install regulators in Main Chamber.

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installed in the 1,000-seat Witherspoon Concert Hall of Omaha's Joslyn Art Museum. Originally built for the Witherspoon Mansion, the custom organ was given to the Joslyn. Jack's offerings included a medley of Broadway show tunes, a medley of Stephen Collins Foster compositions, and a sing-along. After intermission Jack cued Laurel and Hardy's hilarious silent, *From Soup to Nuts*, and then closed with his famous "Patriotic Salute to America." Jack, who has given many organ concerts in Omaha, greeted his audience after the show in Joslyn's Fountain Court.

Tom Jeffery, with contributions from Jeanne Mehuron and Harold Kenney



Sarah Klautdt, vocalist, and Jim Ross, organist, entertained us at our July 20th Chapter Meeting. Tom Jeffery photo

SAN DIEGO

Don Cooke: 760/726-5718

San Diego, California. The organ crew will begin installing the chapter's 4/20 Wurlitzer into Trinity Church starting in January, replacing the 3/13 Wurlitzer lost by fire March 19, 1996. For the first time since the fire, on November 9, services will be conducted in the rebuilt sanctuary. After the holiday season celebrations, organ work will get underway. Organ completion dates remain open because the principal players, with the very recent experience building the 3/13, are determined to achieve concert quality well in advance of "Opening Day."

One of the principal players on the organ installation is Crew Chief Greg Breed, who has a Robert-Morton pipe organ in his home. The organ was acquired from station KMBC, Kansas City, MO, where it played until the mid-fifties as a 3/10. Now the console is in the Breeds' living room with adjacent chambers to house nineteen ranks of pipes. Greg and Cindy Breed are hosts in February for Hospitality Sunday, and all chapter members appreciate their generosity in opening their home and organ.

Holiday season activities take the forefront, so chapter sponsored concerts are rare in December. The exception is December 8, when Sean Henderson will perform at the chapter's Christmas party. Several years ago, Sean won first place in the ATOS young organist competition, and later played a concert on the burned 3/13 Wurlitzer. Call the telephone number heading this column for details about the Christmas party.

Don Cooke

ST. LOUIS

Jim Ryan: 314/892-0754

St. Louis, Missouri. August 10 found many of our SLTOS members at the beautiful Lincoln Theatre in downtown Belleville, Illinois, for a memorable program of great music and comedy featuring none other than St. Louis's own Stan Kann. SLTOS member Bob Heil worked with Richard and Betty Wright, owners of the Lincoln and its organ, to arrange for two performances at the Lincoln. The marvelous 3/15 hybrid instrument was created and installed in the theatre by Marlin Macley of Mackley Organ



Stan Kann at the 3/15 Hybrid during a practice session at the Lincoln Theatre, Belleville, Illinois.

Service. Marlin, recipient of the 1996 Honorary Membership Award from SLTOS, is the individual who restored the 4/36 Wurlitzer at the Fabulous Fox in 1982. The programs were a nostalgic look back at the career of a good friend to SLTOS and theatre organ in St. Louis. "Mr. Theatre Organ," Stan Kann was extremely well known in the area due to his involvement with both radio and TV and also as the resident organist at the Fabulous Fox Theatre. When Stan graduated from St. Louis University with a degree in organ performance, his parents sent him to New York City. There, he met the organists at the major theatres, was given a hands-on introduction to theatre pipe organs, and was told about the 4/36 Wurlitzer at the Fox. He asked the Fox management for permission to get the organ, which had been silent for 16 years, back to playing condition. Along with several friends, who later became the basis of SLTOS, he spent time working with the instrument. Stan was then given a 30 day trial period, to see if the audiences would enjoy hearing it. This became a 22 year plus engagement. For those of us who grew up listening to Stan on NBC TV and radio, at the Fox, and also at Ruggeri's restaurant playing the 3/15 Wurlitzer that he transplanted from the Loew's State Theatre, the time we spent with him was a real treat. He brought some film from his first

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ST. LOUIS cont.

appearance on the Johnny Carson show. It was hilarious, and yes, we also had old gadgets and vacuum cleaners on stage for the shows. Stan's former protégé, Bob Heil was on hand and also performed. Both programs at the Lincoln were completely sold out. Two marvelous programs from a wonderful friend, Stan Kann.

Dennis Ammann

The August 17 SLTOS monthly meeting was held at the home of Jim and Dee Ryan. Since Jim is an avid film collector and loves movies, he arranged to show the Buster Keaton comedy classic, *Steamboat Bill, Jr.* with Dennis Ammann at the console of the Ryan's 4/19 hybrid theatre pipe organ. This is the first time that Dennis has publicly performed this classic silent movie. Dennis did an excellent job of adding just the right musical touches to bring the comedy classic to life. *Dee Ryan*

SIERRA

Craig Peterson: 916/682-9699

Sacramento, California. April 4 Richard Cencibaugh entertained us on the ATOS 3/16 Wurlitzer at the Towe Ford Museum. Dick is Director of Music at the University Presbyterian Church in Fresno where he plays a 3/55 Aeolian-Skinner. Going from the sacred to profane, Dick also played the 3/23 Wurlitzer at the Fresno Pizza and Pipes. He gave a very pleasurable combination of popular and classical selections under difficult circumstances because of an early Sacramento heat wave.

We returned to the ATOS Wurlitzer in May with David Hooper. He got our attention with a rousing "Hallelujah" followed by an extended medley from *South Pacific*. David's arrangement beautifully reminded us of the many wonderful songs from this show. A Ben Turpin short, *Yukon Jack*, moved us to the film mood. Then, David completed our evening by an excellent job of accompanying Harold Lloyd's *Girl Shy* with its tremendous final chase scene.

In June, 51 Sierra Chapter members and friends journeyed to our home in Mt. Aukum for the chapter's annual picnic. Several members serenaded us on our Allen Theatre III. Then we went down to the barn for open console on the 2/11 Wurlitzer. A special treat for the day was the 50th wedding anniversary of Bernice



Dennis Ammann at the 4/19 Hybrid at the Jim and Dee Ryan home.



Sierra Chapter open console at the McCluer's and Harry Cline.

In August, Jo McIntosh will return for a concert on the chapter's 3/13 Wurlitzer. September 5 will feature Chris Elliott at Towe Ford Museum with *Ella Cinders* featuring Colleen Moore. October 24, Paul Quarino will accompany several short

films appropriate for the Halloween weekend at the Towe Ford Museum.

Sierra Chapter members Jim Brown, Bert Kuntz, Dave Sauer, Dave Rietz, Tom Thompson and Richard Unger continue the Sunday afternoon concerts at the Towe Ford Museum on the ATOS Wurlitzer.

Pete McCluer

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SOONER STATE

Sam Collier: 918/834-6255

Tulsa, Oklahoma. Our July and August meetings were canceled for some much needed work on our Tulsa Technology Center-installed Robert-Morton. Crew chief Wayne Barrington, assisted at various times by Phil Judkins, J.A. Swartz, Sam Collier, Lee Lomas and Fred Rixe, undertook numerous projects. These included some re-leathering, polishing of key-contacts, mending broken wires, fixing dead notes, cleaning a piece of dirt out of the Post Horn, and general trouble shooting! As of this writing, two regulators still need to be re-leathered.

Since the instrument is located in a school, all "noisy" work must be done while classes are not in session — generally after 9 o'clock at night! We'll be up and playing for our September meeting.

A fascinating report from John McConnel tells of the progress being made on his Robert-Morton installation in the Orpheum Theatre in Okmulgee, Oklahoma. Much structural work has taken place on the theatre itself, and they expect to get back to the organ installation very soon. Four more ranks have been brought from Salt Lake City, plus a Saxophone from Kansas City. There's also a Morton V'oleon and a Morton Major Diaphone to be added.

The Dorothy and Lee Smith's mostly-Wurlitzer home installation is also inching along, aided by Phil Judkins. The console key-contact wiring is completed, with many thanks to Joel Hurley for his expertise and helping hands, before he moved to Allentown. Sam Collier is also due many thanks as "principal architect and chief engineer" of the stop-rail modifications, so that Stop-Action Magnets can be installed to replace the ancient and unusable pneumatics. When completed, the console will be totally controlled by electronic components, designed by Oklahoma organ-man Tom Cotner, when completed.

Chapter member Joyce Hatchett gave us a glowing report of the recent ATOS National Convention. *Dorothy Smith*

SOUTH FLORIDA

Claude Hawks: 305/852-0621

Miami, Florida. The South Florida Chapter of ATOS met on July 27, at the home of Claude and Elaine Hawks, in Key Largo, Florida. Elections were held for the 97/98 club year, followed by a concert on the Hawks' 3/7 hybrid theatre organ. The featured organist was Darrel Stuckey.

Claude has a unique installation. His house is situated upon a concrete platform about twelve feet above ground, which is typical of many homes in the keys. He has utilized a closed-in part of the ground level understory for the chamber, console area and his shop. Opening a garage door allows the console to be rolled out, the organ then speaks into an open parking area. It can be heard for quite a distance. Because he always invites all his neighbors to the concerts, he is well liked, and everyone benefits. About 75 members and guests were present this Sunday.

The ranks are: Tibia (W); String and celeste (K); Trumpet (EG Hook); Diapason (Hilgreen Lane); Doppelflute and Vox. A Quintadena is in place, awaiting connection. Most of the organ is on 8" of wind. The 16 foot pedal stops are electronic along with Peterson relay diode switching. *Stephen L. Fitzgerald*

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Cleveland, Ohio. Western Reserve Chapter's July 31 social doubled as a chapter business meeting at downtown Cleveland's Grays' Armory. As there was no scheduled artist, the Thursday evening's entertainment was open console at the 3/15 Wurlitzer.

Another gathering at Grays' Armory occurred on the afternoon of Sunday, August 24, with more open console time shared by members.

Our September 15 social was an enjoyable Monday evening with Jim Cutler playing and demonstrating the 3/15 Kimball in the gloriously restored Palace Theatre in downtown Cleveland's Playhouse Square. This 4-theatre complex is recognized as the largest theatre restoration project in the world. After over \$37 million and 25 years it is still going strong. Open console and refreshments complemented the delightful program and sent us home smiling.

Best wishes for all the holidays and a music-filled 1998 from all your friends at WRTOS! *Jim Shepherd*

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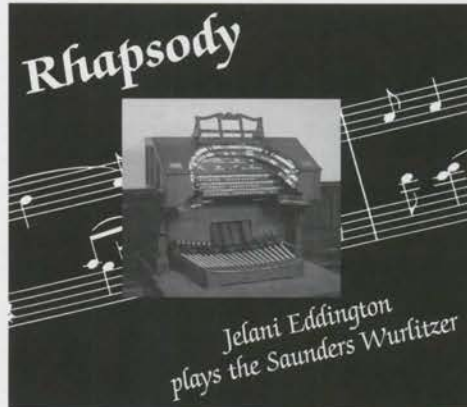
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Viol Celeste II 4'	Piccolo 4'	pp p mf f ff 1 2 3 4 5
Tibia Twelfth 2-2/3'	Viol Celeste II 4'	Solo 1 2 3 4 5
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8' Trumpet
8' Tuba Horn
8' Tibia Clausa
8' Kinura
8' Orchestral Oboe
8' Clarinet
8' Saxophone
8' String Celeste III
8' Oboe Horn
8' Vox Humana
4' Piccolo
2-2/3' Twelfth
2' Piccolo
1-3/5' Tierce
8' Piano*
Glockenspiel
Xylophone
Wood Harp
Chimes

Accompaniment

8' Posthorn
8' Trumpet
8' Tuba Horn
8' Open Diapason
8' Tibia Clausa
8' Clarinet
8' Solo String
8' Violin Celeste II
8' Oboe Horn
8' Quintadena
8' Concert Flute
8' Vox Humana
4' Octave
4' Piccolo
4' Viole
4' Lieblich Flute
8' Piano*
Wood Harp
Chrysoglott
Snare Drum
Tambourine
Wood Block
Tom Tom
High Hat
Cymbal

Pedal

32' Contre Violone
16' Tuba Profunda
16' Diaphone
16' Tibia Clausa
16' Violone
8' Posthorn
8' Tuba Horn
8' Open Diapason
8' Tibia Clausa
8' Clarinet
8' Concert Flute
16' Piano*
8' Piano*
Bass Drum
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Great

16' Posthorn
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16' Tuba Horn
16' Open Diapason
16' Tibia Clausa
16' Saxophone
16' Musette
16' Solo String
16' Violin Celeste II
16' Vox Humana
8' Posthorn
8' Trumpet
8' Tuba Horn
8' Open Diapason
8' Tibia Clausa
8' Kinura
8' Orchestral Oboe
8' Clarinet
8' Saxophone
8' Solo String
8' Violin Celeste II
8' Quintadena
8' Concert Flute
8' Vox Humana
5-1/3' Tibia Quint
4' Octave
4' Piccolo
4' Viole
4' Lieblich Flute
2-2/3' Twelfth
2' Fifteenth
2' Piccolo

Great (continued)

1-3/5' Tierce
1' Fife
16' Piano*
8' Piano*
Glockenspiel
Xylophone
Solo to Great

Generals

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

Tremulants

Main Tremulant
Solo Tremulant
Tibia/Vox Tremulant

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

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

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

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

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

- 1) Key contacts
- 2) all circuit boards
- 3) Audio Amplifiers
- 4) Stop Brackets and contacts
- 5) Power Supplies

Allen organs

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Allen, the standard by which others are judged